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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
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13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
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25	BSO	1907-1908
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54	BSO Pops	1931-1932
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56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

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63	Pops	
	Tanglewood	1938
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66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
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73	BSO	1943-1944
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75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
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77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
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93	BSO	
	Pops	1956-1957
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95	BSO	1957-1958
96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
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99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
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123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
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128	European Tour	1971
129	Tanglewood	1972
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131	Tanglewood	1973
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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CAT 840 3594
29 - 10

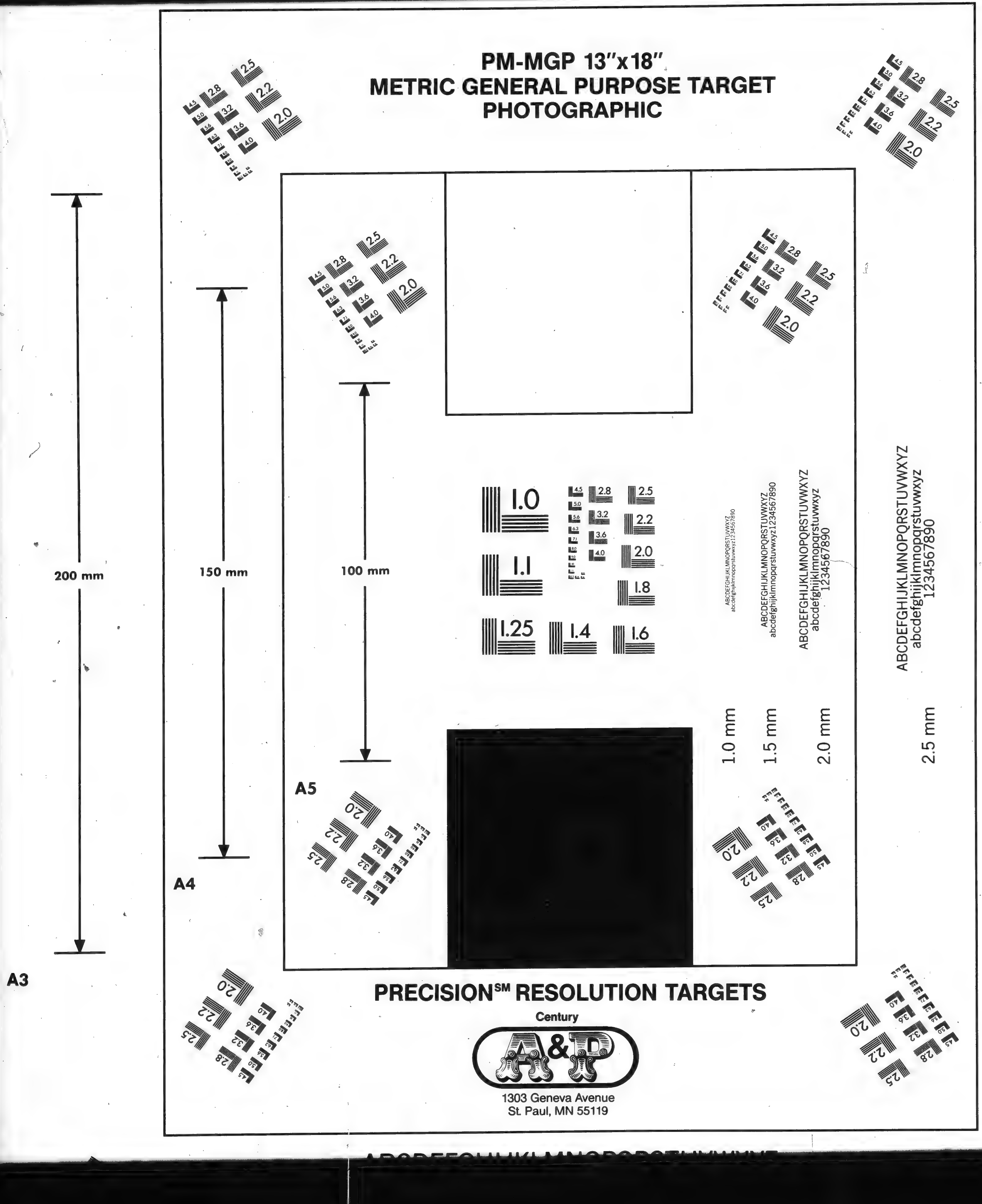
Kodak

REEL 37

Volumes 67-68

Tanglewood
1939-41
to
BSO, Pops
1940

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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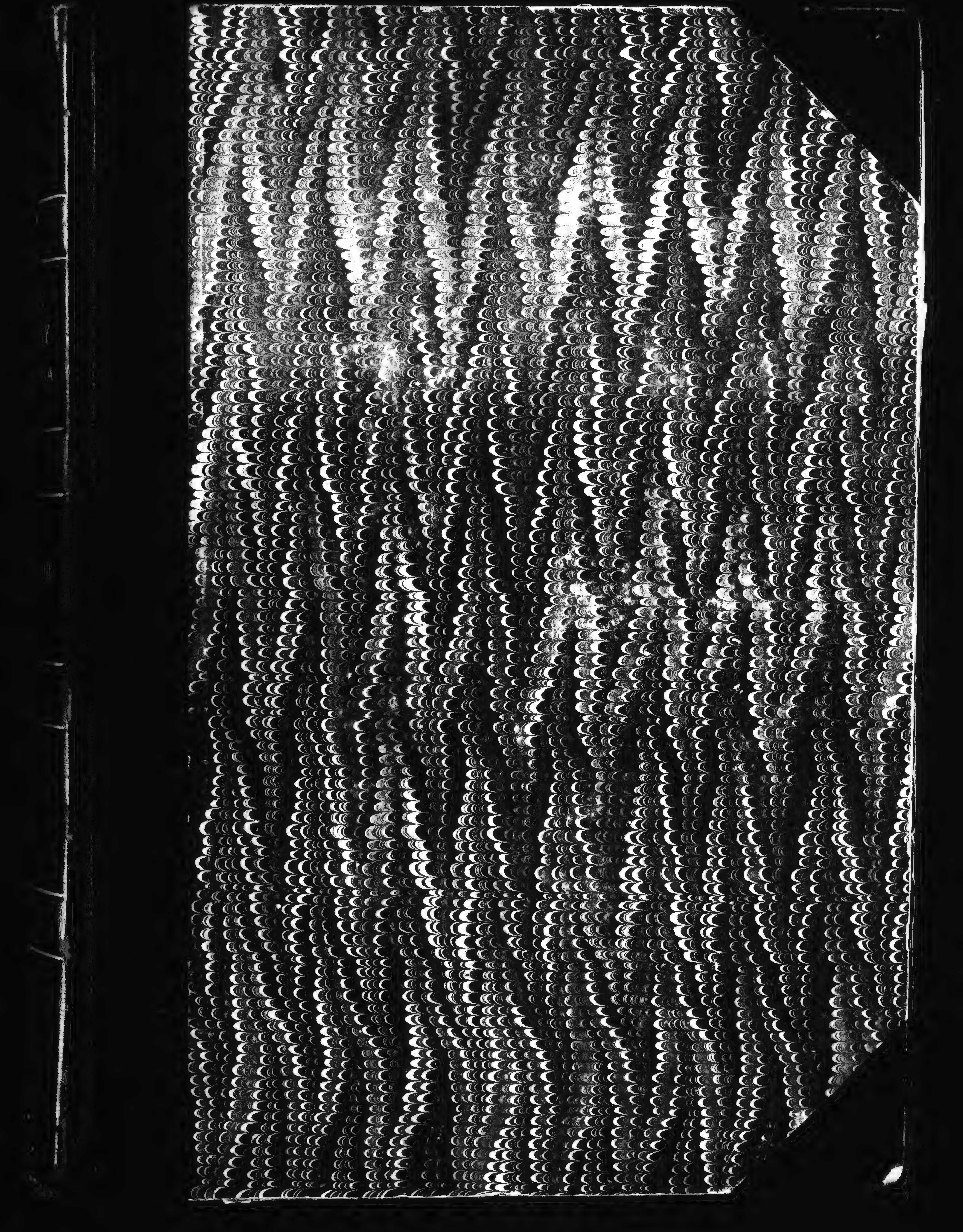
St. Paul, MN 55119

MULTIPLE EXPOSURES
DUE TO
COLOR VARIATIONS
AND OVERLAPPING
MATERIAL

VOLUME 67

Tanglewood

1939 - 1941



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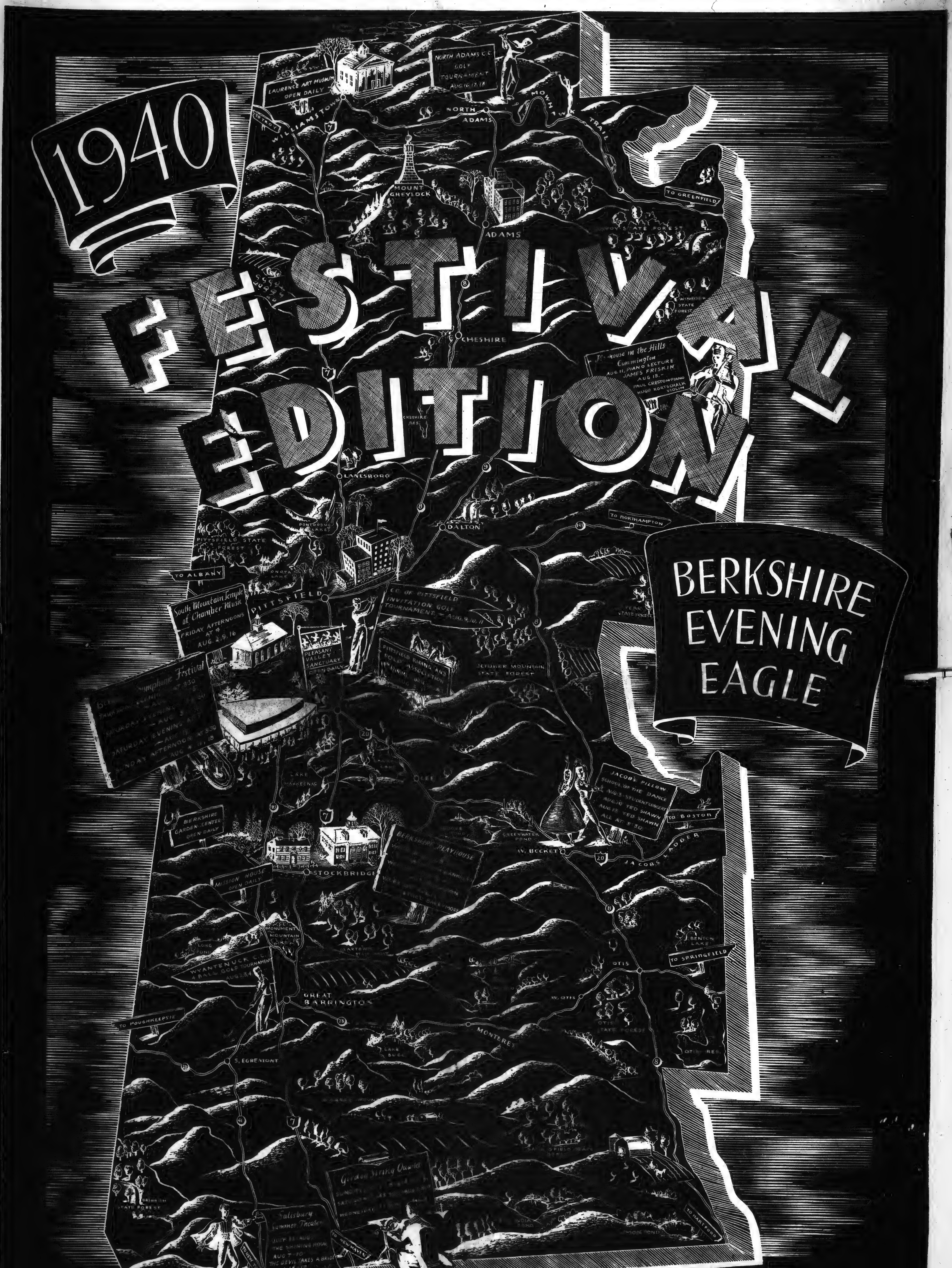
1940

FESTIVAL EDITION

BERKSHIRE EVENING EAGLE

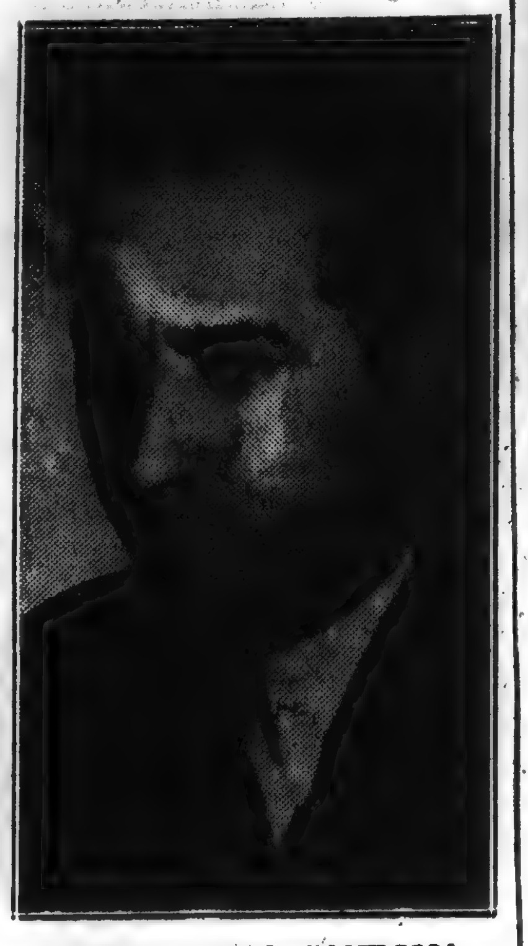

LAURENCE ART MUSEUM
OPEN DAILY
NORTH ADAMS C.C.
GOLF
TOURNAMENT
AUG.16,17,18
TO TROY
WILLIAMSTOWN
NORTH
ADAMS
MOHAWK TRAIL
TO GREENFIELD
MOUNT
GREYLOCK
ADAMS
SAVOY STATE FOREST
WINDSOR
STATE
FOREST
CHESHIRE
CHESHIRE
RES.
Playhouse in the Hills
Cummington
AUG.11, PIANO LECTURE
JAMES FRISKIN
AUG 18.-
PAUL CRESTON-PIANO
HUGO KORTSCHALK
VIOLIN
LANESBORO
PONTOOSUC
LAKE
DALTON
TO NORTHAMPTON
PITTSFIELD STATE
FOREST
ONOTA
LAKE
TO ALBANY
PITTSFIELD
South Mountain Temple
of Chamber Music
FRIDAY AFTERNOONS
AT 4
AUG. 2,9,16
C.C. OF PITTSFIELD
INVITATION GOLF
TOURNAMENT - AUG.9,10,11
PLEASANT
VALLEY
SANCTUARY
OPEN DAILY
PITTSFIELD RIDING AND
POLO ASSOCIATION
PERU
STATE FOREST
OCTOBER MOUNTAIN
STATE FOREST
Symphonic Festival
THURSDAY EVENING AT 8:30
SATURDAY EVENING
AUG. 3
SATURDAY EVENING AT 8:30
SUNDAY AFTERNOON AT
AUG. 4, 11, 18
LAKE
MAHKEENAC
LEE
BERKSHIRE
GARDEN CENTER
OPEN DAILY
JACOB'S PILLOW
SCHOOL OF THE DANCE
AUG.3 STUDENT CONCERT
AUG.10 TED SHAWN
AUG.17 TED SHAWN
ALL AT 3:30
TO BOSTON
GREENWATER
POND
W. BECKET
JACOBS LADDER
BERKSHIRE PLAYHOUSE
ETHEL BARRYMORE
STOCKBRIDGE
MISSION HOUSE
OPEN DAILY
MONUMENT
MOUNTAIN
LONG
POND
WYANTENUCK C.C.
4 BALL GOLF TOURNAMENT
AUG.2,3,4
BENTON
LAKE
TO SPRINGFIELD
OTIS
W. OTIS
GREAT
BARRINGTON
TO POUGHKEEPSIE
MONTEREY
LAKE
BUEL
OTIS
STATE FOREST
OTIS RES.
S. EGREMONT
Gordon String Quartet
SUNDAY
SATURDAY
WEDNESDAY
STATE FOREST
INDIA
POND
TO HARTFORD
Salisbury
Summer Theater
JULY 31-AUG 5
THE SHINING HOUR
AUG 7-10
THE DEVIL TAKES A BRIDE
AUG 14-17
A NEW PLAY
TO NEW YORK
TO NEW HAVEN

Soloists for the 1940 Festival

With the Orchestra

ALBERT SPALDING

GREGOR PIATIGORSKY



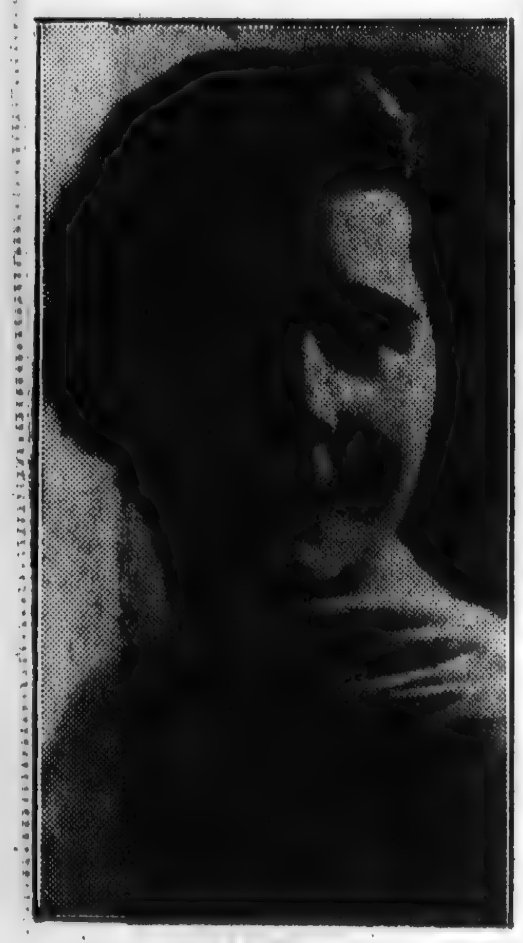
JESUS MARIA SANROMA

DOROTHY MAYNOR
Soprano

With the Chorus

ELISABETH SCHUMANN

ALEXANDER KIPNIS
Baritone



VIOLA SILVA
Contralto

WILLIAM HAIN
Tenor

The First Bank in Southern Berkshire County

Organized 1825

The Housatonic National Bank of Stockbridge

A member of:

Federal Deposit Insurance Corporation
Federal Reserve System

New England Council
Berkshire Hills Conference

American Bankers Association
Massachusetts Bankers Association
Berkshire County Clearing House

MOUNT HOPE FARM

At Williamstown

Announce The Appointment Of

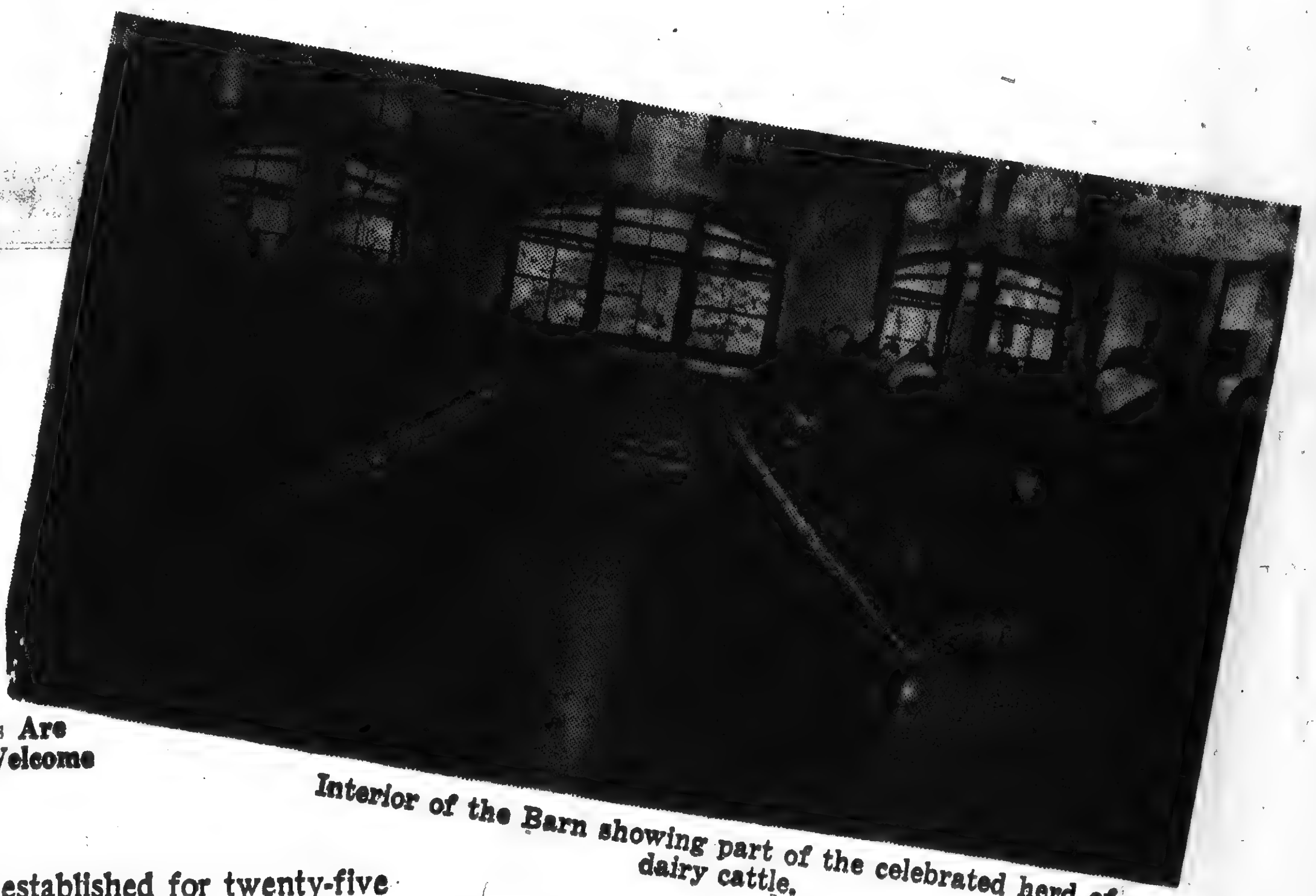
PITTSFIELD MILK EXCHANGE, INC.

As Sole Distributors For

MOUNT HOPE FARM MILK

View of the Barn at Mount Hope Farms, one of the finest arranged dairy barns in the country.

Visitors Are Always Welcome



Interior of the Barn showing part of the celebrated herd of dairy cattle.

Mount Hope Farm has been established for twenty-five years and is devoted to the improvement of all farm practices and animals.

Ours was the first herd in the State to be awarded the certificate as free from Bang's disease, which many times is the cause of Undulant Fever.

Our barn has continually received the highest score given by the Massachusetts dairy inspectors, and our milk has always exceeded the sanitary requirements.

The health of our cattle is carefully guarded, and we are continually working on improved methods of feeding.

We have one of the few hay driers in the country and produce a feed high in vitamin content to be used in the winter months while the cows are artificially housed.

And Now —

Pasteurizing this milk under the strict laboratory control of the Pittsfield Milk Exchange means that all the original quality and purity produced in this milk is preserved and protected for your family's health and enjoyment—right to your homes.

You Have Always Wanted To Enjoy Mount Hope Farm Milk—Now Get It Conveniently—Call

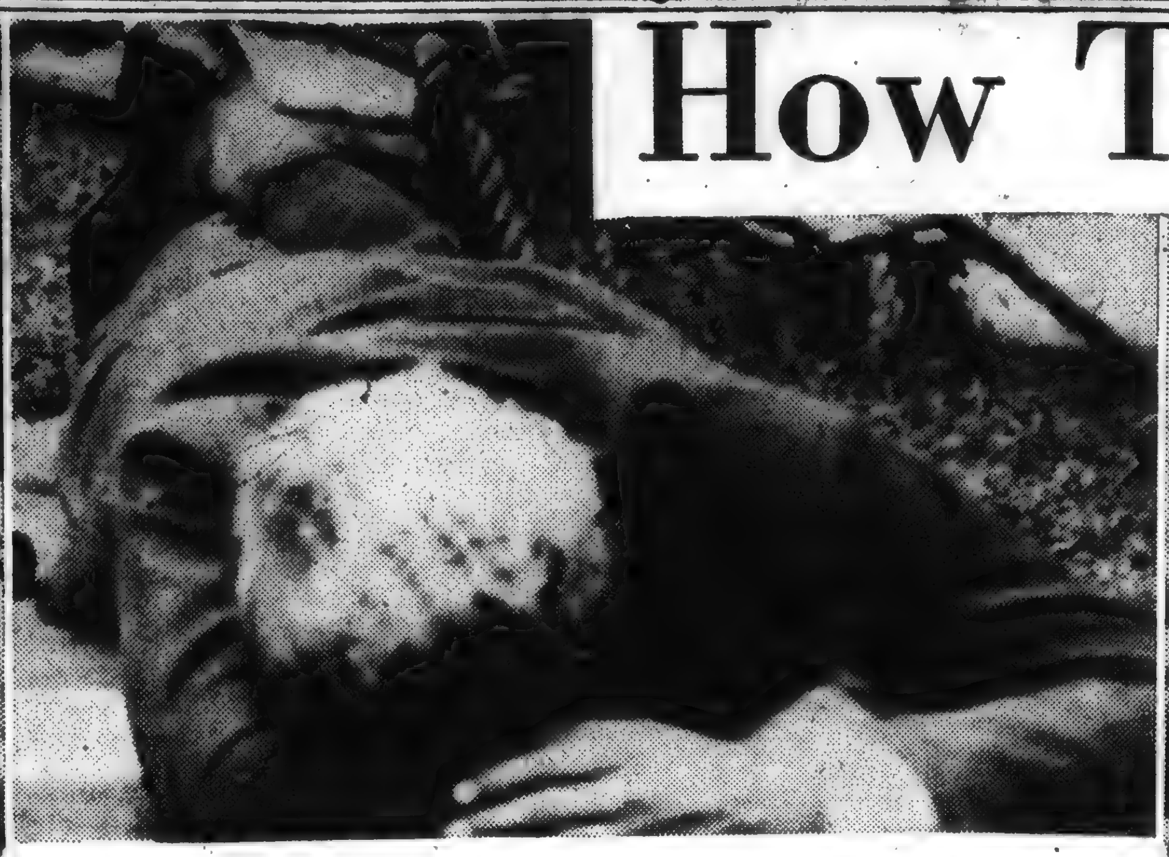
Pittsfield Milk Exchange Inc.

120 Francis Ave. F. A. CARROLL, GEN. MGR. EST. 1920 Tel. 2-1561

Distributors of
All Dairy Products—Goat Milk From the White Goat Farm of Dr. and Mrs. Artur Rodzinski—Walker Gordon Products. Daily Retail
Distribution in Pittsfield—Dalton—Lenox—Lee—Stockbridge—West Stockbridge—Egremont—Great Barrington.

How To Listen to a Symphony

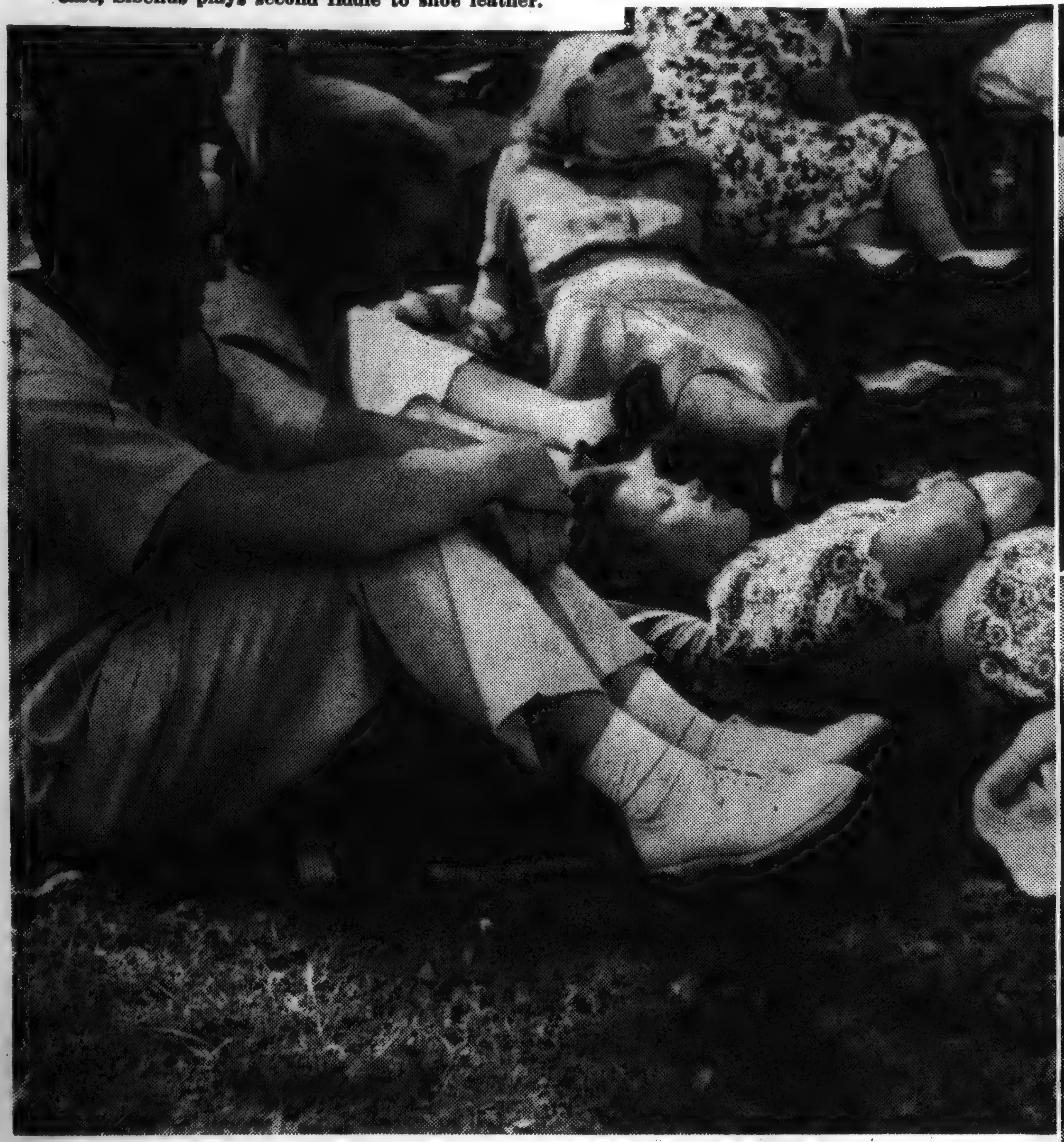
ONE-TWO-BUTTON-MY-SHOE—This is a symphonic-listening opportunity for the double-jointed only. In this particular case, Sibelius plays second fiddle to shoe leather.



THE BOO-HOO—Adapted from the approach used by brides who have just been told that dinner was lousy, this position (also called the Artificial Respiration method) shuts out practically everything, some times even music and air. It is also effective since anyone looking at you can't tell definitely whether you're passionately listening to the music or just asleep.

THE THINKER—This is a variation of the Flying Buttress, adapted particularly to bench-sitting, but vulnerable to practical jokers.

THE YOGA (at left)—This semi-Buddha position of lap-contemplation is the mark of the real symphonic-lover, requiring as it does the ignoring of complaints from muscles unadapted to being tied in double running slipknots.



THE KNEE-HUG—Far and away the favorite outdoor method of symphonic listening. Besides keeping the vertebrae off the ground, it permits sight-seeing. The girl at the top is using the Double-Elbow technique while the listener directly below her favors the Lying-in-State or Everything-but-a-Lily position.

RECLINING VENUS (at right)—A combination between a Cleopatra come-hither technique and setting up exercises, this sky-gazing position is satisfactory for symphonic attention if you don't get pleural pneumonia or circulatory stoppage in the hands.

THE FLYING BUTTRESS—Also called the Roman Orgy position, this is tenable only for short periods unless you bring a shovel and dig a hole for the hip bone. It also is not recommended for music-lovers with toupees.

THE TRIPOD—This technique, feasible only in seats, not only supports the head but also allows scratching the nose or twiddling the mustache, if any.

Advertising

Is a Printed Promise!

It is a business statement made with the knowledge that public opinion will pass judgment upon it. Advertising that does not meet approval is costly and unprofitable.

The wise advertiser is very careful in selecting the material presented in his advertising. He does not waste your time, nor your money. He respects both, but still more important to him is your opinion.

Advertising is jealous of its influence and thoroughly conscious that it must be preserved and conserved. It knows it must lead and not mislead.

The Berkshire Eagle

Opening of Berkshire Music Center Makes 1940 Memorable

300 Music Students Gather At Tanglewood for Six Weeks

Outstanding New Adventure Represents a "Dream Come True" for Dr. Koussevitzky

By JOHN N. BURK
Program Annotator for the Boston Symphony Orchestra

Tanglewood usually uninvaded through most of the year save by a trickle of visitors, has been, since July 8, a populous place. The new Berkshire Music Center, established by the Boston Symphony Orchestra and now in the midst of its first season, has appropriated every part of the orchestra's magnificent estate, from the front entrance, where students arrive by private cars, bus, bicycles, or foot, down to Lake Mahkeenac, where from the pier through the trees the splash of swimmers is heard in the hotter hours of the day.

Serge Koussevitzky, the director of the Center, summed up its greatest value when he wrote in an introductory announcement: "We have chosen a practical method so that students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

300 Students

The 300 members of the school, equally divided as to sex, most of them youthful and of college age, some of them teachers, were drawn to the new venture by just this prospect which the director offered. They have gathered from each point of the compass and often from a long distance. They have been quick to take advantage of "living and working in music" by constant association with 30 members of the Boston Symphony Orchestra.

On the morning following the impressive opening exercises of July 8, Dr. Koussevitzky gave a significant address on "Interpretation," after which the departments, in groups large and small, were at once hard at work. A visitor drawn by chords of Brahm's "Academic Festival Overture" floating across the grass from the Shed would have found there unprecedented activity. A youthful but extremely proficient orchestra of 60, the members of which had scarcely seen each other until that moment, was playing with assurance and finish. A young man, one of the chosen few of Dr. Koussevitzky's conducting class, was on the platform, while Dr. Koussevitzky sat in the audience and occasionally interrupted the playing by an electrical flash signal, to advise conductor and orchestra, or walked up to the stage to give the conductor a confidential direction. Sitting about in the front rows, listening intently, were the principals of the Boston Symphony Orchestra, each noting how the parts for his own instrument were progressing. The pupils of conducting were, of course, there, watching every halt, every counsel, every repetition.

In the barn down the hill below Hawthorne Street the Festival chorus was newly assembled and already deep in the opening Kyrie of Bach's mass in B minor, their grand objective for the Festival performance on August 16. G. Wallace Woodworth, who as conductor was to be responsible for this transformation, was goading the five-part choir to a fine, rounded unity, with no audience for Bach's glorious strains except an pathetic herd of cows grazing on the sloping meadow.

Time Out for Lunch

In the garage, which, like the barn, has been converted into a room for ensemble work, Dr. Herbert Graf was coaching the 20 singers whom he has accepted for drilling in operatic interpretation. This manifold agglomeration of musical sound I, freed from mutual interference by distances between buildings, ceased altogether at high noon. A bus equipped as a cafeteria, contrived and supervised by Lester Roberts of the Curtis Hotel, backed into a surrounding platform and immediately provided trays of hot and cold dishes to the several hundred students, who carried them to shady spots on the surrounding lawn.

At half-past three the entire school was addressed by Olin Downes in the Shed, and an hour later Miss Gadd of the English Folk Dancing Society received a large number on the stage of the newly built little theatre and launched the company in the cross steps and convolutions of country dancing.

These were only the larger activities, for classes in choral conducting under G. Wallace Woodworth; in music in the schools, under Howard Abell; in composition, under Aaron Copland and Paul Hindemith, as well as groups for the preparation of chamber music, helped to fill out the full schedule of a single day.

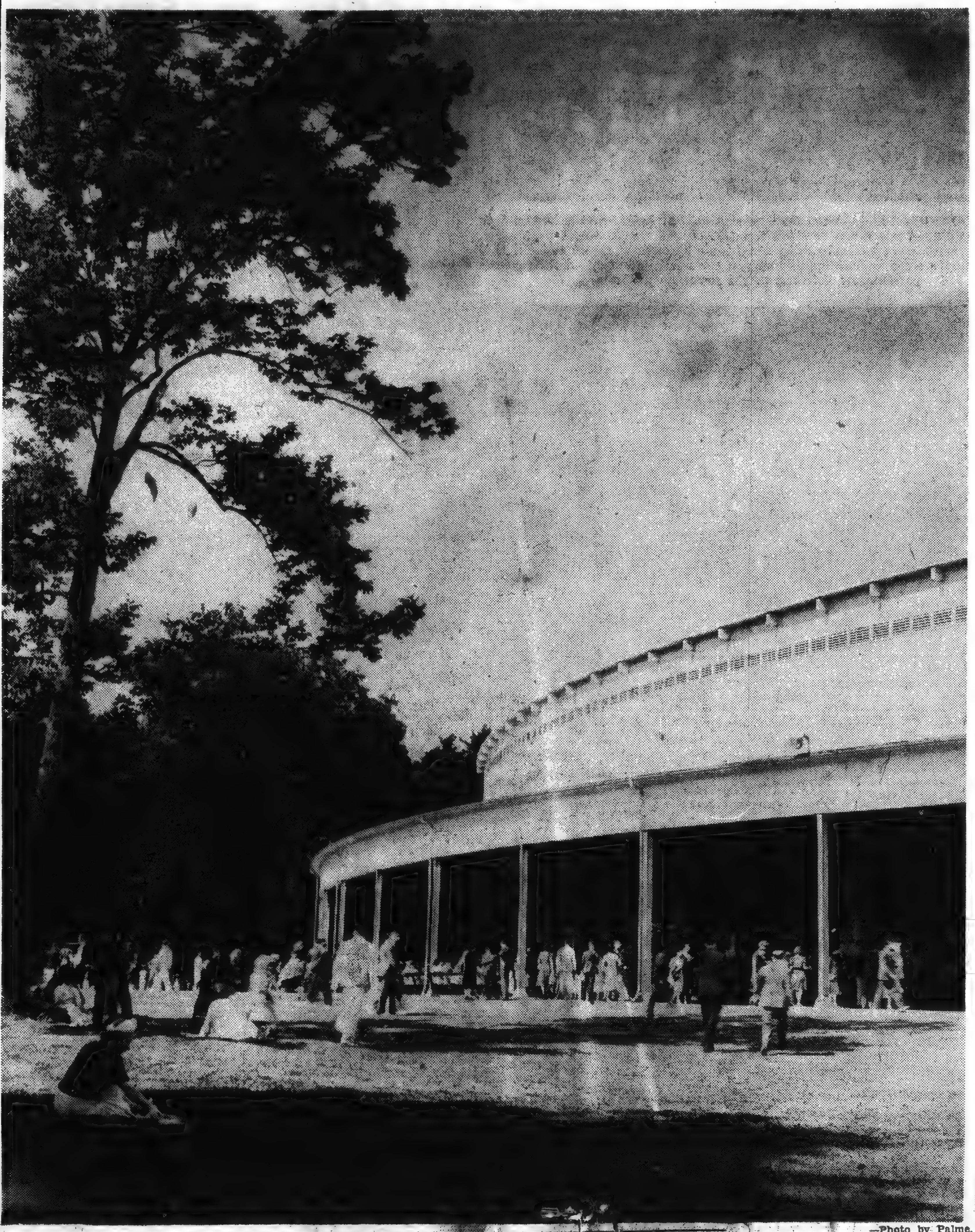
Guest lecturers for the entire school and talks by members of the faculty to the academy with musical illustrations lend further variety and interest to this paradise for a musical amateur. Olin Downes, Walter Prichard Eaton, Randall Thompson, Abram Chasins, Dr. Archibald T. Davison, and Augustus Zanzig are among the celebrities who have addressed the school.

The school in its second three weeks, which coincide with the Festival performances, will continue its classes, although on a somewhat reduced scale for the reason that the majority of the faculty will be occupied with their own rehearsals for performances. Nevertheless, the orchestra and chamber groups will continue to practice and prepare school concerts. They will also have the privilege of attending the Festival rehearsals and performances. The final, full rehearsals of Bach's mass will first bring the Festival Chorus of 250 into direct contact with the Boston Symphony Orchestra and Dr. Koussevitzky. The performance of the mass thus becomes, in a sense, the climax of six weeks' endeavor by the Academy.

More Satisfying Session Unlikely

"Whatever the length of future seasons, they are unlikely to offer a more satisfying session of music-making than that Dr. Koussevitzky tendered to his listeners yesterday."—Irving Kolodin in the New York Sun, Aug. 14, 1939.

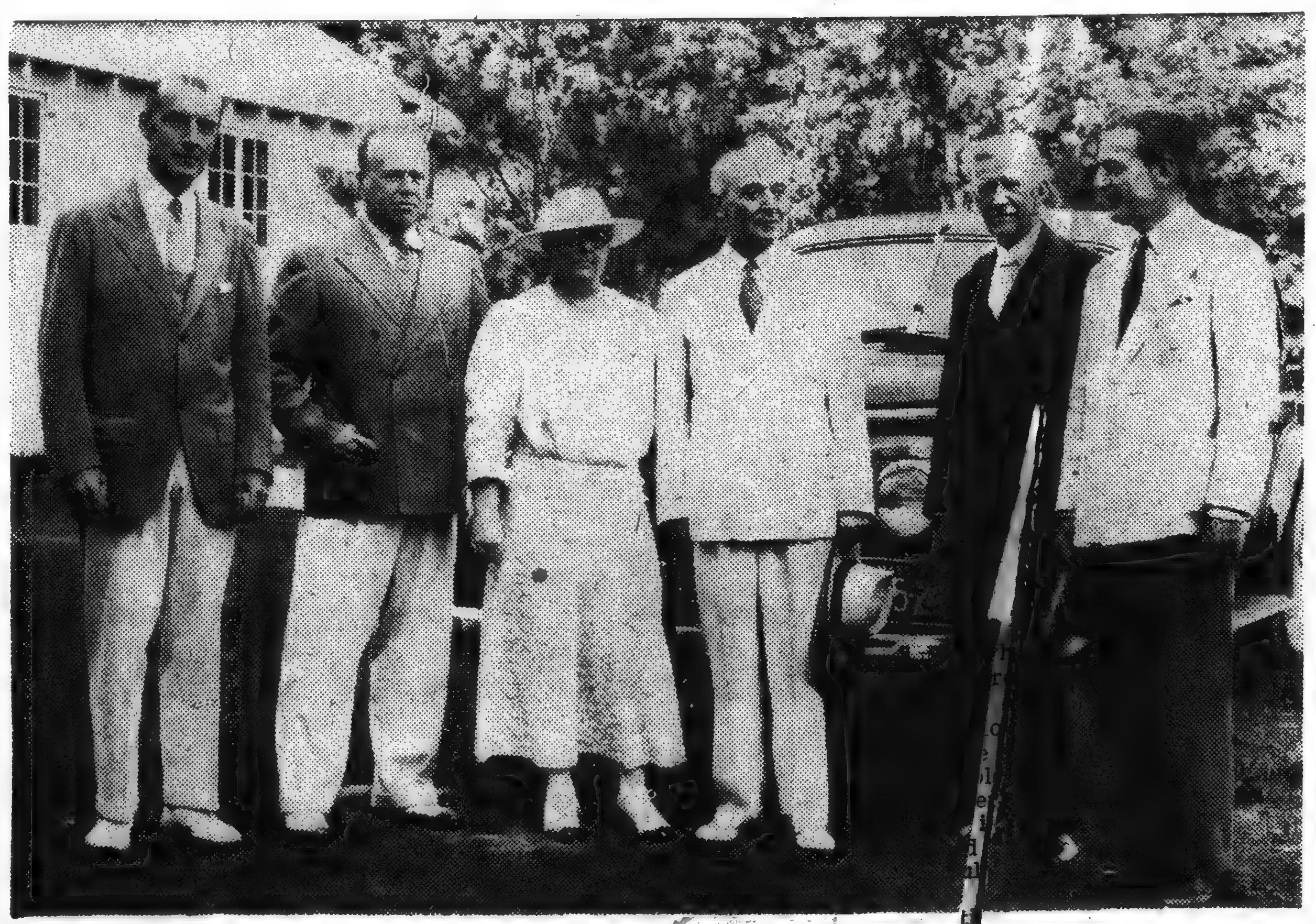
The Shed Remains the Focal Point of Tanglewood



—Photo by Palme.

The Berkshire Symphonic Festival Shed at Tanglewood, here pictured during one of the 1939 Sunday afternoon concerts, is the hub of activity for the Berkshire Music Center as it is for the Festival itself.

Christeners of a Musical Infant



Participating in the formal ceremonies which opened the Berkshire Music Center July 8 were, from left to right: Reginald Foster, trustee of the Boston Symphony Orchestra; Olin Downes, music critic of the New York Times and member of the Center faculty; Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival; Dr. Serge Koussevitzky, director of the Center; Ernest B. Dane, president of the Boston Symphony, and Albert Spalding, famed American violinist and Berkshire resident.

Tanglewood a Summer Mecca

"Last week was the final week for the Berkshire Symphonic Festival, which becomes at this time of year the mecca for thousands who pour into Stockbridge, Lenox and as far south as Great Barrington, Mass., to enjoy one of the rarest treats that America has to offer. You sat happy and content in the marvelous out-of-doors auditorium, watching the lights fall among the pine trees while gentle, chilly breezes wafted the scent of pine and a summer night to your nose. There is nothing like it anywhere in America."—Martha Blair in the Washington Times, Aug. 14, 1939.

Festival Chronology

1934 In May, the late Dr. Henry Hadley broached to prominent Berkshire residents the idea of an outdoor summer symphonic series. Received with enthusiasm, the idea grew with the amazing and yet quietly efficient speed which has characterized the Berkshire Symphonic Festival through its six years of existence. By June an organization had been set up and the Dan Hanna estate just west of Stockbridge Bowl was offered as a site. On the night of Aug. 23, under the benign face of a full moon, Dr. Hadley raised his baton over 65 members of the New York Philharmonic Symphony Society Orchestra to start the Festival on a career whose brilliance could not have been predicted that night even by the most optimistic. Some 6000 people attended the three concerts in the first series. So successful was the adventure from all angles that in the fall, the Festival became a corporate enterprise.

* * *

1935 With an orchestra slightly enlarged in personnel, Dr. Hadley returned the following summer to play before 7500 music-lovers. A huge circus tent, erected on the grounds as rain insurance, came in handy on the final night when continued rain through the day made open bench-sitting a problem. During the series, the Berkshire Musical Association chorus of 200 voices directed by Horace Hunt joined the orchestra and Pianist Rudolph Ganz became the Festival's first soloist. After receipts were counted up, the Festival was in the red, a situation immediately remedied by friends willing to expend more than enthusiasm on a project they considered a rich promise.

* * *

1936 The Festival's third season brought Dr. Serge Koussevitzky and the Boston Symphony Orchestra for the first time. Scene of that year's concert was Holmwood, the beautiful estate of Mrs. Margaret Emerson on the Lenox-Stockbridge Road, today the site of Foxhollow School. Under a mammoth tent, the Boston Symphony played three concerts in August before a total of 15,000 people, twice as many as attended the series of the previous year. The Festival was on its way up.

* * *

1937 If any year were to be singled out as the Festival's most important, 1937 would demand consideration. First came the gift of a permanent home to the Boston Symphony, Tanglewood, the 200-acre estate of Mrs. Gorham Brooks of Boston. On the rolling acres along the north shore of Stockbridge Bowl, Nathaniel Hawthorne once wrote. Broad lawns were ready for such use as the Festival might consider. It was a good beginning. Next came the decision to double the number of concerts. An even bigger tent was erected. Western Union put a branch office in the old Tappan house on the grounds. The National Broadcasting Company arranged to put the three-hour all-Wagner concert on the air. The Festival, in its fourth season, had become an event of national importance. Came the Wagner concert, and came the deluge. The sky thundered and the tent thundered and even the percussive Wagner had to give in. The National Broadcasting Company played piano solos from its New York studios and dance music from Chicago. What had been hope for a permanent outdoor auditorium turned into determination. After the last of the 30,000 people had departed from the two weeks' series, the Festival got down to business. In hardly any time at all, $80,000 was raised and on the last day of 1937, ground was broken for the Shed. It was a significant year.

* * *

1938 Dedication of the huge Shed, originally conceived by Eliel Saarinen and built under the direction of Joseph Franz, unique in musical architecture and amazing in its acoustical properties, high-lighted the opening of the 1938 series. Even continuous rains before the series started could not faze the Festival. A total of 36,000 people came from 40 states, Canada and Europe, to hear the six concerts.

* * *

1939 Announcement of the plans for the Berkshire Music Center almost overshadowed the brilliance of the six concerts of the 1939 season. The assurance that the Festival's interpretive place in the world of music was to be augmented by a creative, developing project, gave added proof that at Tanglewood was being mobilized one of the most dynamic, vital forces in music today. But the 1939 season had other memorable moments, outstanding among them the "discovery" by Dr. Koussevitzky of Dorothy Maynor, Negro soprano, called by an important critic, "one of the great voices of our day."

* * *

1940 This year marked the formal opening of the Berkshire Music Center on Monday, July 8, with some 300 students and a faculty including such famous names in music as Dr. Koussevitzky, Paul Hindemith, Aaron Copland, Herbert Graf and G. Wallace Woodworth. This season marks also the Festival's first nine-concert series. The Festival keeps on making musical history.

Stand and Cheer As Series Closes

"Everyone stood and many cheered in the music shed at Tanglewood yesterday afternoon after the trumpet calls of the Boston Symphony Orchestra had closed the second symphony of Jean Sibelius and, with it, the sixth annual Berkshire Symphonic Festival . . . Ringing trumpets accompanied by the steady [illegible] the trombones [illegible] effect [illegible]ed by the tremendous ovation from the audience made living drama out of that last 10 minutes."—Thomas Archer in the Boston Transcript, Aug. 14, 1939.

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A Capsule Preview of the Festival Programs

* * * * * * *

Tchaikowsky To Be Honored

By JAY C. ROSENFELD
Music Critic of The Eagle

SERIES 1
CONCERT 1

The first symphonies of, respectively, Beethoven, Schumann and Sibelius. A remarkable opportunity to observe what different flavors and colors can be poured into the same molds. Mark well the general outlines of the Beethoven; his successors, on this program as well in chronology, use the same proportions. Each symphony has four divisions of contrasting moods, following the classical pattern. They all even make use of the optional device of a sober stately introduction before entering into the main business of their first movement. The sequence of the movements, allegro, slow, playful, and swift again, is identical. They all even are the product of men of the same age—30. Observe what time did to musical thought, and musical acceptance, in round numbers, in 1800, 1840 and 1900.

SERIES 1
CONCERT 2

All those with weak hearts better stay away from this one. Starting with century-old but perpetually-young Berlioz' Overture to Benvenuto Cellini, and proceeding through the Strauss "Don Quixote" with Piatogorsky and Burgin and Lefranc taking the bows, a late symphony of Roy Harris, who will be in the audience, some Debussy and Ravel, this is as different from the classical works of the first concert as day is from night. It will be the first time an instrumentalist has appeared as soloist with the orchestra in the Shed. There is much speculation about the effectiveness of this experiment. Each number on this program is played without any interval, each one being complete in an integral unit.

SERIES 1
CONCERT 3

After a classical program, and then one almost entirely berserk, comes one with a happy mixture of early, late and half-way. The Mozart symphony should need no guide-posts; the Stravinsky caprice is an example of a carbonated extravaganza, one with the sparkle injected artificially—nevertheless with a sparkle—and then, to close, a Brahms symphony. Brahms eschews all funny business and gets down to brass tacks at once in this, his second. The lovely theme starts with the first note. Only a word more on this—listen to the cellos when the second movement starts. Stravinsky uses the piano not as a purely solo instrument in his caprice, but more as did Strauss in "Don Quixote," as a member of the orchestra to whom is given special prominence. Remember, unless you are a soloist-idolator, that the orchestra will not have been a bystander while all this was going on. This holds for the Strauss as well as for the Stravinsky.

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Jay C. Rosenfeld

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SERIES 2
CONCERT 3

Beethoven's fourth symphony lies between the "Eroica," (the one in which the original dedication to Napoleon was scratched out as he learned more of his one-time hero's actions), and the famous fateful fifth. This is important only because its comparative mildness is the more remarkable when its neighbors are borne in mind. This happens also to have a slow introduction before the main body of the first movement is reached. The Coriolanus overture was not suggested by the Bard of Avon's piece but by a local boy of Beethoven's acquaintance, a now obscure German poet, Heinrich von Collin. Yet Beethoven's music was so much greater than Collins's drama that Richard Wagner wrote that the music is still a perfect tonal description of that scene in the last act of the Shakespeare play in which Coriolanus, struggling against the pleading of his mother and wife, submits to them and goes to his tragic death. The Tchaikowsky fifth is so full of choice morsels that, blindfolded, one would be certain to pick a tasty bit. Be sure and be on the watch, after the luscious eight bars of the opening chorus, for the French horn in the familiar second movement.

* * * * * * *

Organ and Chorus in Debuts

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SERIES 3
CONCERT 2

This program compares in character to the Saturday night of the first series. It starts with compositions by two of the most prominent men now writing music, Prokokieff and Hindemith. The latter will be in the audience. The former will be remembered for his "Lieutenant Kije" and "Peter and the Wolf." The appearance of Dorothy Maynor brings to the entire Festival audience the opportunity to hear a vocalist whose appearance on these very grounds before a select group only a year ago provided the impulsion which has rocketed her to national notice. Faure and Respighi follow.

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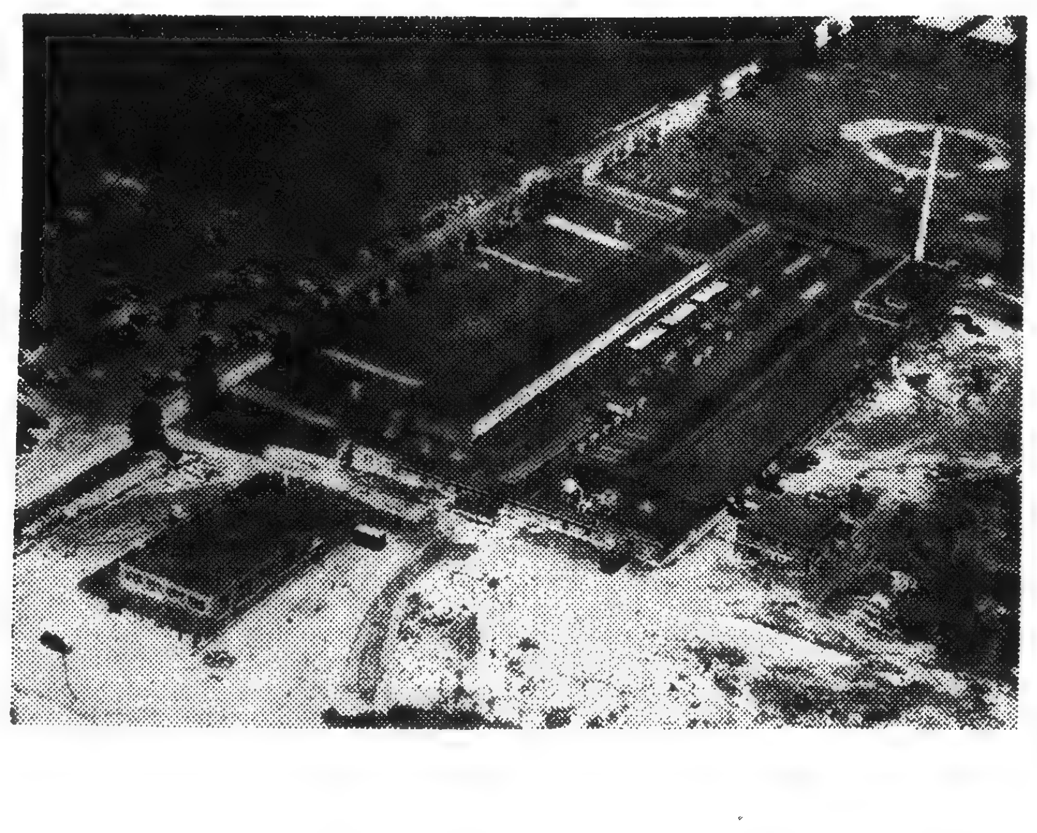

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Growing, too, is the Plastics Department of the General Electric Company—and equally fast. Five years ago a comparatively insignificant division lost in the vast factories of the Pittsfield Works, General Electric's progressive measures have resulted in the largest and most modern plastics molding plant in the United States for Pittsfield. Employment in this period has doubled. A second building has just been completed. New applications for Textolite almost daily result from the ingenuity of trained engineers and skilled craftsmen. And plastics in Pittsfield continues to grow.

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The General Electric Organization of Pittsfield Extends Its Best Wishes for the Continued Success of the Berkshire Symphonic Festival

GENERAL GE ELECTRIC

A Capsule Preview of the Festival Programs

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GENERAL GE ELECTRIC

Unique Organ To Make Debut During 1940 Festival

Instrument Synthesizes Old and New

By EMERSON RICHARDS

The Tanglewood organ is unique. It does not follow the traditions of the "Romantic" organ developed in America and England during the lush days of the early 20th century. Tanglewood presents an organ that is subtly different from the instrument to which we have been accustomed. And yet there is nothing revolutionary about Tanglewood.

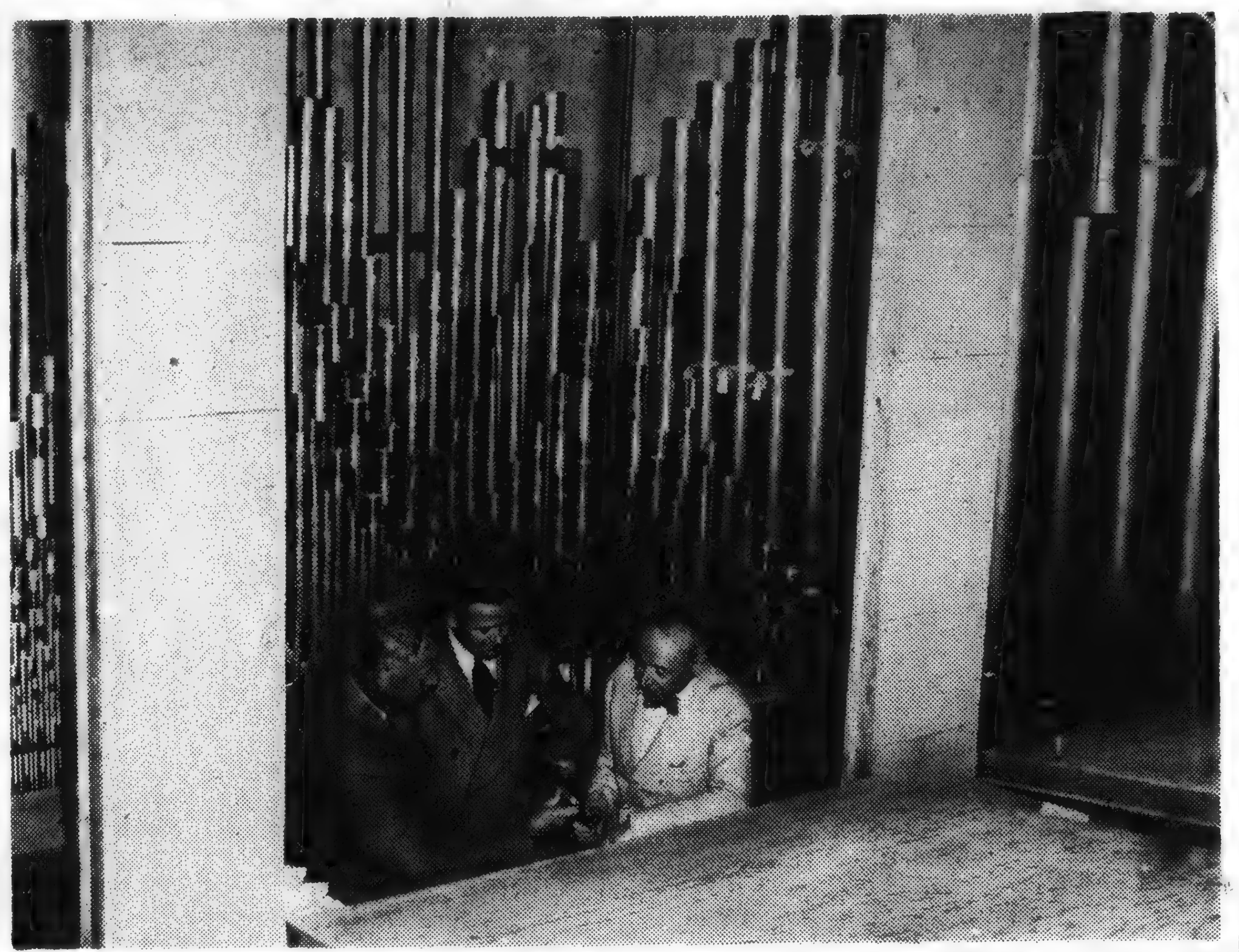
The modern organ has its roots in the German and French organ of the 18th century, the Schnitgers, the Silbermanns and the Clicquots. With the advent of electricity, the old type of French and German organ disappeared in favor of the high pressure, highly individualistic organs in which the eight-foot tone was overwhelmingly predominant. Many of the individual voices were quite attractive but the organ, as an ensemble instrument, practically ceased to exist. The great literature of the organ from Bach to Franck had been written for the older type of ensemble instrument. Most of these compositions were of the polyphonic type, demanding an organ in which the various voices could be heard with equal clarity. The "Romantic" organ, gravitating towards an orchestral ensemble with a thick, heavy bass, was unable to express such music suitably. Consequently, the compositions of the great masters became almost meaningless when played on the modern American or English organ and the organ recital, in turn, began to decline in popularity among musicians.

Renaissance

About 1920 a re-examination of the existing 18th century organs led to a renaissance of the so-called "Baroque" type of organ with its much lighter bass, its greater reliance upon brilliant mixtures and a more complete development of a chorus nature, together with a suppression of the high pressure orchestral tone colors.

This revolution in the art of organ design was first brought to the attention of the American organ public about 1930 by the writer of this article. In 1937, after a period of investigation in Germany, G. Donald Harrison, then technical director of the Aeolian Skinner Company, designed a Baroque organ for the Germanic Museum at Harvard University. This organ created a sensation and no little controversy among the older type of organists who were wedded to the old style of Romantic organ, and the younger and more progressive organists who saw in the new design greater possibilities for the rendition of true organ music.

The Germanic organ was not a slavish imitation of the old German organ. It has been the idea of Mr. Harrison to take the sound principles underlying the old Baroque ensemble and develop them into a streamlined American version of a modern organ in which every voice is intended to have a distinct part in the chorus and where the organ itself is intended to be distinctly an ensemble instrument designed primarily for playing the literature of the organ. The new organ is necessarily more brilliant, flexible, sharply defined and inherently colorful than the older type of organ and yet always distinctly an ensemble instrument.



G. Donald Harrison explains the workings of the new Tanglewood organ to Organist E. Power Biggs and Dr. Serge Koussevitzky in the loft above the shell.

Carnegie Foundation Gives Funds

Makeshifts

Up to date Conductor Koussevitzky has been compelled to put up with various makeshifts where organs have been required in conjunction with the orchestra. Last winter he heard the Germanic organ and decided that a similar organ must form part of the equipment at Tanglewood. The Carnegie Foundation provided the necessary funds and G. Donald Harrison is the artist who produced this very fine organ. The funds available did not admit of a large instrument, yet the favorable acoustics give the impression of a sizeable organ. Mr. Harrison has made every pipe count in the ensemble, with the result that there is a clearness and colorful brilliance of effect not usually found in the organ familiar to an American audience. The organ is situated immediately over the orchestra shell, in what amounts to a duplicate of the shell, speaking through the six openings to be seen immediately above the shell itself. It employs a modern electric action but the organ itself is very simple in its construction. There are no borrowed pipes and every stop is voiced to blend with every other stop, so that there is a complete homogeneity of effect throughout the instrument. Most of the representative tone colors of the modern organ are present, from the faintest whisper of the strings to the full brilliance of the complete ensemble but without the muddiness and stodginess characteristic of the type of organ which it replaces.

To some extent this new type of instrument is a musician's organ. It is an exacting instrument to play, requiring much greater technical ability than the older type of organ, but its chief interest lies in the fact that it reveals the music as the composer intended. It leads to an understanding of the great polyphonic school of organ music not heretofore available to Americans. The great Bach becomes human, not an exercise in mathematics. This will become quite apparent when the organ is used in conjunction with the orchestra in the B minor mass.

Because of the superior acoustics at Tanglewood the organ naturally sounds bigger than it really is and under the masterful playing of the organist, E. Power Biggs, it fortunately has a competent and sympathetic musician to exhibit its manifold excellencies. The large number of musicians and music lovers who are attracted to the Festival will undoubtedly be greatly impressed by this renaissance in organ design

E. Power Biggs at the console of the new organ, with Dr. Koussevitzky as interested spectator.

Ted Shawn To Appear At Becket

Return of Dancer Climaxes Season Of New School

Dance lovers visiting the Berkshire Symphonic Festival will have opportunity to see the final programs of the Berkshire Hills Dance Festival, the Saturday matinee series being given at Jacob's Pillow, nine miles east of Lee.

These programs replace the lecture-demonstrations of Ted Shawn, renowned dancer and founder of the Shawn School of Dance for Men, now the Jacob's Pillow School of the Dance. Both the school and the Berkshire Hills Dance Festival are directed by Mary Washington Ball, teacher of dancing at the State Teachers' College, Cortland, N. Y.

Mr. Shawn himself is scheduled to appear on the final date of the dance festival, Aug. 10. He will present a program of his best-loved solos such as Berkshire audiences have enjoyed during the past seven summers.

Among other well known artists who have been featured on the festival are Maria Gambarelli, premiere danseuse of the Metropolitan Opera Company; La Meri, famous for her presentations of the dance cultures and philosophies of various races; Miriam Winslow and Foster Fitz-Simons, outstanding among the younger concert dancers; and the Arthur Murray dancers, specialists in exhibition ballroom dancing.

Students in Recital

The festival program Saturday afternoon, Aug. 3, will be presented by students at Jacob's Pillow. This group has been working under the direction of Miss Winslow and Mr. Fitz-Simons. They will offer dances composed during the summer.

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Singer To Give Story Of Tchaikowsky Romance

The 1940 Berkshire Symphonic Festival which opens today appropriately commemorates the 100th anniversary of the birth of the great composer Peter Ilyich Tchaikowsky, with the Boston Symphony's playing the first, second, fourth, fifth and "Pathetique" Symphonies under the direction of Serge Koussevitzky.

On Friday, Aug. 9, at 2:30, during this Tchaikowsky "week," the role of Nadejda von Meck, the true story of whom was told for the first time by Catherine Drinker Bowen in her book, "Beloved Friend," will be enacted by Lillian Beall Hicks, Michigan artist, in Pittsfield at the Berkshire Museum.

Since "Nadejda" combines the drama and music history of the Russian composer's career, the solo drama offers a most unique program for the Tchaikowsky centenary year—and has been performed on various occasions as a special anniversary program.

Story of Friendship

The drama "Nadejda," the story of the acquaintance of Mme. von Meck and Peter Tchaikowsky, has been written for a single actress by Virginia Balinger, of the National League of American Pen Women, and was directed by Katheryn Vincent Mayer of Detroit.

The Berkshire-Pittsfield presentation is one of a series of summer programs presented by Lillian Hicks, which are sponsored by the Artist Bureau of the Michigan Federation of Music Clubs. The drama was recently enacted at the Colony Town Club in Detroit and is to be featured as the opening program of the Detroit Tuesday Musicale in October.

Settles Down

"When the history of the Berkshire Symphonic Festival is written, 1939 will go down as the year when success, having looked interestedly around, decided to settle permanently at Tanglewood." Carl E. Lindstrom in the Hartford Times, Aug. 11, 1939.

And It Came To Pass

"The Festival came to its termination on a note of triumph for all concerned. Although the attendance has been the largest in the six-year history of the Festival, all indications point to a still greater attendance next summer. There is a possibility that the season henceforth will be at least a week longer than in the past to meet the growing demand for seats." Noel Straus in the New York Times, Aug. 14, 1939.

Another Chapter

"On Saturday night and Sunday afternoon the final concerts will be presented and another interesting chapter will have been added to this unique phase of American cultural development." The Lawrence Tribune, Aug. 11, 1939.

Shaker

Continued From Sixth Page

tiles are carefully woven of the best materials. The pill-maker is but one of countless instances of Shaker ingenuity, the result of introducing new industries or expanding old ones on a wider, communal scale. The Believers often evolved their own methods and means. As time went on, these means were improved, even by borrowing from the world. But the guild-like method and the reliance on hand-labor never essentially changed. Though the Shakers anticipated the age of combined, large-scale production, once it had dawned they could not compete with the machine and a rapidly expanding industrialism. Both the rise and decline of the order were affected by economic conditions in the larger society in which it played a useful, important but impermanent role.

The Shaker collection represents, in fact, a lost period of American industry and craftsmanship. Unlike most objects of "folk art," the materials which compose it are the product, not of isolated individuals about whom little is known, but of a culture group with a recorded history. The Shaker movement persisted long enough to develop a definite philosophy and have its principles tested in the crucible of experience. As a sustained experiment in sociology and religion, it played a part—how influential it is difficult to say—in the development of the country. The manifestations of that culture, the craft and art which reflect so directly its character, are therefore of the utmost historical import. They may be enjoyed and utilized apart from such considerations. But they should never be scattered nor their latent meaning forgotten.

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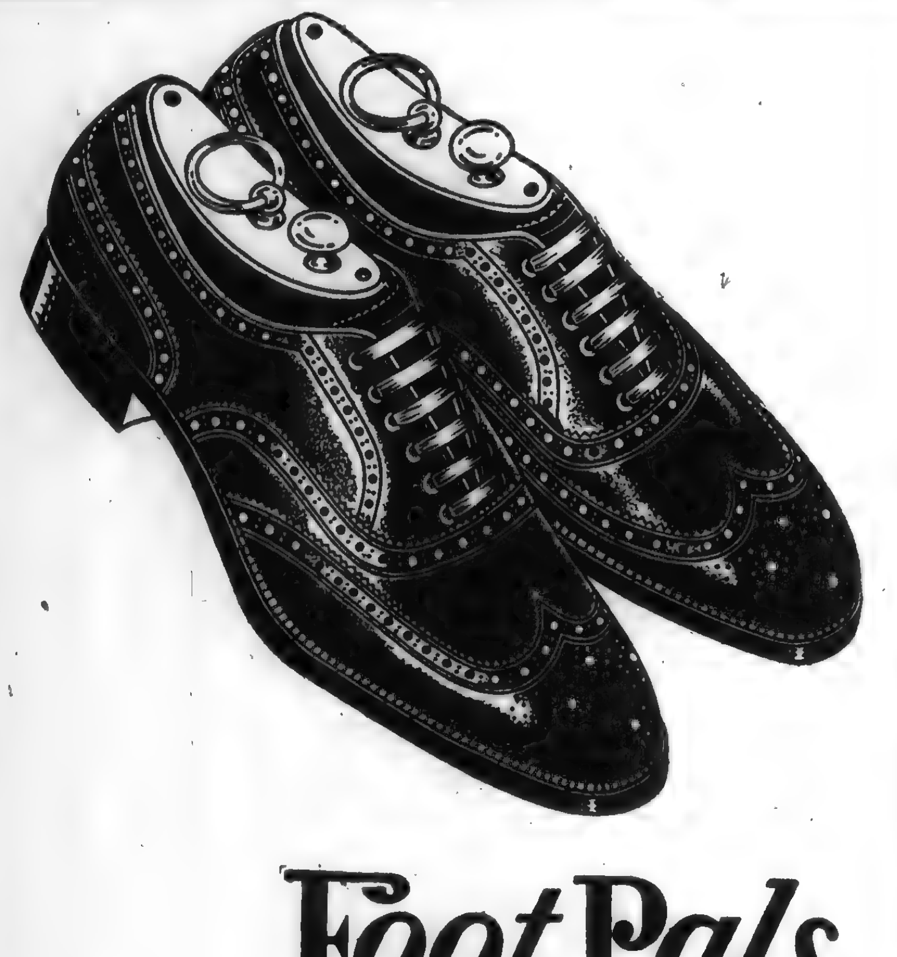

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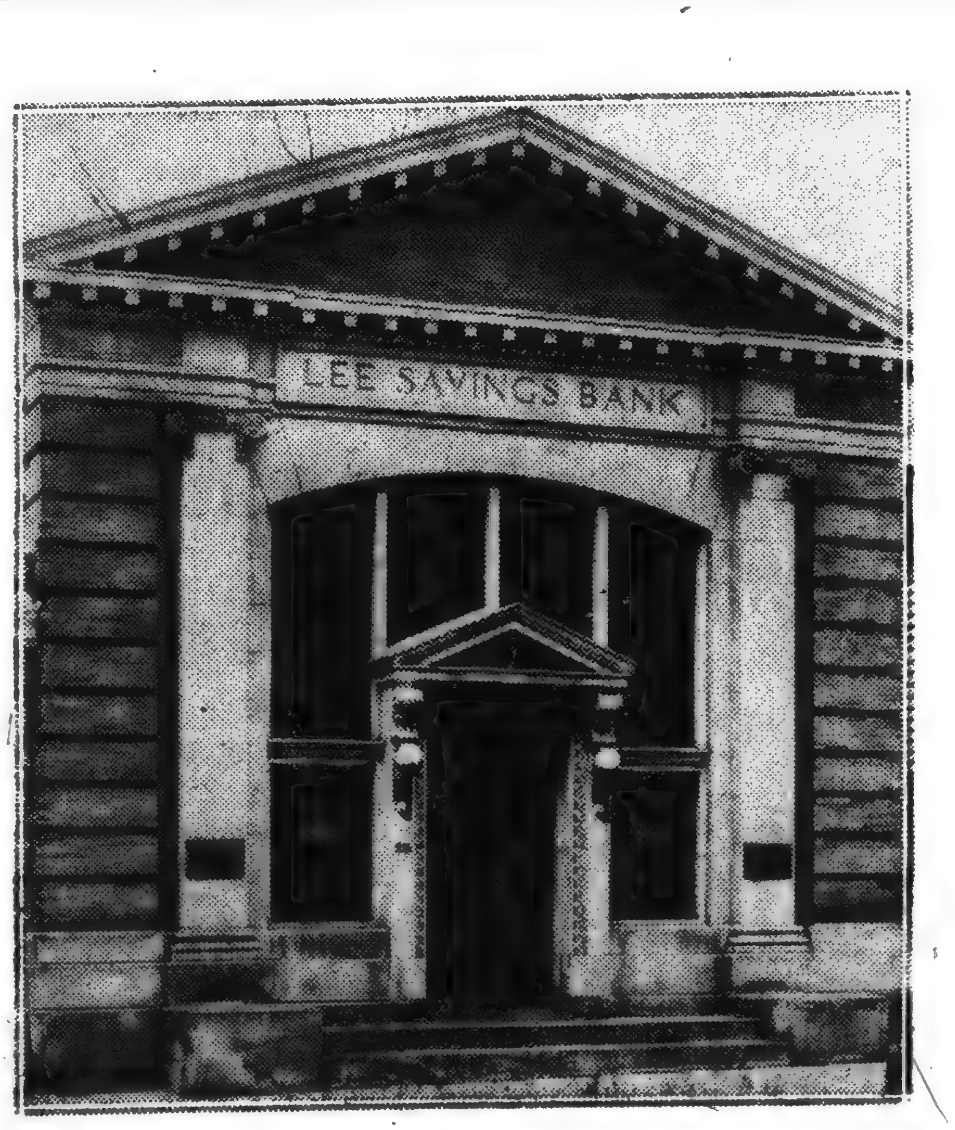

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Gate Crashers Make Life Interesting

Admissions Department Now an Army

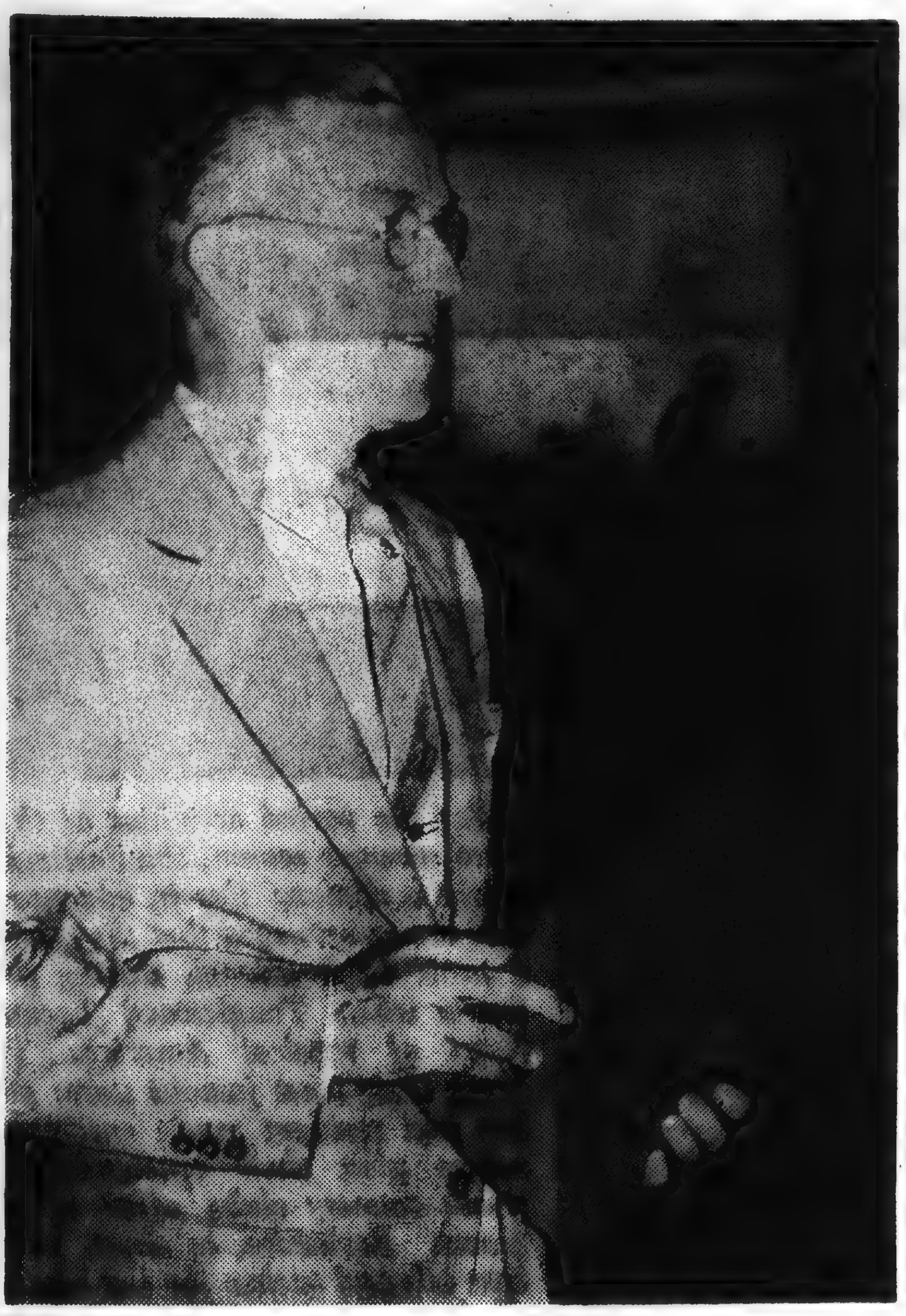
To the public, the admissions department of the Berkshire Symphonic Festival seems a minor detail in a large undertaking; to the success of the Festival, it is highly important.

In at least one way, this subdivision of the Festival organization can estimate its effectiveness and its efficiency on the basis of the amount of annoyance it causes—for one of its most important functions is the limiting of admission to authentic ticket-holders. Even in the rarefied cultural atmosphere of music there are gate crashers.

But Willard M. Sistare, Pittsfield insurance man who heads the 175-member admissions department knows his business. For the past 20-odd years he has done the same job for the Eastern States Exposition, a record of experience in a specialized field which got him his unpaid job with the Festival at the beginning of its second season in 1935.

From 20 to 175

The admissions department naturally has grown with the Festival. From a force of 20 in 1935 (16 ushers and 4 ticket-takers), the department has developed in five years to an army of 175. There are 12 ticket-takers under William P. Wookey; 15 box section ushers under Fred T. Francis; 30 ushers in the blue section under C. Alec Henry and Norman B. Hollister; 32 ushers in the red section under Carl A. Germeck and Neill F. Bridges; 45 program girls (15 per series) under Martha Hick and Hazel P. Cande; 24 aides (8 at each series) under Charles M. Weeks 3d and Rodric L. Jones; 2 first aid men; 8 checkers, and 6 ushers in the special reserved section.



Willard M. Sistare, chairman of the admissions department of the Berkshire Symphonic Festival, is caught by the candid cameraman at the Shed, with the orchestra silhouetted in the background.

With traffic lanes to the various sections running smoothly and ushers familiar with row letters and seat numbers, the department's next biggest problem is the gate crashers.

Gate crashers, at least the ones who have moved on the Festival, are a nervy but unimaginative lot. So far as Mr. Sistare can remember, nobody has thought up a really good story as to why he has no ticket or why he should be allowed in to hear Dr. Koussevitzky and the Boston Symphony Orchestra. Usually they claim to be the guests of Festival President Gertrude Robinson Smith or Orchestra Manager George E. Judd, the pupils of Dr. Koussevitzky or the wives of members of the orchestra. The low in imagination is reached by those who solemnly declare they have lost their tickets.

It would be a simple matter if people without tickets could merely be denied entrance. But there's always the chance that the distinguished looking gentleman actually is the guest of Miss Robinson Smith; or that the excited woman really is the wife of a second violinist; or that the young couple did lose their tickets. So every claim has to be checked, which takes time.

Reluctance To Pay Brings Many a Tale

Just Friends

A couple of years ago, Roger W. Wellington of Pittsfield was keeping his eagle eye on the grounds two hours before one of the afternoon concerts. He spied a group of five girls crossing the lawn and proceeded to ask for their tickets as a matter of routine. They regretted having none, but said they were the guests of Mr. Judd. To their consternation, Mr. Wellington said, "Fine, here comes Mr. Judd now. He's probably been looking for you." They allowed there must have been some mistake and made rapidly for an exit.

There are also a lot of honest mistakes. During one of the rainy programs some years ago, a man and woman came rushing in for shelter, the former thrusting a pair of stubs at the ticket-taker, who looked at them, raised his eyebrows and asked, "What are these?" They turned out to be two rainchecks for a Red Sox-Yankees ball game at Fenway Park. The gentleman had the right tickets in another pocket.

Once in a while, the admissions department indulges in a bit of foxy business itself. A couple of years ago, Aide Chairman Weeks thought he'd like to get acquainted with Screen Actress Miriam Hopkins, who made somewhat of a stir when she appeared in a box one night. A doer and not a dreamer, young Mr. Weeks approached Miss Hopkins and reported that Miss Robinson Smith had sent him over to ask Miss Hopkins if she would like to see the famous Tanglewood gardens. She would and did. Mr. Weeks is reticent about further details.

Things like this must get around. At any rate, Chairman Sistare this year has received applications for jobs in his department from students, both Berkshire and distant, at Smith, Mount Holyoke, Eastman School of Music in Rochester, Curtis Institute in Philadelphia, Juilliard School in New York, Brenau College in Georgia, University of North Carolina, Yale School of Music, St. Paul's School, Portsmouth (R. I.) Priory School, RPI and Oberlin.

Prophesies Permanence For Festival

"Judging by its first three concerts, the 1939 Berkshire Festival has continued the notable record of sucess made by its recent predecessors, both in its artistic standards and in constantly increasing public interest, and, so far as anything can be predicted in this unpredictable age, can be regarded as an institution of assured permanence. It has developed to an extent which its founders might well have considered unduly optimistic to hope for in five years when they held their first three concerts in 1934." Francis D. Perkins in the New York Herald-Tribune, Aug. 13, 1939.

Worth It

"These are magnificent concerts, set in a garden spot of such sylvan beauty as to beggar description. They are worth all the fuss and heat and bother of a motor jaunt some 155 miles from New York." Cue Magazine, Aug. 12, 1939.

Dr. Koussevitzky Expects Five Great Conductors in Five Years

An enquiring reporter confronted Dr. Serge Koussevitzky in his rooms in the mansion house at Tanglewood where the new Berkshire Music Center was in progress. It was a short interview, between one conducting pupil and the next, a brief pause in the midst of a very busy morning in a very busy place. The conductor of an orchestra and director of a school showed no signs of fatigue, despite the fact that he was giving generously of his time and energies to the small group of young men admitted into his class in conducting.

"Inspiring"

Dr. Koussevitzky spoke buoyantly and with eagerness: "We are all working hard, and we are enjoying our work. I am speaking not only for the pupils, but for myself and my colleagues of the faculty. There is extraordinary talent among the young people who have come to us. To work with them is inspiring and makes one feel years younger. I have noticed that the other teachers feel as I do. They are so absorbed in what we are doing, so interested in the young musicians in their charge, that the hours go by unnoticed."

Asked about the prospects that conductors of importance might emerge from the school, he answered quickly and with conviction: "I can promise you in the course of the next five years, five conductors of the first order. And besides that, 20 conductors of high ability, conductors who will be valuable wherever they may go."

Note in Re Shirtsleeves

"The Boston Symphony Orchestra in shirtsleeves, and even Dr. Serge Koussevitzky himself in that state of informal attire, did not faze an audience of crushing proportions which gathered in the shed of Tanglewood here this afternoon for the closing concert of the sixth Berkshire Symphonic Festival" The New York Herald-Tribune, Aug. 14, 1939.

Unrivalled

"Here was disclosed the Boston orchestra's unrivalled musicianship. The entire performance was a masterpiece." Hampshire Gazette, Northampton, Aug. 11, 1939.

Outstanding Voice of Day

"One of the outstanding voices of the day was brought to light in Lenox Wednesday afternoon when Dorothy Maynor, Negro soprano, appeared as soloist at the annual picnic given by Dr. Serge Koussevitzky for the members of the Bostn Symphny Orchestra in the Music Shed at Tanglewood." Noel Straus in the New York Time, Aug. 12, 1939.

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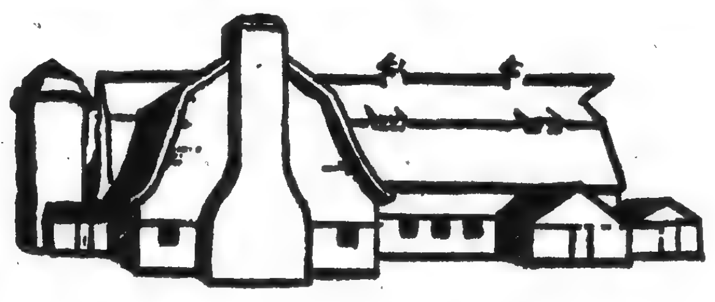
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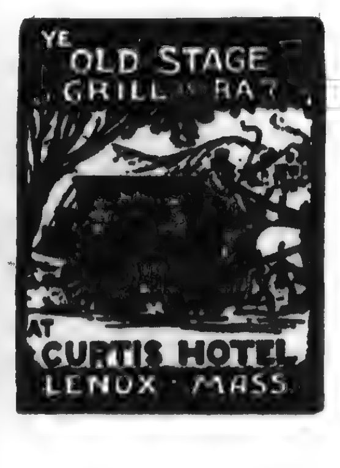
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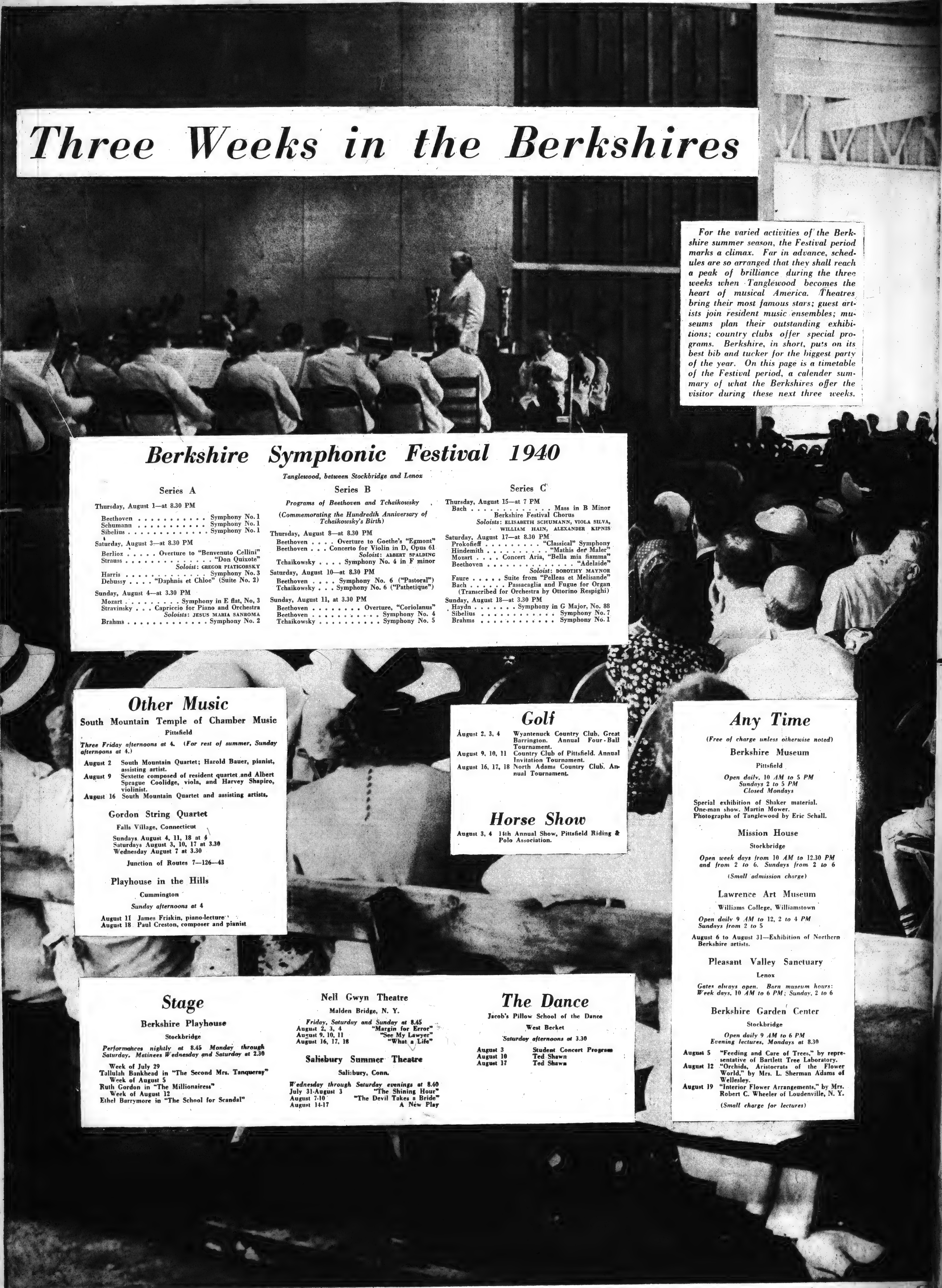

Three Weeks in the Berkshires

For the varied activities of the Berkshire summer season, the Festival period marks a climax. Far in advance, schedules are so arranged that they shall reach a peak of brilliance during the three weeks when Tanglewood becomes the heart of musical America. Theatres bring their most famous stars; guest artists join resident music ensembles; museums plan their outstanding exhibitions; country clubs offer special programs. Berkshire, in short, puts on its best bib and tucker for the biggest party of the year. On this page is a timetable of the Festival period, a calender summary of what the Berkshires offer the visitor during these next three weeks.

Berkshire Symphonic Festival 1940

Tanglewood, between Stockbridge and Lenox

Series A

Thursday, August 1—at 8.30 PM

Beethoven	Symphony No. 1
Schumann	Symphony No. 1
Sibelius	Symphony No. 1

Saturday, August 3—at 8.30 PM

Berlioz	Overture to "Benvenuto Cellini"
Strauss	"Don Quixote" *Soloist*: GREGOR PIATIGORSKY
Harris	Symphony No. 3
Debussy	"Daphnis et Chloe" (Suite No. 2)

Sunday, August 4—at 3.30 PM

Mozart	Symphony in E flat, No, 3
Stravinsky	Capriccio for Piano and Orchestra *Soloists*: JESUS MARIA SANROMA
Brahms	Symphony No. 2

Series B

Programs of Beethoven and Tchaikowsky

(Commemorating the Hundredth Anniversary of Tchaikowsky's Birth)

Thursday, August 8—at 8.30 PM

Beethoven	Overture to Goethe's "Egmont"
Beethoven	Concerto for Violin in D, Opus 61 *Soloist*: ALBERT SPALDING
Tchaikowsky	Symphony No. 4 in F minor

Saturday, August 10—at 8.30 PM

Beethoven	Symphony No. 6 ("Pastoral")
Tchaikowsky	Symphony No. 6 ("Pathetique")

Sunday, August 11, at 3.30 PM

Beethoven	Overture, "Coriolanus"
Beethoven	Symphony No. 4
Tchaikowsky	Symphony No. 5

Series C

Thursday, August 15—at 7 PM

Bach	Mass in B Minor Berkshire Festival Chorus *Soloists*: ELISABETH SCHUMANN, VIOLA SILVA, WILLIAM HAIN, ALEXANDER KIPNIS

Saturday, August 17—at 8.30 PM

Prokofieff	"Classical" Symphony
Hindemith	"Mathis der Maler"
Mozart	Concert Aria, "Bella mia fiamma"
Beethoven	"Adelaide" *Soloist*: DOROTHY MAYNOR
Faure	Suite from "Pelleas et Melisande"
Bach	Passacaglia and Fugue for Organ (Transcribed for Orchestra by Ottorino Respighi)

Sunday, August 18—at 3.30 PM

Haydn	Symphony in G Major, No. 88
Sibelius	Symphony No. 7
Brahms	Symphony No. 1

Other Music

South Mountain Temple of Chamber Music

Pittsfield

Three Friday afternoons at 4. (For rest of summer, Sunday afternoons at 4.)

August 2	South Mountain Quartet; Harold Bauer, pianist, assisting artist.
August 9	Sextette composed of resident quartet and Albert Sprague Coolidge, viola, and Harvey Shapiro, violinist.
August 16	South Mountain Quartet and assisting artists.

Gordon String Quartet

Falls Village, Connecticut

Sundays August 4, 11, 18 at 4
Saturdays August 3, 10, 17 at 3.30
Wednesday August 7 at 3.30

Junction of Routes 7—126—43

Playhouse in the Hills

Cummington

Sunday afternoons at 4

August 11	James Friskin, piano-lecture
August 18	Paul Creston, composer and pianist

Golf

August 2, 3, 4	Wyantenuck Country Club, Great Barrington. Annual Four-Ball Tournament.
August 9, 10, 11	Country Club of Pittsfield. Annual Invitation Tournament.
August 16, 17, 18	North Adams Country Club. Annual Tournament.

Horse Show

August 3, 4	14th Annual Show, Pittsfield Riding & Polo Association.

Any Time

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Pittsfield

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Open daily 9 AM to 12, 2 to 4 PM
Sundays from 2 to 5

August 6 to August 31—Exhibition of Northern Berkshire artists.

Pleasant Valley Sanctuary

Lenox

Gates always open. Barn museum hours: Week days, 10 AM to 6 PM; Sunday, 2 to 6

Berkshire Garden Center

Stockbridge

Open daily 9 AM to 6 PM
Evening lectures, Mondays at 8.30

August 5	"Feeding and Care of Trees," by representative of Bartlett Tree Laboratory.
August 12	"Orchids, Aristocrats of the Flower World," by Mrs. L. Sherman Adams of Wellesley.
August 19	"Interior Flower Arrangements," by Mrs. Robert C. Wheeler of Loudenville, N. Y.

(Small charge for lectures)

Stage

Berkshire Playhouse

Stockbridge

Performances nightly at 8.45 Monday through Saturday. Matinees Wednesday and Saturday at 2.30

Week of July 29
Tallulah Bankhead in "The Second Mrs. Tanqueray"
Week of August 5
Ruth Gordon in "The Millionairess"
Week of August 12
Ethel Barrymore in "The School for Scandal"

Nell Gwyn Theatre

Malden Bridge, N. Y.

Friday, Saturday and Sunday at 8.45

August 2, 3, 4	"Margin for Error"
August 9, 10, 11	"See My Lawyer"
August 16, 17, 18	"What a Life"

Salisbury Summer Theatre

Salisbury, Conn.

Wednesday through Saturday evenings at 8.40

July 31-August 3	"The Shining Hour"
August 7-10	"The Devil Takes a Bride"
August 14-17	A New Play

The Dance

Jacob's Pillow School of the Dance

West Becket

Saturday afternoons at 3.30

August 3	Student Concert Program
August 10	Ted Shawn
August 17	Ted Shawn

8

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

OCT 29 1939

TO OPEN ACADEMY

The Boston Symphony Orchestra and Serge Koussevitsky, its conductor, will open an Academy of Music at "Tanglewood" next July, offering advanced instruction to a limited number of students and a general session for a large school. The term will culminate in the Berkshire Symphonic Festival.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

NOV 16 1939

BERKSHIRE FESTIVAL

PITTSFIELD, Nov. 16 (AP) — Berkshire symphonic festival announced today that Boston Symphony Orchestra and Serge Koussevitsky would appear at the Berkshire festival for three weeks next year instead of two.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

NOV 16 1939

Festival Announces Three Weeks of Concerts by Boston Orchestra and Koussevitzky

Another move establishing Tanglewood as a music center of preeminence was made by the Berkshire Symphonic Festival trustees yesterday when they voted to extend the 1940 season of concerts by the Boston Symphon Orchestra from two to three weeks. The concerts wil be given the first three weekends in August.

This decision, made after several conferences with trustees of the orchestra, will enable members and subscribers, to have a wider choice of the series of concerts they wish to attend. Many members have already signified their desire to attend all three series but those who will find it impossible to attend more than two or one series will have that choice.

Six Weeks' Activity

The extension to cover three weekends will mean six weeks of musical activity at Tanglewood since the orchestra plans to open its academy in charge of Serge Koussevitzky and Dr. Wallace G. Woodworth of Harvard University in July.

More complete details of the enlarged scope of the Festival will be announced soon. Yesterday's meeting was held at the home of Mrs. Charles Robinson Smith in Stockbridge with Miss Gertrude Robinson Smith, the president presiding.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
NOV 16 1939

Berkshire Festival To Be Three Weeks

Boston Symphony to Appear in August

PITTSFIELD, Nov. 16—The Berkshire Symphonic Festival announced today that the Boston Symphony Orchestra and Serge Koussevitsky will be at Tanglewood for a three weeks' festival next summer, instead of two. The festival concerts will be given the first three weeks in August.

Three other weeks will be given over to the Tanglewood Academy, which will be directed by Koussevitsky and Prof. G. Wallace Woodworth of Harvard University.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

NOV 17 1939

Outdoors in the Berkshires

By CLAY PERRY

Quadruplet Pine

Here is one to add to the proposed "collection" of unusual trees. On the Tanglewood property at Stockbridge Bowl, near the Lenox Brotherhood clubhouse on the lake shore, soars a four-ply white pine tree that is the hugest in trunk circumference we have ever seen in Berkshire and, unique in its production of four separate perpendicular branches, growing out of the main trunk and soaring to an estimated height of 100 feet above the ground.

A Huge Bole

The main trunk, at the height of a tall man's head measures 15 feet seven inches, according to Superintendent Gaston of the Tanglewood estate, and we measured the width of the trunk as high as we could reach and found it to be over six feet across. In addition to the huge bole and its quadruplets, a fifth trunk rises so close by that its trunk and branches mingle with the others, and at a distance gives the impression of five large white pines growing in a clump. The fifth trunk, however, is an entirely separate tree, so the giant cannot be called the Dionne quintuplets of the forest world.

A Centurion iant

The great tree is in good condition, save for some dead wood high up in its magnificent crowns and an estimate of its age places it at more than a century. Indeed, the seed that sprouted from the ground here on the north shore of Lake Mahkeenac may have started to grow before the beginning of the 19th century, for the four stems which start at a height of ten to fifteen feet above ground testify to a delayed growth due to injury of some sort which killed off its original leader and its second, third and fourth. But after each discouragement, from unknown causes, it sent up another leader and each of the four stems grew to trunks that now range from two to almost three feet in diameter as they soared toward the sky. A triumph of persistence which produced a mass of wood and foliage which has its own peculiar grace and beauty. The tree does not look freakish or ugly, it has such magnificent proportions that it might well attract a sculptor, and its fifth trunk, the standby, appears as if it had acted as a model for it has a perfectly round bole, and rises without much taper, flush from the ground. The whole group is so well hidden in a clump of hemlocks and birches that it is not visible in its division of trunks save from certain points south of it.

Paul Bunyan Job

Some hundreds of trees have been removed, on the Tanglewood estate, to make way for its development and to relieve crowded conditions for the trees themselves. You would not know it unless you had visited the place often before it was taken over for the Boston Symphony Orchestra. Besides this, a dozen truck-loads of dead-wood were removed after trimming, in addition to piles of brush that were burned, and the trimming job is not yet finished.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

NOV. 17 1939

Berkshire Festival To Be Three Weeks

Boston Symphony to Appear in August

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

NOV 17 1939

BERKSHIRE CONCERTS SET THREE WEEKENDS

Festival Next Summer to Include Nine Programs by Boston Symphony

Pittsfield, Nov. 16—Three weeks of concerts were promised for next summer by the Berkshire Symphonic Festival trustees following a meeting that terminated a series of discussions on the question today. The concerts will be given the first three weeks in August.

Several conferences with trustees of the orchestra, the Boston Symphony, with Serge Koussevitzky resulted in today's announcement. Many have already signified their desire to attend all three series, which, like those of the past summer, will consist of three concerts each.

The extension to cover three weekends will mean six weeks of musical activity at Tanglewood, since the orchestra plans to open its academy in charge of Dr Koussevitzky and Dr Wallace G. Woodworth of Harvard university in July.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

NOV 18 1939

EXTEND BERKSHIRE MUSIC

Festival Trustees and Boston Symphony Add 3 Concerts

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., Nov. 17—The requested extension of the Berkshire Symphony Festival appearances of the Boston Symphony Orchestra from two to three weeks has been voted by the festival trustees with the concurrence of the orchestra trustees, it was announced yesterday.

The move extends musical activities at Tanglewood to six weeks, since in July the orchestra plans to open its academy—a master school for musicians and devotees of musical appreciation. Dr. Serge Koussevitzky and Professor G. Wallace Woodworth of the Harvard faculty of music will be in charge.

Nine festival concerts instead of the former six will be given in the first three week-ends in August.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

NOV 18 1939

BERKSHIRE FESTIVAL EXTENDS PROGRAM

Pittsfield, Nov. 17—The Berkshire Symphonic Festival has announced three weeks of concerts in 1940 by the Boston Symphony orchestra, Serge Koussevitzky, conductor.

The extension from two weeks to three weeks was made after several conferences with trustees of the orchestra. This means six weeks of musical activity at Tanglewood, since the orchestra's academy opens there in July. The festival concerts will be held the first three weeks in August.

THIS CLIPPING FROM
WATERBURY, CONN.
AMERICAN
NOV 18 1939

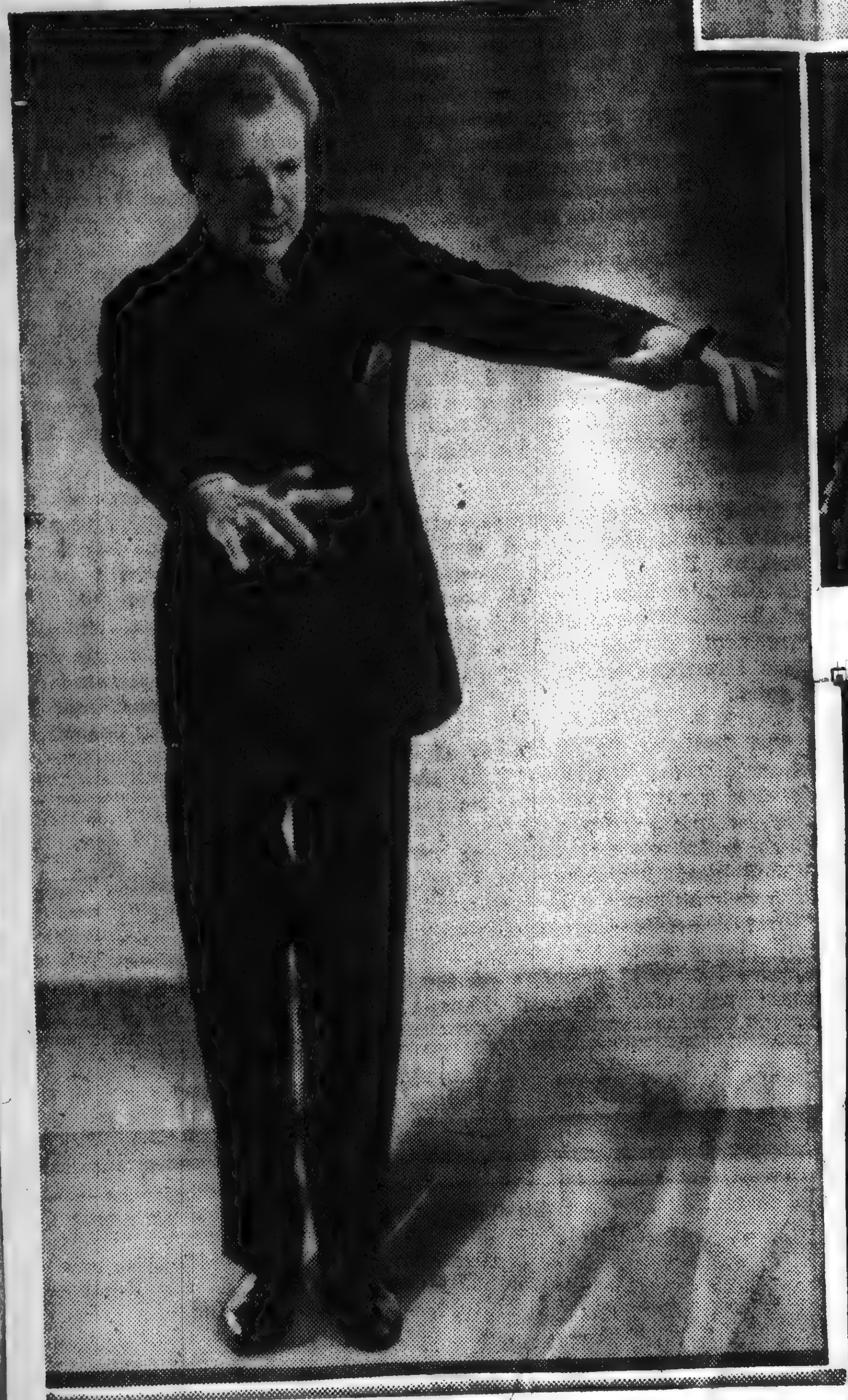
THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
NOV 17 1939

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

NOV 19 1939

MUSIC OF THE TIMES: NEWS AND CURRENT COMMENT

STOKOWSKI AND KOUSSEVITZKY COME TO TOWN FIRST TIME THIS SEASON



The New York Times Studio

Although New York's own orchestra, the Philharmonic-Symphony, will be away on tour, there will be plenty of symphonic fare this week. The Philadelphia and Boston will be here. Here is Stokowski (left) leading some Philadelphians and Koussevitzky the Bostonians.

The Boston Symphony Orchestra under Dr. Serge Koussevitzky will extend its festival concerts to three weeks next summer.

AMERICAN PROGRAMS

Koussevitzky to Offer Two Concerts Devoted Entirely to Native Works

By OLIN DOWNES

NO one of the major conductors of our leading Eastern orchestras has produced as many works by young Americans as Dr. Koussevitzky with the Boston Symphony Orchestra. This is characteristic of Koussevitzky's sympathy with modern musical trends, manifested in earlier days by his championship of many rising European composers. He has now turned, with constantly increasing interest, to the American field. He has said, more than once, that he believes a strong creative pulse is beating now in our native music. He finds the younger men especially accumulating technique and experience, and coming rapidly nearer to the expression of something native in their scores.

These convictions have grown upon the Boston Symphony's conductor. The result is that, for the first time in the history of this city, the New York season of the visiting organization opens with two programs devoted exclusively to American compositions. Whatever the appraisal of their artistic value may prove to be, this event can only be called a mile-post in the development of American music. It should be added that Koussevitzky has not planned these programs with the object of making a generous gesture in the direction of our native composers. He has arranged them with the conviction that they will offer distinctive entertainment to two of the most experienced and exacting audiences in the world.

* * *

EIGHT men are represented at the two concerts. Of these, one, Arthur Foote, born in Salem, Mass., in 1853, died two years ago. All the others are living and active in creative work, the youngest of them, William Schuman of this city, being 29 years old. The others are Edward Burlingame Hill (b. Cambridge, Mass., 1872; John Alden Carpenter (Park Ridge, Ill., 1876); Walter Piston (Rockland, Me., 1894); Howard Hanson (Wahoo, Neb., 1896); Roy Harris Lincoln County, Oklahoma, 1898), and Randall Thompson (New York, 1899).

Of this group, Foote, Hill and Carpenter were pupils of John Knowles Paine and gained their early musical training at Harvard. So also did Walter Piston, his teachers being of a later generation than Paine, till he went to Paris to study with Nadia Boulanger; and Randall Thompson, who, after leaving Harvard, studied composition for two years with Ernest Bloch.

Hanson studied music with his mother and at Luther College in his home town, and later at the Institute of Musical Art in New York and Northwestern University before winning the Prix de Rome in 1921. Harris received his early education in California, then began the systematic study of composition with Arthur Farwell, also with Bliss, Altschuler and Scalero, and finally with Nadia Boulanger in Paris.

* * *

SCHUMAN was a pupil of that admirable musician Max Persin of this city, in harmony; of Charles Haubiel in counterpoint, and of composition with Roy Harris.

Immediate reactions to Koussevitzky's courageous announcement have been principally in two directions. The first question raised is, "Shall we be bored?" The second question looks farther. It is, "Maybe they can write symphonies. It's evident that technically the American composer can now express himself, but has he produced any genuinely American music?"

To the second question Dr. Koussevitzky was asked by wire by THE TIMES to reply. These are his words: "The development of music in America follows the same course as music in Europe, only it takes bigger strides. There is no American music as there is no German or French music, for music is a universal language, but its development is manifold. Music may reflect either folklore of a people for a certain epoch or great human ideals. Thus in America some composers are influenced by folk melodies, by dance rhythms, while others produce music of universal scope and motion. These different trends of the creative genius of American composers will be represented at our two concerts in New York."

If these words are to be taken literally they will certainly appear to some readers as open to argument. That music never lives and passes its local boundaries unless it is universal in its communications is self-evident. But we had thought that there was German and French music; American music also. We could not by any stretch of the imagination call Wagner's music anything but German; Verdi's anything but Italian; Bizet's or Debussy's anything but French, universal as their music is in sign.

Recently in Boston Stravinsky asked an interviewer what Russian music was. Well, it would have been possible to answer Mr. Stravinsky by telling him that his "Oiseau de Feu" and "Petruchka," for example, are Russian music, and that his piano concerto in which he seeks to emulate Bach, and his ballet "Apollon musagète" are not.

* * *

WE think of some unmistakable American music, too. We would include in this category the best marches of John Philip Sousa; the "Dixie" of Dan Emmett; much of the American dance music and many of the ditties from popular operettas and the like. These composers use the same chord or a few of the same chords, employing them in simple ways, that European masters have used for centuries. Nevertheless, the expression is unmistakably American—as unmistakably as the experiments of Stravinsky when he attempted to write in a "jazz" way were not American, Russian, nor neo-classic, or indeed anything of importance; just the same as the experiments of Debussy and Ravel with jazz idioms remained unmistakably French music. The idiom matters much less than the spirit. The spirit colors the idioms in ways often very difficult to define, but when a composer of genius writes with feeling for his soil it is recognized.

Have American symphonists reached a place in their development where they provide music of incontestably American savor? Many of our writers, playwrights and architects, and some of the painters, are unmistakably of America and from nowhere else. But the composers have seemed to certain of the more pessimistic to be last in reflecting the scene, environment and life of the nation, as artists in other fields unmistakably are doing. It is now, or should be, the composer's time.

These are questions which Dr. Koussevitzky's programs are calculated to answer.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

NOV 26 1939

FESTIVAL MENACE SEEN IN BERKSHIRE TRUCKING TRAFFIC

Stockbridge, Mass., Nov. 25—(AP)—Declaring "the future of the Berkshire symphonic festival is now seriously threatened unless some way is found to preserve the beauty and tranquility of the Berkshires," festival trustees proposed today the building of truck roadways "to by-pass high-value residential areas."

A letter accompanying a resolution sent to selectmen of six Berkshire towns and to the mayor and council of Pittsfield pointed out that the festival "has become an institution of national importance" with more than $100,000 invested in its physical properties and with 36,000 concert-goers bringing "a very sizable volume of new business for the entire region."

The resolution called upon the officials to "do their utmost to regulate motorized freight traffic on inter- village roads in Southern Berkshire. It suggested the state might "make possible the canalizing of motored freight on efficient roadways resigned to by-pass high-value residential areas."

The Boston Symphony orchestra under Dr. Serge Koussevitzky will extend its festival concerts to three weeks next summer.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

NOV 26 1939

AROUND NEW ENGLAND

Trucks Said To Threaten Berkshire Festival

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Trustees Propose Beauty From Trucks

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THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 26 1939

Berkshire Festival Group Wants Trucks By-Passed From Village

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THIS CLIPPING FROM
MUNCIE, IND.
STAR

NOV 22 1939

Who's News Today

By Lemuel F. Parton.

New York, Nov. 21 (NANA)—Dorothy Maynor's big, rich velvety voice brings critical praise comparable to that which hailed Marian Anderson. The young Negro soprano, who also has a trace of Indian ancestry, won both the audience and the critics at her town hall concert in New York, this being her first public appearance with the exception of tours with the Hampton Institute choir. The musical cognoscenti herald another great voice and a potentially great artist.

Mrs. Gorham Brooks, of Brookline, Mass., patron of music and donor of the Tanglewood estate to the Boston Symphony Orchestra, heard Miss Maynor sing and obtained for her an invitation from Dr. Serge Koussevitzky, conductor of the orchestra, to the symphony picnic near Stockbridge, Mass., last August. Her songs ranged from the "Ho-yo-to-ho," from Wagner's "Die Walkuere," through deep, crooning lieder to a dazzling range of coloratura. Her triumph before such Olympians of music opened the way to her town hall concert.

She is the daughter of the widow of a Methodist minister, now living in New York. A native of Norfolk, Va., she studied at Hampton Institute, and, after her graduation, became the pupil of Dr. John Finley Williamson, of the Westminister choir school of Princeton, N. J. She later studied with Wilfred Klanroth of New York. Her present teacher, also of New York, is Alan Haughton.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

NOV 26 1939

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WORCESTER, MASS.
TELEGRAM

NOV 26 1939

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THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

NOV 26 1939

Berkshire Festival Trustees Propose Saving Area's Beauty From Trucks

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

NOV 27 1939

THREAT TO BEAUTY OF BERKSHIRES SEEN

Stockbridge Festival Trustees Propose Truck Roads to By-Pass Villages.

STOCKBRIDGE, Mass., Nov. 26—(AP) Declaring "the future of the Berkshire Symphonic Festival is now seriously threatened unless some way is found to preserve the beauty and tranquility of the Berkshires," festival trustees proposed yesterday the building of truck roadways "to by-pass high-value residential areas."

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THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TIMES TRIBUNE

DEC 9 - 1939

Koussevitzky's Dream Of School Comes True

Boston, Dec. 9.—(AP)—On his estate in Russia many years ago, long before he ever thought he would conduct the Boston symphony, Serge Koussevitzky dreamed of a unique school of music.

The school would supplement the training of established schools of music, give no credit for attendance, offer no diploma and care nothing about profit.

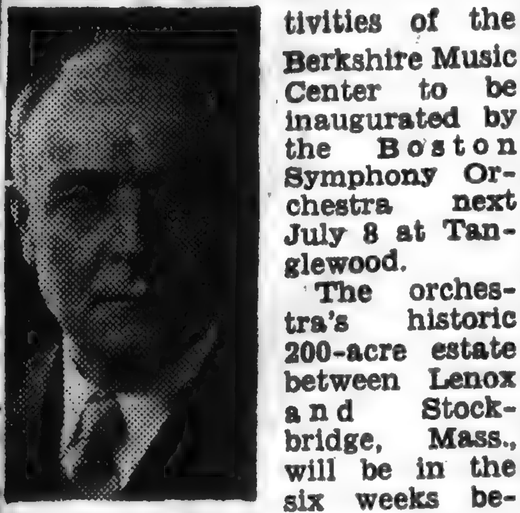
Next July 8 his dream will come true with the opening of a six weeks session at Tanglewood, the orchestra's summer home near Stockbridge, Mass.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

DEC 9 - 1939

Boston Symphony Orchestra Announces Curriculum For Berkshire Music Center at Tanglewood, Stockbridge

Announcement is made of the faculty, subjects and detailed activities of the Berkshire Music Center to be inaugurated by the Boston Symphony Orchestra next July 8 at Tanglewood.



Dr. Koussevitzky

The orchestra's historic 200-acre estate between Lenox and Stockbridge, Mass., will be in the six weeks between July 8 and Aug. 18, 1940, a place of busy musical life. Serge Koussevitzky, 30 members of the Boston Symphony Orchestra, other prominent musicians and distinguished lecturers will provide the faculty. Members of the Music Center will be trained as a festival chorus which will appear in the Berkshire Symphonic Festival in a performance of Bach's Mass in B minor.

The Berkshire Symphonic Festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the Music Center will be admitted to specified Boston Symphony rehearsals and to all of the Festival performances.

Pointing out that the Center will be concerned primarily with collective performance, Dr. Koussevitzky states that "it will supplement, rather than duplicate, the training available in the established schools of music where, although some time is devoted to ensemble playing, attention is centered upon developing individual technical equipment. We have chosen a practical method so that the students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

The Music Center will be in two sections—the Institute, limited to those with a thorough preliminary musical training, and the Academy, with "no formal entrance requirements." The Academy will comprise the school chorus and the amateur orchestra. The main part of its work will be carried on in general sessions.

Dr. Koussevitzky is to be director of the school, and will take a few pupils in orchestra conducting, give lectures and supervise the Institute orchestra.

Dr. Graf

Courses in advanced composition will be given by Aaron Copland, the noted American composer, and by Paul Hindemith, considered one of the most significant composers today.

Dr. Herbert Graf will have charge of a class in operatic interpretation. Dr. Graf has had a brilliant career in the mounting of operas in Europe and America. He is at present the stage director of the Metropolitan Opera.

G. Wallace Woodworth, assistant director of the Berkshire Music Center, will conduct the chorus. Mr. Woodworth is the chairman of the department of music at Harvard, conductor of the Harvard Glee Club and the Radcliffe Choral Society.

Olin Downes will give a series of lectures concerned with the historical background of the music being studied by the orchestras and chorus. Mr. Downes is music editor of the New York Times. A course in folk dancing, open to the school without charge, will be conducted by Douglas Kennedy, president of the English Folk Dance Society.

The Institute Orchestra will be conducted by Richard Burgin, assistant conductor of the Boston Symphony, the Academy Orchestra by Malcolm Holmes, conductor of the college orchestras of Harvard, Radcliffe and Wellesley. Howard Abell, head of the music department of Milton Academy, will have a class in methods of teaching music in schools.

Special lecturers will be Dr Archibald T. Davison, professor of choral music at Harvard; Randall Thompson, director of the Curtis Institute of Music at Philadelphia; Carleton Sprague Smith, head of the music department of the New York Public Library; and Augustus D. Zanzig, director of music, National Recreation Association.

A limited number of scholarships will be available. The Music Center will give no diploma or academic credit. The catalogue of the Music Center is obtainable by application to Symphony Hall, Boston.

THIS CLIPPING FROM
PORTLAND, MAINE
PRESS HERALD

NOV 28 1939

Truckman, Spare Our Towns!

Boston Globe

The motor today, like the railroad of a century ago, threatens the loveliness of the New England village. In places where the trains could be, and were, routed not through but past the village, as in South Framingham, new towns sprang up without destroying the charm of the old.

Berkshire County, which has so often of late led the hunt in civic enterprise, is leading it again. Motorized freight traffic threatens the peace and seemliness of those old towns which are a national treasure of landscape and architecture. The appeal is being made to Selectmen, to the city of Pittsfield, and to the state authorities to build by pass, traffic highways to save the villages and rural roads from destructive desecration. It is the more to the point since the annual Symphonic Festivals at Tanglewood by the Boston Symphony Orchestra, bringing ~~36,000 visitors~~, have increased the sheer economic value of the region's scenic beauty.

The energy and forethought of these Berkshire citizens will have to be imitated by all New Englanders who care to keep unmutilated the splendid landscape masterpieces of their country and towns.

THIS CLIPPING FROM
BRATTLEBORO, VT.
REFORMER
Nov. 28 1939

THIS CLIPPING FROM
AUGUSTA, ME.
KENNEBEC JOURNAL

NOV 29 1939

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

DEC 9 - 1939

Berkshire Center

Details of activities at the Berkshire Music Center, to be opened next July 8 by the Boston Symphony Orchestra at ~~Tanglewood~~, between Lenox and Stockbridge, Mass., were announced today.

Serge Koussevitzky, conductor of the orchestra and director of the new school, will hold classes in conducting. Courses in advanced composition will be given by Aaron Copland and Paul Hindemith. Dr. Herbert Graf will have charge of a class in operatic interpretation. G. Wallace Woodworth will conduct the chorus which will be formed among pupils of the school. There will be a course in folk dancing under the direction of Douglas Kennedy. A series of lectures will be given by Randall Thompson, Olin Downes, Carleton Sprague Smith, Dr. Archibald T. Davison and others. The annual Berkshire Symphonic Festival will occupy three weeks instead of the usual two in 1940.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News
DEC 9 - 1939

Tanglewood Faculty Is Announced

ANNOUNCEMENT was made today of the faculty, subjects and detailed activities of the Berkshire Music Center which is to be inaugurated by the ~~Boston Sym~~phony Orchestra next July 8 at Tanglewood, the orchestra's summer home.

"Tanglewood," the orchestra's historic 200 acre estate between Lenox and Stockbridge, Mass., will be in the six weeks between July 8 and August 18, 1940, a place of busy musical life of an unprecedented sort. Serge Koussevitzky, 30 members of the Boston Symphony Orchestra, other prominent musicians, and distinguished lecturers will provide the faculty.

There will be a class in orchestral conducting under Koussevitzky, director of the school, a student orchestra of skilled players, an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting and other subjects. Members of the Music Center will be trained as a festival chorus which will appear in the Berkshire Symphonic Festival in a performance of Bach's Mass in B minor.

The Berkshire Symphonic Festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the Music Center will be admitted to specified Boston Symphony rehearsals and to all of the Festival performances.

Courses in advanced composition will be given by Aaron Copland, the brilliant American composer and by Paul Hindemith who is considered one of the most significant composers of today.

Dr. Herbert Graf will have charge of a class in operatic interpretation. Dr. Graf has had a brilliant career in the mounting of operas in Europe and America. He is at present the stage director of the Metropolitan Opera House in New York.

G. Wallace Woodworth Assistant Director of the Berkshire Music Center, will conduct the chorus. Mr. Woodworth is the Chairman of the Department of Music at Harvard University. He is the Conductor of the Harvard Glee Club, and the Radcliffe Choral Society.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
DEC 9 - 1939

FACULTY FOR MUSIC CENTER IS ANNOUNCED

Eminent Authorities to Conduct Courses at Berkshire Next Summer

A large and distinguished faculty will be available when the Berkshire Music Center directed by Dr. Serge Koussevitzky opens at Tanglewood, ~~Stockbridge~~, for its first six weeks' season July 8, to Aug. 18. Thirty members of the Boston Symphony Orchestra, other prominent musicians and distinguished lecturers will make up the faculty.

In Two Sections

There will be a class in orchestral conducting under Dr. Koussevitzky, a student orchestra of skilled players, an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting and other subjects. The Berkshire Symphonic Festival, extended from two to three weeks, will coincide with the last three weeks of the school term. Among other works, Bach's "B Minor Mass" will be heard.

The Music Center will be in two sections, the Institute, limited to those with a thorough preliminary musical training, and the Academy, with "no formal entrance requirements." The Academy will comprise the school chorus and amateur orchestra.

The Faculty

Serge Koussevitzky is to be the director of the school, and will take a few pupils in orchestral conducting, give lectures and supervise the Institute orchestra.

Courses in advanced composition will be given by Aaron Copland, brilliant American composer, and by Paul Hindemith, who is considered one of the most significant composers of today. Each of these celebrities has done significant work in musical education.

Dr. Herbert Graf will have charge of a class in operatic interpretation. Dr. Graf has had a brilliant career in the mounting of operas, in Europe and America. He is at present the stage director of the Metropolitan Opera House in New York.

G. Wallace Woodworth, assistant director of the Berkshire Music Center, will conduct the chorus. Mr. Woodworth is chairman of the Department of Music at Harvard University. He is the conductor of the Harvard Glee Club and the Radcliffe Choral Society.

Olin Downes will give a series of lectures concerned with the historical background of the music being studied by the school orchestras and chorus. Mr. Downes is the music editor of the New York Times.

Folk Dance Course

A course in folk dancing, open to the entire school without extra charge, will be conducted by Douglas Kennedy, president of the English Folk Dance Society.

The Institute Orchestra will be conducted by Richard Burgin, assistant conductor of the Boston Symphony Orchestra, the Academy Orchestra by Malcolm Holmes, conductor of the college orchestras of Harvard, Radcliffe and Wellesley. Howard Abell will have a class in the methods of teaching music in schools. Mr. Abell is the head of the music department of Milton Academy.

Special lecturers for 1940 will be Dr. Archibald T. Davison, professor of choral music at Harvard University; Randall Thompson, director of the Curtis Institute of Music at Philadelphia; Carleton Sprague Smith, head of the music department of the New York Public Library, and Augustus D. Zanzig, ~~director of~~ music, National Recreation Association. Further lecturers will be announced at a later date.

The faculty will include the principals of the Boston Symphony Orchestra, 16 in all, and 14 additional members—making an orchestra of 30 who will be at the service of the student players for consultation, coaching and joint performance.

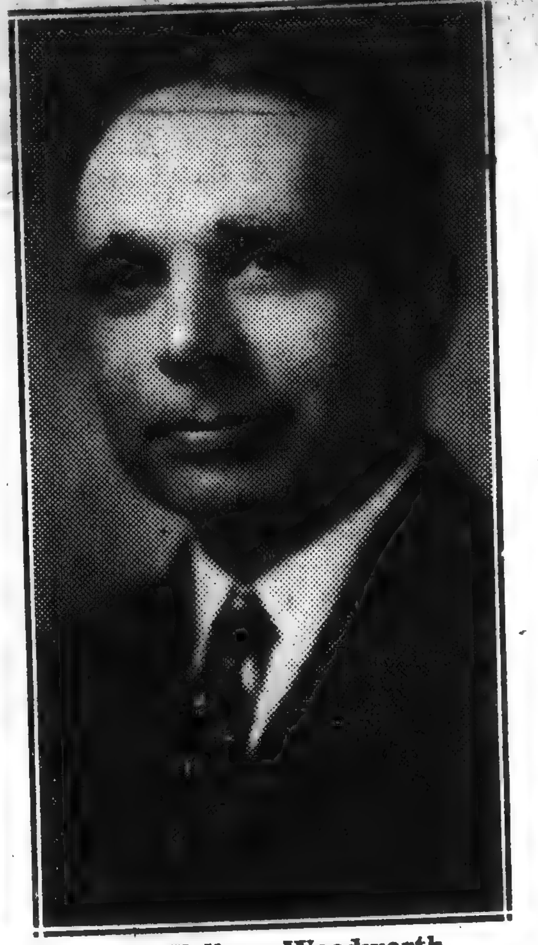
The general tuition for the center (Institute and Academy) will be $100, this fee to include all privileges of choral, orchestral and champer groups, lectures, folk dancing, school concerts, festival rehearsals and performances of the Boston Symphony Orchestra. An additional charge of $20 will be made for each special course taken. The privilege of auditing special classes, although restricted, will be without extra fee. A limited number of scholarships will be available. The Music Center will give no diploma or academic credit.

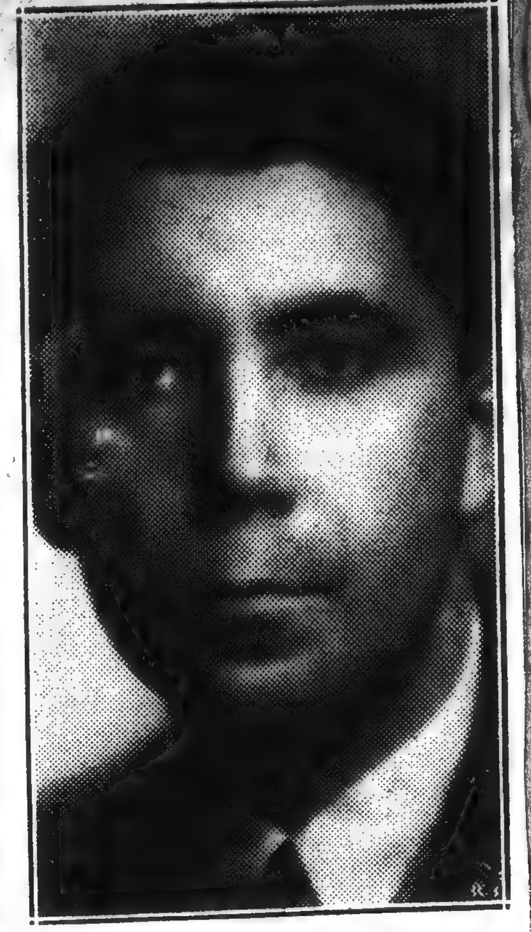
Living accommodations, with board and lodging in the near vicinity, will be arranged on a cost basis.

Outstanding Musicians To Be in the Berkshires

Aaron Copland

Richard Burgin


G. Wallace Woodworth


Herbert Graf

Tanglewood Faculty And Plans Announced

Dec 9, 1939

Berkshire Eve. Eagle

Dr. Serge Koussevitzky Assembles Brilliant Group To Assist at Music Center

For six weeks beginning July 8, Tanglewood, permanent home of the Berkshire Symphonic Festival, will be a place of busy musical life of an unprecedented sort. Serge Koussevitzky, 30 members of the Boston Symphony Orchestra, other prominent musicians and distinguished lecturers will provide the faculty for the Berkshire Music Center where those who attend will have the opportunity of "living and working in music."

Catalogue Published

The Boston Symphony Orchestra which is establishing the Center announced today the publication of its catalogue with complete details concerning the faculty, subjects and activities planned at Tanglewood.

A number of physical changes are contemplated at Tanglewood including accommodations which might be used for the luncheon period of the Center and a lecture hall. Changes are to be made in the garage, the barn south of Hawthorne Street and the dwelling so that existing buildings will be utilized to fullest possible extent.

Class in Conducting

At the Center there will be a class in orchestral conducting under Dr. Koussevitzky, director of the school, a student orchestra of skilled players, an amateur orchestra, chorus, courses in composition, operatic interpretation, choral conducting, and other subjects. Members of the Music Center will be trained as a festival chorus which will appear in the Berkshire Symphonic Festival in a performance of Bach's Mass in B minor.

The Berkshire Symphonic Festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the Music Center will be admitted to specified Boston Symphony rehearsals, and to all of the Festival performances.

Koussevitzky Defines Aims

Dr. Koussevitzky, as director,

THIS CLIPPING FROM
HACKENSACK, N. J.
BERGEN-RECORD
DEC 9 - 1939

Koussevitzky Forming School For Musicians At Tanglewood

Boston Symphony Conductor To Teach In Non-Profit Institute Next Year

By JOHN SELBY
(Associated Press Arts Editor)

BOSTON, Dec. 9—On his estate in Russia many years ago, long before he ever thought he would conduct the Boston Symphony, Serge Koussevitzky dreamed of a unique school of music.

The school would supplement the training of established schools of music, give no credit for attendance, offer no diploma and care nothing about profit.

Next July 8 his dream will come true with the opening of a six weeks session at Tanglewood, the orchestra's summer home near Stockbridge, Mass.

SOME CAN REST

There are some odd features in the Berkshire music center. One is that half the student body will be composed of practical musicians of long training, and the other half of persons who want what Dr. Koussevitzky calls a summer of creative rest in musical surroundings.

The advanced musicians will study any branch they choose, the cream being the small group which Dr. Koussevitzky will instruct in conducting. For the benefit of these there will be a unique training orchestra, composed of 30 Boston Symphony men.

There also will be two other orchestras, one advanced, the other amateur. Dr. Koussevitzky will have as well a chorus to be trained in Bach's B Minor Mass, which will be given the third and last week of the annual Berkshire Symphonic Festival.

Stage work will be taught by Dr. Herbert Graf, composition by Aaron Copland and Paul Hindemith, choral conducting by G. Wallace Woodworth, and so on through a complete faculty.

SUUUPLEMENTAL

"But," says Dr. Koussevitzky, "the school will supplement, not duplicate, the training available in established schools of music, where attention is usually centered chiefly on developing the technical equipment of the individual."

The plan also supplements the Boston Symphony's plan for providing year round work of dignity and value for the members of its orchestra.

THIS CLIPPING FROM
BIRMINGHAM, ALA.
NEWS
DEC 10 1939

Noted Conductor To Have Unusual School Of Music

BY JOHN SELBY
Associated Press Arts Editor

BOSTON—(AP)—On his estate in Russia many years ago, long before he ever thought he would conduct the Boston Symphony, Serge Koussevitzky dreamed of an unusual school of music.

The school would supplement the training of established schools of music, give no credit for attendance, offer no diploma and care nothing about profit.

Next July 8 his dream will come true with the opening of a six weeks session at Tanglewood, the orchestra's Summer home near Stockbridge, Mass.

There are other odd features in the "Berkshire music center." One is that half the student body will be composed of practical musicians of long training, and the other half of persons who want what Dr. Koussevitzky calls "a Summer of creative rest" in musical surroundings.

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There also will be two other orchestras, one advanced, and the other amateur. Dr. Koussevitzky will have as well a chorus to be trained in Bach's B minor mass, which will be given the third and last week of the annual Berkshire Symphonic Festival.

Stage work will be taught by Dr. Herbert Graf, composition by Aaron Copland and Paul Hindemith, choral conducting by G. Wallace Woodworth, and so on through a complete faculty.

THIS CLIPPING FROM
MERIDIAN, MISS.
STAR
DEC 10 1939

LAUNCHING UNIQUE SCHOOL OF MUSIC IN UNITED STATES

Boston, Dec. 9 (AP) — On his estate in Russia many years ago, long before he ever thought he would conduct the Boston Symphony, Serge Koussevitzky dreamed of a unique school of music.

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There are other odd features in the "Berkshire music center." One is that half the student body will be composed of practical musicians of long training, and the other half of persons who want what Dr. Koussevitzky calls "a summer of creative rest" in musical surroundings.

The advanced musicians will study any branch they choose.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
DEC 10 1939

BERKSHIRE CENTER CHOOSES FACULTY

New Music School to Open on July 8 With Large List of Notables as Teachers

A faculty of distinguished musicians and pedagogues was anouced yesterday for the first season of the Berkshire Music Center, to begin next July 8, at Tanglewood, near Lenox, Mass., home of the Berkshire Symphonic Festival of the Boston Symphony Orchestra.

Serge Koussevitzky, conductor of the Boston Symphony, will be the director of the center, which will be divided into two sections: the Institute, limited to those with thorough preliminary training, and the Academy, which will have no formal entrance requirements. The Academy will comprise the school chorus and amateur orchestra, and its main work will be done in general sessions devoted to lectures, concerts, singing and playing.

The Various Courses

Dr. Koussevitzky will take a few pupils in orchestral conducting, give lectures and supervise the Institute orchestra. Aaron Copland and Paul Hindemith will hold courses in advanced musical composition. Dr. Herbert Graf, stage director of the Metropolitan Opera Association, will have a class in operatic interpretation.

G. Wallace Woodworth, the assistant director, will conduct the chorus. He is chairman of the Music Department at Harvard and conductor of the Harvard Glee Club and the Radcliffe Choral Society. A course in folk dancing, open to the entire student body without extra charge, will be given by Douglas Kennedy, president of the English Folk Dance Society.

The Institute Orchestra will be conducted by Richard Burgin, concertmaster and assistant conductor of the Boston Symphony. Malcolm Holmes, conductor of the school orchestras of Harvard, Radcliffe and Wellesley, will conduct the Academy Orchestra and hold classes in chamber music. The orchestral faculty will also include sixteen principals of the Boston Symphony and fourteen regular members. Howard Abell, head of the Music Department of Milton Academy, will have a class in teaching methods in schools. Boris Goldovsky will assist in the opera classes.

Special Lecturers

Special lecturers for the first season will be Dr. Archibald T. Davison, Professor of Choral Music at Harvard; Randall Thompson, director of the Curtis Institute of Music; Carleton Sprague Smith, chief of the music division of the New York Public Library; Augustus D. D[illegible] director of music of the National Recreation Association, and [illegible]nes, who will give historical lectures.

Members of the Music Center will be trained in a chorus which will appear in the Berkshire Symphonic Festival next season in a performance of Bach's B minor Mass. The festival has been extended from two to three weeks, and will coincide with the last three weeks of the school term of six weeks.

General tuition will include all privileges of choral, orchestral and chamber groups, lectures, folk dancing, school concerts, rehearsals and festival performances. An additional charge will be made for each special course taken. Auditions in special classes, though restricted, will be given without extra fee. There will be a limited number of scholarships, principally for advanced students. The Music Center will give no diploma or academic credit.

Through the cooperation of the Lenox School for Boys, dormitory accommodations and meals will be available to center students. The lake front at Tanglewood will be open for student campers.

Further information may be obtained at Symphony Hall, Boston, or at the Music Center headquarters in Steinway Hall, this city.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
DEC 10 1939

MUSIC CENTER IN BERKSHIRES NEXT SUMMER

Koussevitzky and Boston Symphony Players to Conduct Novel School of Training

A new and unprecedented movement destined to affect the musical development of America is foreseen in the announcement of the Berkshire Music Center made public today. Dr. Serge Koussevitsky, has been working on the project for three years and now, with the full sponsorship of the Boston Symphony Orchestra, a prospectus gives the elaborate plans which are to be put into operation next July 8 at Tanglewood, the orchestra's summer home in the Berkshires.

"Tanglewood", between Lenox and Stockbridge, Mass., will be in the six weeks between July 8 and August 18, a place of busy musical life. Dr. Koussevitsky, 30 members of the Boston Symphony Orchestra, other prominent musicians, and distinguished lecturers provide the faculty for the Center where those who attend will have the opportunity of "living and working in music," in close association with a great orchesetra and its conductor. There will be a class in orchestral conducting under Dr. Koussevitsky, an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting, and other subjects. Members of the Music Center will be trained as a festival chorus to appear in a performance of Bach's Mass in B minor.

The Berkshire Symphonic Festival, extended from two to three weeks, will coincide with the last three weeks of the school term. All who attend the Music Center will be admitted to specified orchestra rehearsals, and to all of the festival performances.

Aims Defined

In a statement at the beginning of the catalogue, these aims and purposes are defined by the Director: "The Berkshire Music Center will serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for a creative rest in the summer." The training received here will supplement rather than duplicate the training available in the established schools of music.

Both skilled and unskilled are invited, for the Music Center will be in two sections — the Institute, limited to those with a thorough preliminary musical training, and the Academy, with "no formal entrance requirements." The Academy will comprise the school chorus and the amateur orchestra, general courses and lectures.

Aaron Copland and Paul Hindemith, composers of note, will be on hand for courses in composition. Dr. Herbert Graf will have charge of a class in operatic interpretation, explaining ideas gained through experience at the Metropolitan Opera and other similar houses. G. Wallace Woodworth, Assistant Director of the Music Center, will conduct the chorus; Mr. Woodworth is chairman of the Department of Music at Harvard University, conductor of the Harvard Glee Club and Radcliffe Choral Society. Olin Downes is listed for a series of lectures on the forthcoming programs of the Festival, and a course in Folk Dancing open to the entire school will be conducted by Douglas Kennedy, Pres. of the English Folk Dance Society.

The Institute Orchestra plays under Richard Burgin, and the Academy Orchestra under Malcolm Holmes. Howard Abell is listed for a course in teaching of music in the schools. Special lecturers for the present year are Dr. Archibald T. Davidson, Professor of Choral Music at Harvard; Randall Thompson, Director of the Curtis Institute of Music; Carleton Sprague Smith, head of the music department of the New York Public Library, and Augustus D. Zanzig, Director of the National Recreation Association.

Ideal Setting

No recommendation is needed for the loveliness of the Berkshire setting and the appropriateness of the quiet and beauty for creative work in the summer months. Some may erect tents for living accommodations while others can find room and board at the Lenox School for Boys. The general tuition for the Center will be $100, as all-inclusive of choral, orchestral, and chamber groups, lectures, folk dancing, and school concerts, Festival rehearsals and performances.

The first comment likely to be made when viewing the scope and importance of this great plan will be "an American Salzburg," but the idea, actually, is quite different and far broader. America may acknowledge its debt to, and pleasure in, the Salzburg that was, but the opportunities and requirements of a plan like this make it a very orignal and most important undertaking.

—H. EARLE JOHNSON.

THIS CLIPPING FROM
BANGOR, ME.
COMMERCIAL
DEC 9 - 1939

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN
DEC 10 1939

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
DESERET NEWS
DEC 9 - 1939

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
DEC 9 - 1939

THIS CLIPPING FROM
NEWPORT NEWS, VA.
TIMES-HERALD
DEC 12 1939

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION
DEC 13 1939

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD - TRIBUN
DEC 10 193

Koussevitzky's Music School Dream Coming True In July

Boston, Dec. 9—(AP)—On his estate in Russia many years ago, long before he ever thought he would conduct the Boston Symphony, Serge Koussevitzky dreamed of a unique school of music.

The school would supplement the training of established schools of music, give no credit for attendance, offer no diploma and care nothing about profit.

Next July 8 his dream will come true with the opening of a six weeks session at Tanglewood, the orchestra's summer home near Stockbridge, Mass.

There are other odd features in the "Berkshire music center." One is that half the student body will be composed of practical musicians of long training, and the other half of persons who want what Dr. Koussevitzky calls "a summer of creative rest" in musical surroundings.

The advanced musicians will study any branch they choose, the cream being the small group which Dr. Koussevitzky will instruct in conducting. For the benefit of these there will be a unique training orchestra, composed of 30 Boston Symphony men.

There also will be two other orchestras, one advanced, and the other amateur. Dr. Koussevitzky will have as well a chorus to be trained in Bach's B Minor Mass, which will be given the third and last week of the annual Berkshire symphonic festival.

Stage work will be taught by Dr. Herbert Graf, composition by Aaron Copland and Paul Hindemith, choral conducting by G. Wallace Woodworth, and so on through a complete faculty.

"But," says Dr. Koussevitzky, "the school will supplement, not duplicate, the training available in established schools of music, where attention is usually centered chiefly on developing the technical equipment of the individual."

The plan also supplements the Boston Symphony's plan for providing year round work of dignity and value for the members of its orchestra.

THIS CLIPPING FROM
ALBAN
TIMES-UNI
DEC 10 1939

MUSIC WORL

By EDGAR S. VAN O'LINDA

THE first concert of the 30th season of the Albany Mendelssohn club will be held in Chancellors hall, Wednesday evening, December 13, at 8:30 p. m. In the absence of Mark Andrews, the club will be directed by Dr. T. F. H. Candlyn, and will be assisted in the final group of Christmas carols by the boy choristers of St. Paul's Episcopal church.

The guest soloist, in her first Albany appearance will be Miss Edwina Eustis, contralto, well known through her extensive work in radio, opera and the concert stage. The complete program for Wednesday night's concert is as follows:

Hymn Before Action	Davies
Chorus of Bacchantes	Gounod
Viking Song	S. Coleridge—Taylor
The Mendelssohn Club	
Invocation di Orfeo (Euridice)	Pert
Brindisi (Lucretia Borgia)	Donizetti
Chere Nuit	Bachelet
Seguidilla (Carmen)	Bizet
Edwina Eustis	
Wayfarer's Night Song	Martin
May Night	Brahms (Arr. Mark Andrews)
The Bird of the Wilderness	Horseman
The Mendelssohn Club	
Intermission	
The Battle of Jericho	Negro Spiritual
The Vast Unnumbered Throng	Grieg
The Hundred Pipers	Whiting
Summer Evening	Palmgren
Czecho-Slovakian Dance Song	Krone
The Mendelssohn Club	
Since First I Met Thee	Rubenstein
Comin' Through the Rye	Kingsford
Slumber Song of the Madonna	Bantock
Edwina Eustis	
Break Forth, O Beauteous, Heavenly Light	Bach
Bring a Torch	Old French
O Holy Night	Adam
O Come, All Ye Faithful	John of Reading
The Mendelssohn Club	

Joel Dolven will assist the accompanist, Fred Kalohn in the second piano part of The Hundred Pipers and sing the incidental solo in Summer Evening. Richard B. Fisher will be heard as solist in the Vast Unnumbered Throng. Amos Allen will be at the piano for Miss Eustis.

* * *

Mrs. Laura Nelliger Ross, chairman and Mrs. Faye Smiley Stowell, co-chairman are in charge of the Monday Musical club's program at the Albany Institute of History and Art, tomorrow evening at 8:30 p. m. Called "Musical Album," costumes incidental to the periods of music being illustrated will be used through the courtesy of the institute. The program follows:

PIANO SOLOS

Rondo	Mozart
Minuet	Mozart
Margaret May Leonard	
Soprano solos—	
Jeannie, with the Light Brown Hair	Foster
My Old Kentucky Home	Foster
Oh, Susanna	Foster
Mrs. John A. McCormack	
Reading	Selected
Mrs. Faye Smiley Stowell	
Contralto solos—	
Saphic Ode	Brahms
Lullaby	Brahms
Mrs. Joseph Beaupre	
Soprano and alto duet—	
Whispering Hope	Hawthorne
Laura N. Ross and Mrs. Marion Dwyer	
Minuet—	
Danced by Dorothylee Canty, Leila Wagar, Mary Zimmerman and Alyce Brady.	
Soprano solo with violin obligato	
Serenade	Gounod
Ave Maria	Gounod
Mrs. J. Russell McMann and Mrs. Frederick B. Stevens.	
Piano solos—	
Romance	Schumann
Scherzo	Mendelssohn

The Colonial dancers are from the studio of Gertrude and Oscar Hallenbeck, Loring Dunn, curator of the Albany Institute of History and Art has co-operated with the chairmen in the preparation of the program and arranged the use of the costumes, among which are gowns worn and formerly owned by Mrs. Daniel Manning, and Mrs. Charles Sumner Hamlin, who was Huybertie Pruyn.

BERKSHIRE MUSIC

Announcement is made of the faculty, subjects and detailed activities of the Berkshire Music Center which is to be inauguraated by the Boston Symphony orchestra next ~~July 8 at Tangle~~wood, the orchestra's summer home. These details will be set forth in the catalogue of the Music Center which is published forthwith, and which is obtainable by application to Symphony Hall, Boston.

"Tanglewood," the orchestra's historic 200-acre estate between Lenox and Stockbridge, Mass., will be in the six weeks between July 8 and August 18, 1940, a place of busy musical life of an unprecedented sort. Serge Koussevitzky, 30 members of the Boston Symphony orchestra, other prominent musicians and distinguished lecturers will provide the faculty for the Center where those who attend will have the opportunity of "living and working in music," in close association with a great orchestra and its conductor.

There will be a class in orchestral conducting under Serge Koussevitzky, director of the school, a student orchestra of skilled players, an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting, and other subjects. Members of the Music Center will be trained as a festival chorus which will appear in the Berkshire Symphonic Festival in a performance of Bach's Mass in B minor.

The Berkshire Symphonic Festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the Music Center will be admitted to specified Boston Symphony rehearsals, and to all of the Festival performances.

OSCAR LEVANT, the witty pundit of the airwaves, who will bring his piano-playing genius to the Ford Sunday Evening Hour tonight.

(5)

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

DEC 10 1939

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Both skilled and unskilled are invited, for the Music Center will be in two sections — the Institute, limited to those with a thorough preliminary musical training, and the Academy, with "no formal entrance requirements." The Academy will comprise the school chorus and the amateur orchestra, general courses and lectures.

Aaron Copland and Paul Hindemith, composers of note, will be on hand for courses in composition. Dr. Herbert Graf will have charge of a class in operatic interpretation, explaining ideas gained through experience at the Metropolitan Opera and other similar houses. G. Wallace Woodworth, Assistant Director of the Music Center, will conduct the chorus; Mr. Woodworth is chairman of the Department of Music at Harvard University, conductor of the Harvard Glee Club and Radcliffe Choral Society. Olin Downes is listed for a series of lectures on the forthcoming programs of the Festival, and a course in Folk Dancing open to the entire school will be conducted by Douglas Kennedy, Pres. of the English Folk Dance Society.

The Institute Orchestra plays under Richard Burgin, and the Academy Orchestra under Malcolm Holmes. Howard Abell is listed for a course in teaching of music in the schools. Special lecturers for the present year are Dr. Archibald T. Davidson, Professor of Choral Music at Harvard; Randall Thompson, Director of the Curtis Institute of Music; Carleton Sprague Smith, head of the music department of the New York Public Library, and Augustus D. Zanzig, Director of the National Recreation Association.

Ideal Setting

No recommendation is needed for the loveliness of the Berkshire setting and the appropriateness of the quiet and beauty for creative work in the summer months. Some may erect tents for living accommodations while others can find room and board at the Lenox School for Boys. The general tuition for the Center will be $100, as all-inclusive of choral, orchestral, and chamber groups, lectures, folk dancing, and school concerts, Festival rehearsals and performances.

The first comment likely to be made when viewing the scope and importance of this great plan will be "an American Salzburg," but the idea, actually, is quite different and far broader. America may acknowledge its debt to, and pleasure in, the Salzburg that was, but the opportunities and requirements of a plan like this make it a very orignal and most important undertaking.

—H. EARLE JOHNSON.

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
DESERET NEWS
DEC 9 - 1939

THIS CLIPPING FROM
BANGOR, ME.
COMMERCIAL
DEC 9 - 1939

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
DEC 9 - 1939

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION
DEC 13 1939

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN
DEC 10 1939

THIS CLIPPING FROM
NEWPORT NEWS, VA.
TIMES-HERALD
DEC 12 1939

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD - TRIBUNE
DEC 10 1939

Koussevitzky's Music School Dream Coming True In July

Boston, Dec. 9—(AP)—On his estate in Russia many years ago, long before he ever thought he would conduct the Boston Symphony, Serge Koussevitzky dreamed of a unique school of music.

The school would supplement the training of established schools of music, give no credit for attendance, offer no diploma and care nothing about profit.

Next July 8 his dream will come true with the opening of a six weeks session at Tanglewood, the orchestra's summer home near Stockbridge, Mass.

There are other odd features in the "Berkshire music center." One is that half the student body will be composed of practical musicians of long training, and the other half of persons who want what Dr. Koussevitzky calls "a summer of creative rest" in musical surroundings.

The advanced musicians will study any branch they choose, the cream being the small group which Dr. Koussevitzky will instruct in conducting. For the benefit of these there will be a unique training orchestra, composed of 30 Boston Symphony men.

There also will be two other orchestras, one advanced, and the other amateur. Dr. Koussevitzky will have as well a chorus to be trained in Bach's B Minor Mass, which will be given the third and last week of the annual Berkshire symphonic festival.

Stage work will be taught by Dr. Herbert Graf, composition by Aaron Copland and Paul Hindemith, choral conducting by G. Wallace Woodworth, and so on through a complete faculty.

"But," says Dr. Koussevitzky, "the school will supplement, not duplicate, the training available in established schools of music, where attention is usually centered chiefly on developing the technical equipment of the individual."

The plan also supplements the Boston Symphony's plan for providing year round work of dignity and value for the members of its orchestra.

THIS CLIPPING FROM
ALBAN
TIMES-UNI
DEC 10 1939

VORL

O'LINDA

h season of the Albany
held in Chancellors hall,
13, at 8:30 p. m. In the
club will be directed by
assisted in the final group
y choristers of St. Paul's

OSCAR LEVANT, the witty pundit of the airwaves, who will bring his piano-playing genius to the Ford Sunday Evening Hour tonight.

choral conducting, and other subjects. Members of the Music Center will be trained as a festival chorus which will appear in the Berkshire Symphonic Festival in a performance of Bach's Mass in B minor.

The Berkshire Symphonic Festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the Music Center will be admitted to specified Boston Symphony rehearsals, and to all of the Festival performances.

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to much to relieve the new county commander of worries in this respect. They are offering a special inducement for veterans to join the Legion by Christmas. They are notifying the families of veterans in their section that they can give the veteran in their family a most suitable Christmas gift by simply paying his dues in the American Legion. The gift is a paid-up card in the Legion together with a lapel Legion button.

To help the drive along I glady offer this letter. If there is a veteran in the family who reads this letter I suggest that you give him this most appropriate Christmas gift. If he has not joined the Legion to date he will, in time, appreciate your thoughtfulness. Time is flying for us now, and as we grow older we realize more and more the value of Legion membership. If you want to take advantage of our Christmas offer to new members you can call me at 8-9030, or stop around to my place at 661 Second street, and I will have a member of our Membership committee take care of your wishes. Or if you are downtown stop into City hall and see Bill Lasch in the City Treasurer's office, or call him there, and he will help you.

LEGION ADVANTAGES

In a short time the veteran member of your family will have a new interest in life and will join our best workers for the American Legion. Some of these are besides those already named: Art McNally, Cas Clemons, George Rockenstyre, Angelo DeRusso, Bob Kemp, Berney Mocker, Jim Tammaney, Charlie McAllister, Frank Crist, Dave Shaw, Phil Wickert, Henry Creed, Louis Gilbert, John Klien, Pat O'Dea, George Keyes, Art Kirker, Ed Dennis, Dave Logan, Joe Brady, Fred Sherman, Charlie Murtha, John Logan, Hank Magurn, Frank Kress, Joe Joswin, John Nausbaum, John Allen, Paul Broady, Joe Gietl, Gus Rohrmiller, George Gorman, Fred Parker, George Deveboise, Connie Weisbrodt, Dick Devine, Jim Wylde, Ed Tydings, Francis Ruff, Herman Wilde, Norman Trendle, Carl Brickley, Eddie Murray, Tony Distell, Harry Gatha, Archie Williams, Sam DiDio, Earl Longshore, Marty Ford, Walt Rapp, Marty Farrell, and many others whom space will not permit me to name but whom I hope to name in another letter soon.

The Monday night parties at the Scully Post are becoming more popular each week.

Drug Spies

PARIS, Dec. 9 (INS)—Feminine agents of the Nazi Gestapo are now roaming foreign countries seeking to introduce the drug habit in places, according to a French medical journal. These agents, offer beautiful women, attempt to make the wives, daughters and secretaries of prominent persons likely to possess valuable knowledge their victim, the report states.

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THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

DEC 10 1939

BOSTON SYMPHONY ORCHESTRA DETAILS PLANS FOR MUSIC CENTER IN THE BERKSHIRES

The Berkshire Music Center is to be inaugurated for the benefit of musicians and music lovers by the Boston Symphony orchestra next July 8 at Tanglewood, the orches'-tra's summer home. Details concerning faculty, subjects and activities will be set forth in the catalogue of the Music Center which is published forthwith, and which is obtainable by application to Symphony hall, Boston.

"Tanglewood", the orchestra's historic 200 acre estate between Lenox and Stockbridge, Mass., will be in the six weeks between July 8 and Aug. 18, 1940, a place of busy musical life of an unprecedented sort. Serge Koussevitsky, 30 members of the Boston Symphony orchestra, other prominent musicians, and distinguished lecturers will provide the faculty for the Center where those who attend will have the opportunity of "living and working in music", in close association with a great orchestra and its conductor. There will be a class in orchestral conducting under Serge Koussevitsky, director of the school, a student orchestra of skilled players, an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting, and other subjects. Members of the Music Center will be trained as a festival chorus which will appear in the Berkshire Symphonic Festival in a performance of Bach's Mass in B minor.

The Berkshire Symphonic Festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the Music Center will be admitted to specified Boston Symphony rehearsals, and to all of the festival performances.

Center Designed for Both Skilled and Unskilled

The Music Center will be in two sections—the Institute, limited to those with a thorough preliminary musical training, and the Academy, with "no formal entrance requirements." The Academy will comprise the school chorus and the amateur orchestra. The main part of its work will be carried on in general sessions, devoted about equally on the one hand to lectures and concerts, and on the other to participation in music through singing and playing.

The Faculty

Serge Koussevitsky, renowed conductor of the Boston Symphony orchestra, is to be the director of the school, and will take a few pupils in orchestral conducting, give lectures and supervise the Institute orchestra.

Courses in advanced composition will be given by Aaron Copland, the brilliant American composer, and by Paul Hindemith who is considered one of the most significant composers of today. Each of these celebrities has done significant work in musical education.

Dr. Herbert Graf will have charge of a class in operatic interpretation. Dr. Graf has had a brilliant career in the mounting of operas, in Europe and America. He is at present the stage director of the Metropolitan Opera House in New York.

G. Wallace Woodworth, assistant director of the Berkshire Music Center, will conduct the chorus. Mr. Woodworth is the chairman of the Department of Music at Harvard university. He is the conductor of the Harvard Glee Club, and the Radcliffe Choral Society.

Olin Downes will give a series of lectures concerned with the historical background of the music being studied by the school orchestras and chorus. Mr. Downes is the music editor of the New York Times.

A course in folk dancing, open to the entire school without extra charge, will be conducted by Douglas Kennedy, president of the English Folk Dance Society.

The Institute orchestra will be conducted by Richard Burgin, assistant conductor of the Boston Symphony orchestra, the Academy orchestra by Malcolm Holmes, conductor of the college orchestras of Harvard, Radcliffe and Wellesley. Howard Abell will have a class in the methods of teaching music in schools. Mr. Abell is the head of the music department of Milton academy.

Special lecturers for 1940 will be Dr. Archibald T. Davison, professor of choral music at Harvard university; Randall Thompson, the director of the Curtis Institute of Music at Philadelphia; Carleton Sprague Smith, head of the music department of the New York public library; and Augustus D. Zanzig, director of music, National Recreation Association. Further lecturers will be announced at a later date.

The faculty will include the principals of the Boston Symphony orchestra, 16 in all, and 14 additional members—making an orchestra of 30 who will be at the service of the student players for consultation, coaching and joint performance.

The general tuition for the Center (Institute and Academy) will be $100, this fee to include all privileges of choral, orchestral and chamber groups, lectures, folk dancing, school concerts, Festival rehearsals and performances of the Boston Symphony orchestra. An additional charge of $20 will be made for each special course taken. The privilege of auditing special classes, although restricted, will be without extra fee. A limited number of scholarships will be available. The Music Center will give no diploma or academic credit.

Living accomodations, with board and lodging in the near vicinity, will be arranged on a cost basis.

BERKSHIRE CENTER CHOOSES FACULTY

Dec. 10. '39 N. Y. Times

New Music School to Open on July 8 With Large List of Notables as Teachers

A faculty of distinguished musicians and pedagogues was announced yesterday for the first season of the Berkshire Music Center, to begin next July 8, at Tanglewood, near Lenox, Mass., home of the Berkshire Symphonic Festival of the Boston Symphony Orchestra.

Serge Koussevitzky, conductor of the Boston Symphony, will be the director of the center, which will be divided in two sections: the Institute, limited to those with thorough preliminary training, and the Academy, which will have no formal entrance requirements. The Academy will comprise the school chorus and amateur orchestra, and its main work will be done in general sessions devoted to lectures, concerts, singing and playing.

The Various Courses

Dr. Koussevitzky will take a few pupils in orchestral conducting, give lectures and supervise the Institute orchestra. Aaron Copland and Paul Hindemith will hold courses in advanced musical composition. Dr. Herbert Graf, stage director of the Metropolitan Opera Association, will have a class in operatic interpretation.

G. Wallace Woodworth, the assistant director, will conduct the chorus. He is chairman of the music department at Harvard and conductor of the Harvard Glee Club and the Radcliffe Choral Society. A course in folk dancing, open to the entire student body without extra charge, will be given by Douglas Kennedy, president of the English Folk Dance Society.

The Institute Orchestra will be conducted by Richard Burgin, concert master and assistant conductor of the Boston Symphony. Malcolm Holmes, conductor of the school orchestra of Harvard, Radcliffe and Wellesley, will conduct the Acad emy Orchestra and hold classes in chamber music. The orchestral faculty will also include sixteen principals of the Boston Symphony and fourteen regular members. Howard Abell, head of the Music Department of Milton Academy, will have a class in teaching methods in schools. Boris Goldovsky will assist in the opera classes.

Special Lecturers

Special lectlrers for the first season will be Dr. Archibald T. Davison, Professor of Choral Music at Harvard; Randall Thompson, director of the Curtis Institute of Music; Carleton Sprague Smith, chief of the music division of the New York Public Library; Augustus D. Danzig, director of music of the National Recreation Association, and Olin Downes, who will give historical lectures.

Members of the music center will be trained in a chorus which will appear in the Berkshire Symphonic Festival next season in a performance of Bach's B minor Mass. The festival has been extended from two to three weeks, and will coincide with the last three weeks of the school term of six weeks.

General tuition will include all privileges of choral, orchestral and chamber groups, lectures, folk dancing, school concerts, rehearsals and festival performances. An additional charge will be made for each special course taken. Auditions in special classes, though restricted, will be given without extra fee. A limited number of scholarships will be given, principally to advanced students. The music center will give no diploma or academic credit.

Rooms for the Students

Through the cooperation of the Lenox School for Boys, dormitory accommodations and meals will be available to center students. The lake front at "Tanglewood" will be open for student campers.

Further information may be obtained at Symphony Hall, Boston, or at the Music Center headquarters in Steinway Hall, this city.

THIS CLIPPING FROM
COLUMBUS, OHIO
DISPATCH
DEC 11 1939

Koussevitzky To Head Music Center Faculty

Members of Boston Symphony, Noted Educators And Musicians to Teach and Lecture At Summer School in the Berkshires

BOSTON—Announcement is made of the faculty, subjects and detailed activities of the Berkshire Music center which is to be inaugurated by the Boston Symphony orchestra next July 8 at Tanglewood, the orchesra's summer home.

"Tanglewood," the orchestra's historic 200-acre estate between Lenox and Stockbridge, Mass., will be in the six weeks between July 8 and Aug. 18, 1940, a place of busy musical life of an unprecedented sort. Serge Koussevitzky, 30 members of the Boston Symphony orchestra, other prominent musicians, and distinguished lecturers will provide the faculty for the center where those who attend will have the opportunity of "living and working in music," in close association with a great orchestra and its conductor.

There will be a class in orchestral conducting under Serge Koussevitzky, director of the school, a student orchestra of skilled players, an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting, and other subjects. Members of the music center will be trained as a festival chorus which will appear in the Berkshire symphonic festival in a performance of Bach's Mass in B minor.

The Berkshire symphonic festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the music center will be admitted to specified Boston Symphony rehearsals, and to all of the festival performances.

THE music center will be in two sections—the institute, limited to those with a thorough preliminary musical training, and the academy, with "no formal entrance requirements." The academy will comprise the school chorus and the amateur orchestra. The main part of its work will be carried on in general sessions, devoted about equally on the one hand to lectures and concerts, and on the other to participation in music through singing and playing.

Serge Koussevitzky, renowned conductor of the Boston Symphony orchestra, is to be the director of the school, and will take a few pupils in orchestral conducting, give lectures and supervise the institute orchestra.

Courses in advanced composition will be given by Aaron Copland, the brilliant American composer, and by Paul Hindemith who is considered one of the most significant composers of today. Each of these celebrities has done significant work in musical education.

Dr. Herbert Graf will have charge of a class in operatic interpretation. Dr. Graf has had a brilliant career in the mounting of operas, in Europe and America. He is at present the stage director of the Metropolitan opera house in New York.

G. WALLACE WOODWORTH, assistant director of the Berkshire music center, will conduct the chorus. Mr. Woodworth is the chairman of the department of music at Harvard university. He is the conductor of the Harvard Glee club, and the Radcliffe Choral society.

Olin Downes will give a series of lectures concerned with the historical background of the music being studied by the school orchestras and chorus. Mr. Downes is the music editor of the New York Times.

A course in folk dancing, open to the entire school without extra charge, will be conducted by Douglas Kennedy, president of the English Folk Dance society.

The Institute orchestra will be conducted by Richard Burgin, assistant conductor of the Boston Symphony orchestra, the Academy orchestra by Malcolm Holmes, conductor of the college orchestras of Harvard, Radcliffe and Wellesley. Howard Abell will have a class in the methods of teaching music in school. Mr. Abell is the head of the music department of Milton academy.

Special lecturers for 1940 will be Dr. Archibald T. Davison, professor of choral music at Harvard university; Randall Thompson, the director of the Curtis Institute of Music at Philadelphia; Carleton Sprague Smith, head of the music department of the New York public library; and Augustus D. Zanzig, director of music, National Recreation association. Further lectures will be announced at a later date.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

DEC 11 1939

THE MUSIC BOX

Berkshire Music Center Program

Announcement is made of the faculty, subjects and detailed activities of the Berkshire Music Center which is to be inaugurated by the Boston Symphony orchestra next July 8 at Tanglewood, the orchestra's summer home. These details will be set forth in the catalogue of the music center which is obtainable by application to Symphony hall, Boston.

"Tanglewood", the orchestra's historic 200 acre estate between Lenox and Stockbridge, Mass., will be in the six weeks between July 8 and August 18, 1940, a place of busy musical life of an unprecedented sort. Serge Koussevitzky, 30 members of the Boston Symphony orchestra, other prominent musicians, and distinguished lecturers will provide the faculty for the center where those who attend will have the opportunity of "living and working in music", in close association with a great orchestra and its conductor. There will be a class in orchestral conducting under Serge Koussevitzky, director of the school, a student orchestra of skilled players, an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting, and other subjects. Members of the music center will be trained as a festival chorus which will appear in the Berkshire symphonic festival in a peformance of Bach's mass in B minor.

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Mrs. Caldwell's Song To Be Heard by Club

BOOTH STUDIO PHOTO

MRS. PHILIP CALDWELL

Boston Globe

Harmonious Songsmiths

If the Americas are, indeed, to carry forward the culture of the Western world independently of a war-torn Europe, the Berkshire Music Center at "Tanglewood" is assuredly one of the instruments for so doing. Dec. 11, 1939.

The sessions, concurrent with the Symphonic Festival, though overlapping on the hither side, run from July 8 to August 18. This coming Summer will be the first convocation of an extraordinarily distinguished faculty: composers, conductors, performers, professors and critics—to name them in the order of their importance. The Institute is for advanced study, for those making music their career; the Academy is for amateurs who, as that word denotes, love the art for its own sake. There are no formal entrance requirements: if you can do the work, come along; and no degrees, diplomas or academic credits are awarded: if you can practice the art, practice it, and don't lean on a sheepskin.

Musicians, music lovers and public, this is it: idyllic landscape at the summit of Summer, living quarters comfortable, companionship with men and women in a shared enthusiasm, association with the finest artists, daily communion with a great art. Where, if not here, is antidote to the poisons of an age of hate? And where, better than here, is an American assertion of its cultural coming-of-age? A space of harmony in a world of discord.

7

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD - TRIBUNE

DEC 10 1939

BERKSHIRE PLANS

A THIRD week end has been added to the Boston Symphony Orchestra's schedule for the seventh annual [redacted] Symphonic Festival at Tanglewood, Lenox, Mass., next summer, making a total of nine concerts, as compared with six in the last three festivals. According to the new schedule, Serge Koussevitzky will conduct on Thursday and Saturday evenings and Sunday afternoons, Aug. 1, 3, 4, 8, 10, 11, 15, 17 and 18. Applications for subscriptions, which may be either for the concerts or for a single week's series of three (Series A, B and C) should reach the Berkshire Symphonic Festival, Inc., Stockbridge, Mass., not later than June 30, 1940.

The festival will coincide with the last three weeks of the first term of the Berkshire Music Center to be opened at Tanglewood by the Boston Symphony with Dr. Koussevitzky as director on July 8. This will have two sections, the Institute for Advanced Study for students who have had a thorough preliminary training and intend to pursue a musical career, and the Academy, for music lovers less specifically qualified who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation and take part in a stimulating musical experience.

The principal activities of the Institute for Advanced Study will include a class in orchestral conducting under Dr. Koussevitzky's supervision, with a small number of participants and a larger number as auditors; an orchestra of qualified players who will study and perform a selected list of works under the direction of Dr. Koussevitzky and others with the advice of Boston Symphony principals; a class in opera dramatics under Dr. Herbert Graf, stage director of the Metropolitan Opera Company, and coaching assistants, and a class in advanced composition under Aaron Copland and Paul Hindemith.

The Academy, or general school, will have no formal entrance requirements, and will carry on most of its work in general sessions for singing, playing, lectures and concerts. An Academy Chorus, directed by G. Wallace Woodworth, will prepare Bach's Mass in B minor for performance in next summer's festival, and will study several other works. Instrumentalists in the Academy will form an orchestra which will accompany the chorus and give concerts of orchestral and chamber music. Works which it will study include a suite by John Dowland, Rosetti's symphony in G minor, a dance suite by Purcell, a Handel concerto grosso, two Bach Brandenburg concertos, a Scarlatti concerto grosso, a suite from Gluck's "Orphan of China," Johann Christian Bach's overture to "Amadis of Wales," Haydn's symphony in E flat, No. 55, Mozart's symphony in C (K. 338), Schubert's fifth symphony, Holst's "St. Paul's" and "Green Brook" suites and Warlock's "Capriol" suite.

Works to be studied by the Academy Chorus include Palestrina's "Stabat Mater," Byrd's motet "Cantate Domino," Bach's chorales and eighth cantata, choruses from Handel's "L'Allegro," Brahms's "Schicksalslied, Hindemith's oratorio "Das Unaufhörliche"; Malipiero's "La Cena" and Randall Thompson's "The Peaceable Kingdom." The Institute orchestra will study Bach's second Brandenburg concerto and suite in B minor; Haydn's symphony in G, No. 88; Mozart's Divertimento in B flat (K. 287), Beethoven's fourth symphony and septuor, Schumann's fourth symphony, Mendelssohn's octet, Strauss's "Till Eulenspiegel," Debussy's "Afternoon of a Faun," Schönberg's "Verklärte Nacht," Taylor's "Through the Looking Glass," Copland's "Music for the Theater," Hindemith's concerto, Op. 38, and wind quintet; Roussel's third symphony and Stravinsky's "Petrouchka" suite, wind octet and "L'Histoire du Soldat." Richard Burgin will conduct the Institute orchestra and Malcolm Holmes that of the Academy.

Olin Downes, music critic of "The New York Times," will lecture on the historical background of music studied by the orchestras and the chorus, and Douglas Kennedy will conduct a course in folk dancing open to all the Center's students without extra charge. Howard Abell will hold a class in methods of school music teaching. Boris Goldovsky will be one of the assistants in the faculty. Archibald T. Davison, Randall Thompson, Carleton Sprague Smith and Augustus D. Zanzig will be special lecturers.

The faculty will include sixteen principal musicians of the Boston Symphony, and fourteen other members of the orchestra. All students at the Center will be entitled to attend the festival concerts and certain rehearsals. The general tuition fee will be $100, with an extra charge for special courses.

Further information is obtainable by writing to the Berkshire Music Center, Symphony Hall, Boston, Mass.

WHILE Soviet Russia has leaped into activity on battle fronts and in the chancellories of Europe in recent months, Russian expatriates have been making news here in the United States where many of them are alligned with the arts and professions.

Besides Countess Tolstoy, for instance, there is Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who is about to see a dream come true. On his estate in Russia many years ago, Koussevitzky dreamed of a unique school of music.

The school would supplement the training of established schools of music, give no credit for attendance, offer no diploma and care nothing about profit.

Next July 8 his dream will come true with the opening of a six weeks session at Tanglewood, the orchestra's summer home near Stockbridge, Mass.

KOUSSEVITZKY

There are other odd features in the Berkshire music center. One is that half the student body will be composed of practical musicians of long training, and the other half of persons who want what Dr. Koussevitzky calls "a summer of creative rest" in musical surroundings.

The advanced musicians will study any branch they choose, the cream being the small group which Dr. Koussevitzky will instruct in conducting. For the benefit of these there will be a unique training orchestra, composed of 30 Boston symphony men.

There also will be two other orchestras, one advanced, and the other amateur. Dr. Koussevitzky will have as well a chorus to be trained in Bach's B-Minor Mass, which will be performed the third and last week of the annual Berkshire symphonic festival.

Stage work will be taught by Dr. Herbert Graf, composition by Aaron Copland and Paul Hindemith, choral conducting by G. Wallace Woodworth, and so on through a complete faculty.

"But," says Dr. Koussevitzky, "the school will supplement, not duplicate, the training available in established schools of music, where attention is usually centered chiefly on developing the technical equipment of the individual."

The plan also supplements the Boston symphony's plan for providing year-round work of dignity and value for the members of its orchestra.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

DEC 12 1939

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

DEC 9 - 1939

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

FEB 18 1940

Boston Symphony Announces Particulars of Music Center To Be Held in the Berkshires

Boston, Dec. 9—Announcement is made of the faculty, subjects and detailed activities of the Berkshire Music center to be inaugurated by the Boston Symphony orchestra next July 8 at Tanglewood, the orchestra's summer home. These details will be further set forth in the catalog of the Music center, obtainable by application to Symphony hall, Boston.

"Tanglewood," the orchestra's historic 200-acre estate, between Lenox and Stockbridge, will be between July 9 and August 18, 1940, a place of busy musical life of an unprecedented sort.

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The Berkshire Symphonic festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the Music center will be admitted to specified Boston Symphony rehearsals, and to all of the festival performances.

Koussevitzky Defines Aims

Koussevitzky makes a statement at the beginnnig of the catalog in which he outlines its character and purposes: "The Berkshire Music center will serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for a creative rest in the summer." Pointing out that the center will be concerned primarily with collective performance, Dr Koussevitzky adds that "it will thus supplement, rather than duplicate, the training available in the established schools of music where, although some time is devoted to ensemble playing, attention is centered upon developing the technical equipment of the individual. . . . We have chosen a practical method so that the students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

For Both Skilled and Unskilled

The Music center will be in two sections—the institute, limited to those with a thorough preliminary musical training, and the academy, with "no formal entrance requirements." The academy will comprise the school chorus and the amateur orchestra. The main part of its work will be carried on in general sessions, devoted about equally on the one hand to lectures and concerts, and on the other to participation in music through singing and playing.

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Courses in advanced composition will be given by Aaron Copland, the brilliant American composer, and by Paul Hindemith, who is considered one of the most significant composers of today. Each of these celebrities has done significant work in musical education.

Dr Herbert Graf will have charge of a class in operatic interpretation. Dr Graf has had a brilliant career in the mounting of operas, in Europe and America. He is at present the stage director of the Metropolitan Opera house in New York.

G. Wallace Woodworth, assistant director of the Berkshire Music center, will conduct the chorus. Mr Woodworth is the chairman of the department of music at Harvard university. He is the conductor of the Harvard glee club, and the Radcliffe Choral society.

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A course in folk dancing, open to the entire school without extra charge, will be conducted by Douglas Kennedy, president of the English Folk Dance society.

The Institute orchestra will be conducted by Richard Burgin, assistant conductor of the Boston Symphony orchestra, the Academy orchestra by Malcolm Holmes, conductor of the college orchestras of Harvard, Radcliffe and Wellesley. Howard Abell will have a class in the methods of teaching music in schools. Mr Abell is the head of the music department of Milton academy.

Special lecturers for 1940 will be Dr Archibald T. Davison, professor of choral music at Harvard university; Randall Thompson, the director of the Curtis Institute of Music at Philadelphia; Carleton Sprague Smith, head of the music department of the New York Public library; and Augustus [redacted] of music, National Recreation association. Further lecturers will be announced at a later date.

The faculty will include the principals of the Boston Symphony orchestra, 16 in all, and 14 additional members—making an orchestra of 30 who will be at the service of the student players for consultation, coaching and joint performance.

The general tuition for the Center (Institute and Academy) will be $100, this fee to include all privileges of choral, orchestral and chamber groups, lectures, folk dancing, school concerts, festival rehearsals and performances of the Boston Symphony orchestra.

An additional charge of $20 will be made for each special course taken. The privilege of auditing special classes, although restricted, will be without extra fee. A limited number of scholarships will be available. The Music center will give no diploma or academic credit.

Living accommodations, with board and lodging in the near vicinity will be arranged on a cost basis.

THIS CLIPPING FROM
TOLEDO, O.
BLADE

DEC 14 1939

COPIES of The Blade were photographed on micro-film and the negative was inserted in the "Crystal Case of Tomorrow" which KDKA recently sealed and placed in the walls of its new transmitter. The case will be opened Nov. 4, 1959...CBS put Lang Thompson on the network from Philadelphia last night at 11:15...Eugene Germany, campaign manager of the Garner-for-President Committee, will be on Red network stations tonight at 6:30.

The Boston Symphony orchestra announces inauguration of the Berkshire Music Center at Tanglewood, splendid Massachusetts summer home of the orchestra, for a term from July 8 to Aug. 18. Skilled and semi-skilled students of music will be enrolled. Koussevitzky himself will conduct a class for advanced students, and others on the faculty will be Aaron Copland and Paul Hindemith, composers; Olin Downes of the New York Times, and the 30 best of the Boston orchestra.

1-2

THIS CLIPPING FROM
CLEVELAND, O.
NEWS

DEC 14 1939

Goldovsky Gets Summer Post

Boris Goldovsky today received word of his appointment as associate head of the opera department of the Institute for Advanced Study at the Berkshire Festival, Tanglewood, Mass., July 8 to August 18, next summer. Tanglewood is the summer home of the Boston Symphony Orchestra.

Goldovsky will have charge of the singing. Herbert Graf of the Metropolitan Opera, who is head of the institute, handles the classes in scenic design and stage craft. Goldovsky will confer with Serge Koussevitzky, director of the Boston Symphony, which arrives tomorrow for its concert at Music Hall.

Goldovsky is in charge of the opera department of the Cleveland Institute of Music, and directs the Singers Club and the Cleveland Orchestra's Philharmonic Opera Chorus.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER-EXPRESS

DEC 17 1939

-- MU

By ISABELLE WORKMAN EVANS

Of interest to music lovers is the recent announcement of the faculty, subjects and detailed activities of the Berkshire Music Center which is to be inaugurated by the Boston Symphony Orchestra next ~~July 8th~~ at Tanglewood, the summer home of the orchestra. During the six weeks between July 8th and August 18, 1940, there will be a busy musical life on the orchestra's historic 200-acre estate between Lenox and Stockbridge, Mass. Serge Koussevitsky, 30 members of the Boston Symphony Orchestra, other prominent musicians and distinguished lecturers will provide the faculty for the center, where those who attend will have the opportunity of living and working in music.

Dr. Koussevitsky, as director, has outlined as the character and purpose of the center: "The Berkshire Music Center will serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for a creative rest in the summer."

With the nucleus of the great Boston Symphony Orchestra and a faculty composed of such authorities as Dr. Koussevitsky, Aaron Copland, composer and author, Olin Downes, music editor of the New York Times, Herbert Graf, stage director of the Metropolitan Opera Company, Paul Hindemith, composer, Douglas Kennedy, president of the English Folk Dance Society, and G. Wallace Woodworth, chairman of the department of music of Harvard University, the Berkshire Festival and the Music Center will be the outstanding gathering of artistic merit in the United States.

Since its activities will be of inestimable benefit to professionals, amateurs and students alike, Buffalonians are fortunate in the fact the Tanglewood is so accessibly located.

THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

DEC 14 1939

Name Goldovsky to Institute Post

Mr. Goldovsky

Boris Goldovsky, pianist and member of the Cleveland Institute of Music staff, today was named associate head of the opera department of the new Institute for the Advancement of Study, Berkshire Festivals, Tanglewood, Mass.

Mr. Goldovsky's associate in the department will be Herbert Graf, one of the outstanding stage managers of the Metropolitan Opera Co. Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, is musical head of the festivals which are held every summer.

The Cleveland operatic director, who also is director of the Singers' Club, will go to Tanglewood next summer from July 8 to Aug. 18th to assume his duties. While Mr. Koussevitsky is in Cleveland tomorrow the two will meet to discuss plans for the festival's opera season.

THIS CLIPPING FROM
PLAINSFIELD, N. J.
COURIER-NEWS

DEC 30 1939

IN BERKSHIRES IN 1940

"Tanglewood," the Boston Symphony Society's historic 200-acre estate between Lenox and Stockbridge, Mass., will be, in the six weeks between next July 8 and August 18, a place of busy musical life of an unprecedented sort. Serge Koussevitzky, 30 members of his Symphony Orchestra, other prominent musicians, and distinguished lecturers, will inaugurate "The Berkshire Music Center" which will present a unique opportunity for a summer of living and working with music in close association with a great orchestra and its conductor. There will be a class in orchestral conducting under Mr. Koussevitzky; student orchestra of skilled players; an amateur orchestra; a chorus; courses in composition, operatic interpretation, choral conducting, and other subjects. Members of the Music Center will be trained as a festival chorus to appear in the Berkshire Symphonic Festival in a performance of Bach's B minor Mass.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

DEC 18 1939

THE BOSTON SYMPHONY ORCHESTRA will inaugurate a Berkshire Music Center at Tanglewood, the orchestra's Summer home, July 8 of next year. Between July 8 and August 18, 1940, Serge Koussevitzky, 30 members of the Symphony, other prominent musicians and distinguished lecturers will provide the faculty. There will be a class in orchestral conducting under Koussevitzky, Director of the School; a student orchestra of skilled players; an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting and other subjects. Members of the Music Center will be trained as a Festival Chorus which will appear in the Berkshire Symphonic festival in a performance of Bach's "Mass in B minor." The Festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the Music Center will be admitted to specified Boston Symphony rehearsals and to all of the Festival performances.

Pointing out that the Center will be concerned primarily with collective performance, Dr. Koussevitzky states that it will "supplement, rather than duplicate, the training available in the established schools of music where, although some time is devoted to ensemble playing, attention is centered upon developing the technical equipment of the individual."

The Music Center will be in two sections, the Institute, limited to those with a thorough preliminary musical training and the Academy, with no formal entrance requirements. The Academy will comprise the school chorus and amateur orchestra, devoted to general sessions of lectures and concerts and to participation in music through singing and playing.

Koussevitzky will take a few pupils in orchestral conducting, give lectures and supervise the Institute Orchestra. Courses in advanced composition will be given by Aaron Copland, the brilliant American composer and by Paul Hindemith who is considered one of the most significant composers of today. Dr. Herbert Graf will have charge of a class in operatic interpretation. He is at present the stage director of the Metropolitan Opera House in New York.

G. Wallace Woodworth, assistant director of the Berkshire Music Center, will conduct the chorus. He is chairman of the Department of Music at Harvard University, conductor of the Harvard Glee Club and the Radcliffe Choral Society. Olin Downes will give a series of lectures concerned with the historical background of the music being studied by the school orchestras and chorus. A course in folk dancing, open to the entire school without extra charge, will be conducted by Douglas Kennedy, President of the English Folk Dance Society.

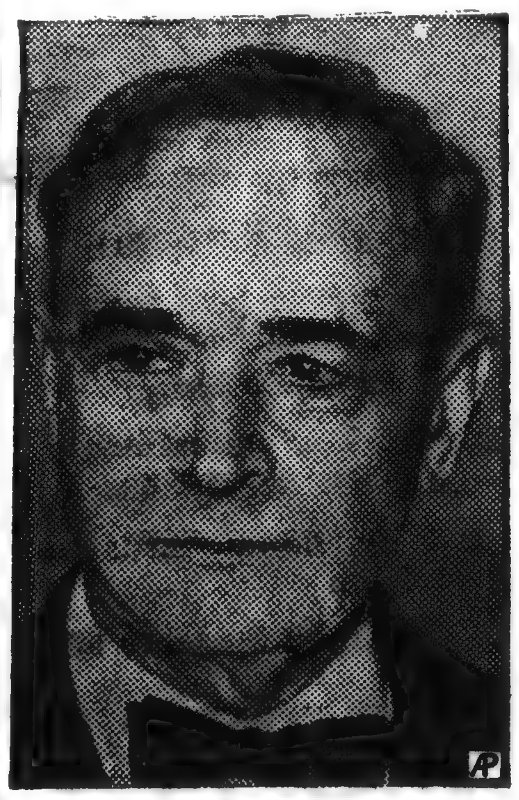
The Institute Orchestra will be under Richard Burgen, assistant conductor of the Boston Symphony Orchestra; the Academy Orchestra under Malcolm Holmes, conductor of the college orchestras of Harvard, Radcliffe and Wellesley.

Howard Abell, who will be remembered here for his musical activities while he was a student at Union College, his Summer organ recitals at Union College Memorial Chapel and his work in connection with the musical background for the Drama Festivals, will have a class in the methods of teaching music in schools. Mr. Abell is head of the music department of Milton Academy.

Special lecturers for 1940 will include Dr. Archibald T. Davison, professor of choral music at Harvard; Randall Thompson, Director of the Curtis Institute of Music; Carleton Sprague Smith, head of the music department of the New York Public Library and Augustus D. Zanzig, Director of Music, National Recreation Association. The faculty will include the principals of the Boston Symphony Orchestra.

THIS CLIPPING FROM
MILLERTON, N.Y.
NEWS
12/14/39

PLANS SCHOOL



AP

SERGE KOUSSEVITSKY

Koussevitsky To Open School At Tanglewood

A long-felt dream of Serge Koussevitsky, eminent director of the Boston Symphony Orchestra, will be realized this summer with the opening of a six-weeks' school of music training at Tanglewood.

Designed for both the musician of long experience and those who, as Dr. Koussevitsky describes, desire "a summer of creative rest in musical surroundings" the student body will be equally divided between these two classes, offer no credit for attendance, decry the usual diploma and, in purpose, supplement the training of established schools of music.

Advanced musicians will study whatever they desire, a very limited group to be instructed by Dr. Koussevitsky, himself, in the art of conducting. For the benefit of the latter, there will be a training orchestra composed of thiry members of the Boston Symphony.

Two other orchestras are also planned, an advanced group and an amateur class. Also included will be a chorus to be trained for the presentation of Bach's B-Minor to be given the third and last week of the Berkshire Symphonic Festival.

The faculty wil include Dr. Herbert Graf, who will teach stage work; Aaron Copland, and Paul Hindemith, instructors in composition, and choral conducting by G. Wallace Woodworth.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

DEC 17 1939

Music Center Details Set

PARTICULARS are announced of the Berkshire Music Center to be inaugurated by the Boston Symphony Orchestra ~~next~~ July 8 at Tanglewood, Mass., the orchestra's summer home.

Tanglewood, the historic 200-acre estate between Lenox and Stockbridge, Mass., will be a place of busy musical life of an unprecedented sort in the six weeks between July 8 and Aug. 18.

Serge Koussevitzky, 30 members of the Boston Symphony, other prominent musicians and distinguished lecturers will provide the faculty for the Center where those attending will "live and work in music." There will be a class in orchestral conducting under Dr. Koussevitzky, a student orchestra of skilled players, an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting and other subjects.

Members of the Music Center will be trained as a festival chorus to appear in the Berkshire Symphonic Festival in a performance of Bach's Mass in B minor.

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL
DEC 24 1939

Koussevitzky Plans Notable Music Center

Announcement is made of the faculty, subjects and detailed activities of the Berkshire Music center which is to be inaugurated by the Boston Symphony orchestra next July 8 at Tanglewood, the orchestra's summer home. These details will be set forth in the catalogue of the Music Center which is published forthwith, and which is obtainable by application to Symphony Hall, Boston.

"Tanglewood," the orchestra's 200-acre estate between Lenox and Stockbridge, Mass., will be in the six weeks between July 8 and August 18, 1940, a place of busy musical life of an unprecedented sort.

Serge Qoussevitzky, 30 members of the Boston Symphony orchestra. other prominent musicians, and distinguished lecturers will provide the faculty for the Center where those who attend will have the opportunity of "living and working in music," in close association with a great orchestra and its conductor.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

DEC 29 1939

A New Music Center In the Berkshires

Announcement was made today of the faculty, subjects and detailed activities of the Berkshire Music Center, which is to be inaugurated by the Boston Symphony orchestra next July ~~8 at Tanglewood~~, the orchestra's summer home.

"Tanglewood," the orchestra's historic 200-acre estate between Lenox and Stockbridge, Mass., will be in the six weeks between next July 8 and August 18, a place of busy musical life of an unprecedented sort. Serge Koussevitzky, 30 members of the Boston Symphony orchestra, other prominent musicians, and distinguished lecturers will provide the faculty for the center, where those who attend will have the opportunity of "living and working in music", in close association with a great orchestra and its conductor. There will be a class in orchestral conducting under Serge Koussevitzky, director of the school, a student orchestra of skilled players, an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting, and other subjects. Members of the Music Center will be trained as a festival chorus which will appear in the Berkshire Symphonic Festival in a performance of Bach's Mass in B minor.

The Berkshire Symphonic Festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the Music Center will be admitted to specified Boston Symphony rehearsals, and to all of the Festival performances.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION
DEC 17 1939

* * *

THE BERKSHIRE Symphonic festival next summer which is held on the Boston Symphony estate, Tanglewood, near Stockbridge, will extend its season from two to three weeks. In connection with the series of concerts under the direction of Dr. Serge Koussevitzky. In connection with the festival, a music center will be established which will supplement rather than duplicate the training available in the established school of music in America.

The music center will be in two sections—the institute, limited to those with a thorough preliminary musical training, and the academy, with "no formal entrance requirements." The academy will comprise the school chorus and the amateur orchestra. The main part of its work will be carried on in general sessions, devoted about equally on the one hand to lectures and concerts, and on the other to participation in music through singing and playing.

Serge Koussevitzky, reknowned conductor of the Boston Symphony orchestra, is to be the director of the school, and will take a few pupils in orchestral conducting, give lectures and supervise the institute orchestra.

Courses in advaneced composition will be given by Aaron Copland, the brilliant American composer, and by Paul Hindemith who is considered one of the most significant composers of today. Each of these celebrities has done significant work in musical education.

Dr. Herbert Graf will have charge of a class in operatic interpretation. Dr. Graf has had a brilliant career in the mounting of operas, in Europe and America. He is at present the stage director of the Metropolitan Opera House in New York.

Olin Downes will give a series of lectures concerned with the historical background of the music being studied by the school orchestras and chorus. Mr. Downes is the music editor of the New York Times.

Special lecturers for 1940 will be Dr. Archibald T. Davison, professor of choral music at Harvard university; Randall Thompson, the director of the Curtis institute of music at Philadelphia; Carleton Sprague Smith, head of the music department of the New York public library, and Augustus D. Zanzig, director of music, National Recreation association. Further lecturers will be announced at a later date.

The faculty will include the principals of the Boston Symphony orchestra, sixteen in all, and fourteen additional members—making an orchestra of thirty who will be at the service of the student players for consultation, coaching and joint performance.

The general tuition for the Center (institute and academy) will be $100, this fee to include all privileges of choral, orchestral and chamber groups, lectures, folk dancing, school concerts, festival rehearsals and performances of the Boston Symphony orchestra. An additional charge of $20 will be made for each special course taken.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN
DEC 13 1939

Berkshire Music Centre.

The dream of the director of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, of the establishment at Tanglewood in connection with the Berkshire Festival of a music centre for the development of creative talent as well as the appreciation of music is taking shape. Comes to the desk a well printed and illustrated prospectus of the courses that will be given there next summer, together with the announcement of the faculty. With Dr. Koussevitzky at the head, the faculty will include 30 members of the Boston Symphony Orchestra, other distinguished musicians and lecturers. Students will have the opportunity in beautiful surroundings of "living and working in music."

Serge Koussevitzky, as Director, makes a statement at the beginning of the catalogue in which he outlines its character and purposes:

"The Berkshire Music Centre will serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for a creative rest in the summer." Pointing out that the Centre will be concerned primarily with collective performance, Dr. Koussevitzky adds that "it will thus supplement, rather than duplicate, the training available in the established schools of music where, although some time is devoted to ensemble playing, attention is centred upon developing the technical equipment of the individual. . . . We have chosen a practical method so that the students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

The Music Centre will be in two sections—the Institute, limited to those with a thorough preliminary musical training, and the Academy, with "no formal entrance reqiurements." The Academy will comprise the school chorus and the amateur orchestra. The main part of its work will be carried on in general sessions, devoted about equally on the one hand to lectures and concerts, and on the other to participation in music through singing and playing.

Boston Programs.

The Boston Symphony Orchestra is away from home this week making its annual tour to Rochester, Buffalo, Chicago, Ann Arbor, Cleveland and Pittsburgh. At the concerts of next week Rudolf Serkin will be the soloist in Beethoven's Fourth Piano Concerto. At Cambridge on Thursday next week the program will be in recognition of the 300th anniversary of the birth of Racine, featuring music inspired by his plays.

Next Sunday evening at 8.15 the Handel and Hayden Society, under Thompson Stone's direction, will give its customary presentation of "The Messiah," with the soloists already announced in this column.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
DEC 22 1939

Koussevitzky Defines the Aims of the Berkshire Music Center.

Regarding the Berkshire Music Center, that will be inaugurated next summer at Tanglewood by the Boston Symphony orchestra, Serge Koussevitzky, the orchestra's celebrated conductor, makes the following statement regarding the character and purposes of the project: "The Berkshire Music Center will serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for a creative rest in the summer." Pointing out that the Center will be concerned primarily with collective performance, Dr. Koussevitzky adds that "it will thus supplement, rather than duplicate, the training available in the established schools of music where, although some time is devoted to ensemble playing, attention is centered upon developing the technical equipment of the individual. . . . We have chosen a practical method so that the students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

The music center will be in two sections—the institute, limited to those with a thorough preliminary musical training, and the academy, wth "no formal entrance requirements." The academy will comprise the school chorus and the amateur orchestra. The main part of its work will be carried on in general sessions, devoted about equally on the one hand to lectures and concerts, and on the other to participation in music through singing and playing

The general tuition for the center (institute and academy) will be $100, this fee to include all privileges of choral, orchestral and chamber groups, lectures, folk dancing, school concerts, festival rehearsals and performances of the Boston Symphony orchestra. An additional charge of $20 will be made for each special course taken. The privilege of auditing special classes, although restricted, will be without extra fee. A limited number of scholarships will be available. The music center will give no diploma or academic credit. Living accommodations, with board and lodging in the near vicinity, will be arranged on a cost basis.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH
DEC 24 1939

* * *

Real Christmas Gift

The announcement of the Berkshire Music Center seems like the real Christmas gift to the American public which has for years tried to find some substitute for Salzburg; somewhere to go summers to mingle with musical scholars and enthusiasts, somewhere to hear new music and old masterpieces played while one is relaxed and unafraid of winter colds and badly ventilated concert halls.

There is to be a school with Serge Koussevitsky at the head and many of his players on the faculty. Aaron Copland, one of America's leading composers, and Paul Hindemith, certainly the cleverest of young Germany who has forsaken the tenets of that regime and come to us to remain, will teach composition.

Supplements Teaching

There will be classes in stage directing for opera, classes for folk dancing, which, I hope, will emphasize America, too; choral classes. It aims to supplement rather than to replace the teaching of various institutes about our country. It is for speciaists as well as for those seeking general musical information. There will be practice for great orchestral works, and at the end of the season there will be concerts, as heretofore, by the Boston Symphony Orchestra.

The locale is at "Tanglewood," in the Berkshires, closely associated with Hawthorne. It has literary interest to give it glamor and America shall have to make her traditions musically, for alas, we have as yet had no Mozart or Wagner to give us the same prestige as Salzburg and Bayreuth. That is not so far away as we sometimes prophesy.

As a playground for musicians there could have been no wiser choice. It lies within easy distance of great highways for motorists in the land of American legendry.

THIS CLIPPING FROM
FITCHBURG, MASS.
SENTINEL
DEC 28 1939

Symphonic Festival Home Fund Taxable

PITTSFIELD, Dec. 28 (AP)—Citing a supreme court ruling against the Boston Symphony orchestra, State Tax Commissioner Henry F. Long ruled that "Tanglewood," Stockbridge home of the Berkshire symphonic festival, was taxable.

Trustees of the annual festival had asked that "Tanglewood" be declared tax-free, but Long, speaking yesterday before a meeting of the Berkshire County Assessors association, announced his denial of the request.

At the same time, Long said he felt he had authority, if necessary, to take over the entire job of tax assessment in North Adams. He made the statement in reply to a query as to whether the North Adams city council could refuse to appropriate funds for assistant assessors, asserting:

"I think on this assessing matter I have enough authority to take over the whole works myself, have the assessing done and charge the city for it."

The North Adams mayor and council have held the assessment work could be done by joint forces of assessors and registrars of voters, thus avoiding the need of assistant assessors.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
JAN 2 - 1940

Tanglewood Tax

Commissioner Henry F. Long's opinion, that Tanglewood, owned by the Boston Symphony Orchestra and permanent home of the Berkshire Symphonic Festival is taxable, was given to Stockbridge Assessors last week. The opinion came in response to a query made by Atty. John F. Noxon of this city, who was acting in behalf of the orchestra. Mr. Noxon is a trustee of the Festival.

No issue has been made yet by the orchestra. Taxes have been paid since the property was presented in 1937 by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappen. A lease in perpetuity has been given by the orchestra to the Festival for land between Hawthorne Street in Stockbridge and West Street in Lenox and the shed, owned by the Festival corporation is on this property. This is the first year that the shed figures in the tax question.

If the question comes to an issue it will be an interesting case. Mr. Long in stating his opinion referred to the case of the Boston Symphony Orchestra against the City of Boston in which the Supreme Court found for the city. Symphony Hall is taxed. There are many lawyers who figure that this case is a strong argument in favor of Tanglewood exemption because the shed and Tanglewood itself are not rented to outside organizations as Symphony Hall is.

The whole question of tax exemption may be aired, there being a substantial opinion that the laws as now constituted provide for many loopholes and that the most sensible solution would be to abolish tax exemption for all so-called charitable, educational and religious institutions.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
DEC 28 1939

THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD
DEC 28 1939

THIS CLIPPING FROM
MANCHESTER, CONN.
HERALD
DEC 28 1939

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
DEC 28 1939

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM
DEC 28 1939

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST
DEC 28 1939

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
DEC 28 1939

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
DEC 29 1939

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
DEC 28 1939

THIS CLIPPING FROM
NORWALK, CONN.
HOUR
DEC 29 1939

THIS CLIPPING FROM
BROCKTON, MASS.
ENTERPRISE
DEC 28 1939

THIS CLIPPING FROM
TORRINGTON, CONN.
REGISTER
DEC 28 1939

THIS CLIPPING FROM
LEWISTON, ME.
SUN
DEC 28 1939

(10)

MILLERTON, N.Y
NEWS
1/25/40

Koussevitsky To Open Music School July 8 At Tanglewood Shed

Eight Courses To Be Included In Curriculum

Special Lectures Also To Be Given During Summer

CLOSES AUGUST 18

Masters In Both Music, Art Assembled For Faculty

Official announcement of the opening of The Berkshire Music Center at Tanglewood near Stockbridge, Mass., under the personal direction of Serge Koussevitsky, conductor of the Boston Symphony Orchestra, was made this week.

Opening July 8 and running to August 18, the school will include eight courses exclusive of special classes and a series of special lectures. The Institute of Advanced Study incorporates a course in orchestral conducting as well as the institute orchestra, both supervised by Mr. Koussevitsky, including study of 21 symphonic compositions. Dr. Herbert Graf, stage director of the Metropolitan Opera Company of New York, and Boris Goldovsky, head of the Opera Department of the Cleveland Institute of Music, will conduct the course in Opera Dramatics while Aaron Copland, composer and author, and Paul Hindemith, composer, will direct the course in composition, as well as seminars in Harmony and in counterpoint.

The Academy division of the school, incorporating less severe entrance requirements will include the academy orchestra, the academy chorus, chamber music, and folk dancing. Special classes will be conducted by G. Wallace Woodworth and Howard Abell in Choral Conducting and Music in the Schools, respectively. Mr. Woodworth is chairman of the Department of Music of Harvard University while Mr. Abell is head of the Music Department of Milton Academy.

Others on the faculty of the school will include Richard Burgin, assistant conductor of the Boston Symphony Orchestra; Olin Downes, music editor of The New York Times; Douglas Kennedy, president of the English Folk Dance Society; Malcolm Holmes, conductor of the Harvard, Radcliffe and Wellesley college orchestras; Archibald C. Davison, professor of Choral music in Harvard University; Carleton Sprague Smith, chief of the division of music of the New York Public Library; Randall Thompson, director of the Curtis Institute of Music, and Augustus D. Zanzig, director of music of the National Recreational Association.

The faculty will also include masters of the numerous instruments in the Boston Symphony and others to be announced later.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION
DEC 28 1939

Rules Festival Property In Berkshires Taxable

Long Gives Views on Tanglewood; Implies He May Take North Adams Tax Problem

PITTSFIELD, Dec. 27 — Tax Commissioner Henry F. Long today ruled that the property of the Berkshire Symphonic Festival in Stockbridge, known as Tanglewood, is taxable. The opinion was given while Mr. Long was attending the annual meeting of the Berkshire County Assessors' Association at Hotel Wendell.

Mr. Long also entered a North Adams controversey by threatening, by implication at least, that he would take over the tax assessment of the city if the mayor and council refused to appropriate money for assistant assessors. The North Adams mayor and council, backed by the city solicitor, have insisted that the canvass could be made by the joint forces of the assessors and registrars of voters.

Dabrowski President

The Assessors' Association elected Fred Dabrowski of Adams president, succeeding C. Edgar Searing of Stockbridge. Other new officers are William McManus of Monterey, vice-president; Charles A. Dee of Lenox, secretary-treasurer.

Mr. Long's opinion regarding the Festival shed in Stockbridge followed a letter from the trustees asking that the property be ruled tax free. It spoke of the concerts as "of the highest order," but Long insisted that the concerts "could be of the lowest order and it would make no difference." He based his opinion on the case of the Boston Symphony Orchestra against the Boston assessors when the Supreme Court held that not enough persons attended the concerts in Symphony Hall to make the venture "charitable and therefore exempt."

When P. J. Malone of North Adams asked if the City Council could refuse to appropriate money for the assistant assessors, Long replied:

"The appropriating body can stop any or all government if they want to. Officials can be compelled to appropriate for schools by the state, but otherwise they can abandon fire, police or any other services, or the assessment of taxes, if they want to go back to the jungle. However, I think on this assessing matter I have enough authority to take the whole works overmyself have the assessment done and charge the city for it.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
JAN 17 1940

Berkshire Festival Clubs Open Programs Next Week

First Meeting Scheduled Monday At Library in Adams—Lenox Group Meets Tuesday

Organized by Mrs. Bruce Crane of Dalton, a trustee of the Berkshire Symphonic Festival, Festival Club activities will begin next week.

The first club meeting will be held in Adams Monday evening at the Library. Beethoven's Third Symphony and Debussy's "La Mer" will be played, and explanatory notes will be read. Mrs. Edward Martin is president of the Adams club and Mrs. Walter Donovan is treasurer. Memberships for adults and children may be obtained at a nominal fee from either the librarian or the officers.

Lenox will hear the same program Tuesday evening at the Library. Mrs. George Mole will give the explanatory talk. President of the Lenox club is Mrs. Lenges H. Bull; treasurer, Mrs. Boyer Davis Jr.

Stockbridge Club

Stockbridge club starts Jan. 24 with Beethoven's Sixth Symphony and Debussy's "Afternoon of a Faun." Mrs. Paul Ruesch is president; James Breed, treasurer. The meetings will be held in the new reading room of the Library.

The Great Barrington Festival Club will meet at the Thursday Morning Club Jan. 25. The program will consist of Tschaikowsky's Fifth Symphony and Ravel's "Daphnis and Chloe" suite. Hans Vigeland is president and will lead the meeting.

The Lee club meets at the Library Jan. 25 to hear Beethoven's Sixth Symphony and Debussy's "Afternoon of a Faun." Mrs. Philip Bosworth is president and will lead the meeting. Miss Elizabeth Gangell is treasurer.

Pittsfield, Jan. 25

The Pittsfield Festival Club with Miss Jeannette Bastion as president meets Jan. 25 at the Berkshire Athenaeum. The program will consist of Beethoven's Third Symphony and Debussy's "La Mer." Further information may be obtained from Francis H. Henshaw at the Athenaeum, Miss Grace L. Wheeler at the First Church parish house, the Women's Club, Willard M. Sistare, Richard B. Stevenson, Miss Mary A. Bristol, Miss Anne A. Cimini and Kevin McLoughlin. The concert will start at 8.

The Dalton club starts it's meetings Jan. 31, at the Library. Members will hear the same program as given in Pittsfield. Mrs. Henry Handy is acting president and Mrs. William Stearns is treasurer.

In North Adams

The North Adams Festival Club will meet Feb. 2 at the Library to hear Tschaikowsky's Fifth Symphony and Ravel's Daphnis and Chloe" suite. Mrs. Tracy Adams is acting president with Miss Abby Metcalf treasurer.

"The intent of these clubs," says Mrs. Crane, "is to familiarize those interested with the 1940 Festival programs. The concerts are recorded and the meetings will be informal. The meetings will be held twice monthly and, as there is to be a phonograph in each library, requests for records will be taken and the use of the machine will be available under the supervision of the librarian. Scores and books on music may be obtained by request. Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has shown great interest in this undertaking and memberships in these clubs will greatly enhance the enjoyment of next year's Festival concerts by the Boston Symphony Orchestra."

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 14 1940

Works Listed For Berkshire Music Festival

3 Tchaikovsky Programs Under Koussevitsky Are on Schedule for August

Three programs of music by Peter Ilyitch Tchaikovsky, as an observance of the centenary of the composer's birth, will be included in the repertoire to be played by the Boston Symphony Orchestra under Serge Koussevitzky's direction in the seventh annual Berkshire Symphonic Festival next August at Tanglewood, Lenox, Mass.

According to yesterday's announcement from the festival office at Stockbridge, there will be nine concerts this summer, three more than in the last few years, to be held Thursday and Saturday nights and Sunday afternoons. Artur Rodzinski, conductor of the Cleveland Orchestra, will direct one of the Tchaikovsky programs. Soloists already engaged are Dorothy Maynor, Negro soprano, who was first heard at a party given by Dr. Koussevitzky for the Boston Symphony during the 1939 festival; Albert Spalding, violinist, and Jesus Maria Sanroma, pianist.

The festival will be divided into three series. Works to be heard in Series A, Aug. 1, 3 and 4, are the first symphonies of Beethoven, Schumann and Sibelius; Schubert's C major symphony, Brahms's second symphony and Roy Harris's third symphony; Respighi's arrangement of Bach's C minor passacaglia, Faure's music for "Pelleas et Melisande," Stravinsky's capriccio for piano and orchestra, with Mr. Sanroma as soloist, Prokofieff's Classical Symphony and Ravel's second "Daphnis et Cholé" suite.

The Tchaikovsky works to be heard in Series B, Aug. 8, 10 and 11, are all the symphonies, except the third, the violin concerto with Mr. Spalding as soloist; "Romeo and Juliet," the serenade for strings and second suite.

One of the programs of Series C, Aug. 15, 17 and 18, will be devoted to Bach's mass in B minor. Other works scheduled for that week are Beethoven's "Eroica" symphony, Brahm's first symphony, a Haydn symphony, Wagner excerpts, Hindemith's "Mathis der Maler" symphony and arias to be sung by Miss Maynor. The chorus for the mass will be from the Berkshire Music Center at Tanglewood, which, with Dr. Koussevitzky as director and G. Wallace Woodworth, chairman of the Harvard University music department, as assistant director, will open its first six weeks' session July 8.

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER
DEC 17 1939

Catching the Beat in Music World Today

By INA WICKHAM.

ANNOUNCEMENT of the faculty, subjects and detailed activities of the Berkshire music center to be inaugurated by the Boston Symphony next July at Tanglewood, Mass., the orchestra's summer home, were made last week. Koussevitsky, 30 members of the orchestra and other prominent musicians and lecturers will fill the six weeks between July 8 and August 18 with a busy musical life. The aim of the music center at Tanglewood is to "serve those who seek the best in music and related arts, who are anxious to refresh mind and personality thru contact with the elite in art and culture." The music center will be in two sections, the institute, limited to those with a thoro preliminary musical training and the academy, with no formal entrance requirements. The academy will comprise the school chorus and the amateur orchestra and the main part of its work will be carried on in the general session, devoted equally to lectures and concerts.

MANY PROMINENT

. . . persons will be on the faculty at the Berkshire music center. Serge Koussevitsky, conductor of the Boston Symphony and director of the school, will take a few pupils in orchestral conducting, give lectures and supervise the center. Aaron Copland will give courses in advanced composition, as will Paul Hindemith. Dr. Herbert Graf will have charge of a class in operatic interpretation and G. Wallace Woodworth, chairman of the department of music at Harvard, will direct the chorus. Olin Downes will give a series of lectures concerning the historical background of the music being studied and there will be a course in folk dancing conducted by Douglas Kennedy of the English Folk Dance society.

SPECIAL LECTURERS

. . . for the 1940 season at Tanglewood will be Dr. Archibald Davison, professor of choral music at Harvard, Randall Thompson of the Curtis Institute of Music at Philadelphia. Carleton Sprague Smith, head of the music department of the New York library, and A. Ganzig, director of music, National Recreation bureau. The faculty will also include the principals of the Boston Symphony orchestra, 16 in all and 14 additional members making an orchestra of 30 who will be at the service of the student players for consultation, coaching and joint performance. The cost of the course will be small, the general tuition is $100 and the fee includes all privileges of the choral, orchestral and chamber groups, lectures, folk dancing, school concerts, festival rehearsals and performances of the Boston symphony. There will be a limited number of scholarships available and living accomodations will be arranged on a cost basis.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
FEB 13 1940

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS
FEB 13 1940

Berkshire Symphonic Festival Announces Ambitious Season

Koussevitzky Plans Nine Concerts With Spalding, Maynor, Sanroma as Soloists, Rodzinski as Guest Conductor

SERGE KOUSSEVITZKY

ALBERT SPALDING

Stockbridge, Feb. 13—An ambitious program, supplemented by European conditions, promises world leadership for the Berkshire Symphonic festival of 1940, to be given by the Boston Symphony orchestra under its famed conductor, Serge Koussevitzky.

The festival, now in its seventh year, remains essentially symphonic. By extending its length from two weeks to three weeks and by the inauguration of a new school, the membership of which is already assured, the repertory will be greatly broadened.

One of the three weeks will be devoted to music by Tchaikovsky, in celebration of the 100th anniversary of his birth. Another will include Bach's B Minor Mass with the full orchestra and the chorus and soloists. The symphonic field is to be generously represented with symphonies by Beethoven, Schumann, Schubert, Sibelius, Brahms, Haydn, Tchaikovsky, Roy Harris, Hindemith and Prokofieff.

Berkshire Flavor

Arthur Rodzinski has been invited as guest conductor while Dorothy Maynor, introduced to the world at a Boston Symphony picnic at Tanglewood last summer, will have an anniversary appearance at one of the festival programs. Jesus Maria Sanroma will play the piano part in a work by Stravinsky and Albert Spalding will join the orchestra in a violin concerto.

There is a distinct Berkshire flavor to the programs as announced by Dr Koussevitzky. The guest conductor, Dr Rodzinski, owns a farm in Stockbridge where he spends all of his spare moments. Miss Maynor won her first public acclaim at Tanglewood. Mr Spalding is a resident of nearby Great Barrington.

The chorus will be from the new Berkshire Music center at Tanglewood which will open for a six weeks' season July 8. Dr Koussevitzky will be the director of the school and Prof G. Wallace Woodworth, chairman of the music department of Harvard, will be the assistant director.

Information pertaining to the festival may be obtained by writing to the office at Stockbridge or the New York office at Steinway hall. Inquiries concerning living accommodations in the Berkshires may be addressed to the Berkshire Hills conference, Courthouse, Pittsfield.

The Programs

The works for the three series of concerts divide as follows:—

Series A: August 1, 3, 4:—

The First Symphonies of Beethoven, Schumann and Sibelius.

The C major Symphony of Schubert, the Second Symphony of Brahms, and the Third Symphony of Roy Harris.

Other works include Bach's Passacaglia (orchestrated by Respighi), Faure's Suite "Pelleas et Melisande," Stravinsky's "Capriccio" (Soloist J. M. Sanroma, piano), Prokofieff's "Classical" Symphony, and Ravel's "Daphnis et Chloe" (Second Suite).

Series B: August 8, 10, 11:—

A Tchaikovsky Festival

The First, Second, Fourth, Fifth, and Sixth ("Pathetique") Symphonies.

The Violin Concerto (Albert Spalding, soloist).

The Overture "Romeo and Juliet," Serenade for Strings, Second Suite and other works to be announced.

Arthur Rodzinski will conduct one of the three programs.

Series C: August 15, 17, 18:—

The Third ("Eroica") Symphony of Beethoven, the First of Brahms, and a Symphony of Haydn.

Other works include Wagner excerpts, Hindemith's "Mathis der Maler," arias by Dorothy Maynor, and Bach's Mass in B minor.

Festival Chorus of the Berkshire Music Center (soloists to be announced).

THIS CLIPPING FROM
CLEVELAND, OHIO
NEWS
FEB 13 1940

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD JOURNAL
FEB 13 1940

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PHILADELPHIA, PA.
INQUIRER
FEB 14 1940

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News
FEB 13 1940

THIS CLIPPING FROM
UTICA, N. Y.
Observer Dispatch
FEB 13 1940

REVEALS PLANS FOR FESTIVAL

Boston—(AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced today his plans for the 1940 Berkshire symphonic festival at Stockbridge, which its sponsors hope, will reach world leadership this year because of conditions abroad.

For its seventh season, the festival has been extended from two weeks to three, beginning Aug. 1.

In observance of the centenary of Tschaikovsky's birth, one week's programs will be devoted to the music of that Russian composer. Artur Rodzinsky, conductor of the Cleveland Symphony Orchestra, has been invited to be guest conductor for one of three Tschaikovsky programs.

Dorothy Maynor, fine young Negro soprano discovered by Koussevitzky at last year's festival, will be presented as soloist in a group of arias.

d Albert Spaulding, distinguished violinist and a summer resident of the Berkshires, will be the soloist in the Tchaikovsky concerto.

THIS CLIPPING FROM
WILLIMANTIC, CONN.
CHRONICLE
FEB 13 1940

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram
FEB 13 1940

THIS CLIPPING FROM
WINSTED, CONN.
CITIZEN
FEB 13 1940

To Observe Birthday Of Noted Composer At Berkshire Event

Boston, Feb. 13—The centenary of the birth of Tchaikovsky will be celebrated this year by the Boston symphony orchestra at the seventh annual Berkshire symphonic festival, Conductor Serge Koussevitzky announced today.

He said Artur Rodzinsky, conductor of the Cleveland symphony and summer resident of Stockbridge, will be guest conductor at one of three Tchaikovsky programs.

The rest of the festival will remain essentially symphonic, but the repertory will be enlarged with the season extended to three weeks. The inauguration of a music school assures a large choral group of the summer programs.

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RECORDER - GAZETTE
FEB 14 1940

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AMERICAN
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PRESS
FEB 13 1940

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TIMES-UNION
FEB 18 1940

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DAILY STAR
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GAZETTE
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COURIER-CITIZEN
FEB 14 1940

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BERGEN-RECORD
FEB 14 1940

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ALBANY, N. Y.
Knickerbocker News
FEB 17 1940

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PITTSFIELD, MASS.
EAGLE
FEB 13 1940

THIS CLIPPING FROM
COLUMBUS, OHIO
DISPATCH
FEB 25 1940

Performances Scheduled For Berkshire Festival

By Samuel T. Wilson

AN AMBITIOUS program, supplemented by European conditions, promises world leadership for the Berkshire Symphonic Festival of 1940, to be given by the Boston symphony orchestra under its famed conductor, Serge Koussevitzky.

The festival, now in its seventh year, remains essentially symphonic. By extending its length from two weeks to three weeks and by the inauguration of a new school, the membership of which is already assured, the repertory will be greatly broadened.

Arthur Rodzinski has been invited as guest conductor while Dorothy Maynor, introduced to the world at a Boston Symphonic picnic at Tanglewood last summer, will have an anniversary appearance at one of the festival programs. Jesus Maria Sanroma will play the piano part in a work by Stravinsky and Albert Spalding will join the orchestra in a violin concerto.

The chorus will be from the new Berkshire music center at Tanglewood, which will open for a six weeks' season July 8. Dr. Koussevitzky will be the director of the school and Prof. G. Wallace Woodworth, chairman of the music department at Havard, will be the assistant director.

Information pertaining to the festival may be obtained by writing to the office at Stockbridge or the New York office at Steinway hall. Inquiries concerning living condition in the Berkshires may be addressed to the Berkshire hills conference, Courthouse, Pittsfield.

The works for the three series of concerts divide as follows:

SERIES A—AUGUST 1, 3, 4

The First Symphonies of Beethoven, Schumann and Sibelius.

The C Major Symphony of Schubert, the Second Symphony of Brahms and the Third Symphony of Roy Harris.

Other works include Bach's Passacaglia (orchestrated by Respighi), Faure's Suite "Pelleas et Melisande," Stravinsky's "Capriccio" (Soloist J. M. Sanroma, piano), Prokofieff's "Classical" Symphony and Ravel's "Daphnis et Chloe" (second suite).

SERIES B—AUGUST 8, 10,11

A Tchaikovsky Festival

(Celebrating the one-hundredth anniversary of the composer's birth)

The First, Second, Fourth, Fifth and Sixth ("Pathetique") Symphonies.

The Violin Concerto (Albert Spalding, soloist).

The Overture "Romeo and Juliet," Serenade for Strings, Second Suite and other works to be announced.

SERIES C—AUGUST 15, 17, 18

The Third ("Eroica") Symphony of Beethoven, the First of Brahms, and a Symphony of Haydn.

Other work sinclude Wagner excerpts, Hindemith's "Mathis der Maler," arias by Dorothy Maynor, and Bach's Mass in B Minor.

Festival Chorus of the Berkshire Music Center
(Soloists to be announced)

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS
FEB 17 1940

Tschaikowsky in August: The Berkshire Festival at Stockbridge, Mass., from the 1st through the 18th of August next, will consist of three series of three concerts each, the second series to be devoted to Tschaikowsky, the 100th anniversary of whose birth occurs May 7 of this year. In this series Koussevitzky and the Boston Symphony will play the first, second, fourth, fifth and "Pathetique" symphonies, "Romeo and Juliet" and the violin concerto with Albert Spalding as soloist.

The first series will include the first symphonies of Beethoven, Schumann and Sibelius, the C major of Schubert, the second of Brahms and the third of Roy Harris, also other shorter works, classical and modern.

The third series will include the "Eroica" symphony of Beethoven, the first of Brahms, one of Haydn's, Hindemith's "Mathis der Mahler," arias by Dorothy Maynor and Bach's Mass.

Artur Rodzinski has been named guest conductor.

12

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
FEB 13 1940

New Features Are Added To 1940 Festival Program

Dr. Koussevitzky Announces Selections for Three Series of Concerts for Coming Season at Tanglewood—Albert Spalding, Violinist, Dorothy Maynor, Soprano, and J. M. Sanroma, Pianist, to Assist Orchestra—Chorus of Singers to Aid in Bach Mass—Three Tchaikovsky Programs Will Celebrate Anniversary of Composer's Birth.

While the extended Berkshire Symphonic Festival program planned by Dr. Serge Koussevitzky for next summer will remain essentially symphonic, several special features were announced yesterday by Dr. Koussevitzky. In addition to the orchestral part of the Festival, such well known musicians as Albert Spalding, violinist, Dorothy Maynor, soprano, and Jesus Maria Sanroma, pianist, will also make appearances at Tanglewood, the Festival's permanent home in Stockbridge.

A feature of the three-week Festival will be a series of programs devoted to the music of Tchaikovsky, in celebration of the 100th anniversary of the birth of the great Russian composer, Artur Rodzinski, conductor of the Cleveland Symphony orchestra, will wield the baton over the Boston Symphony orchestra as guest conductor during one of the Tchaikovsky programs.

Highlights of the Festival program as announced yesterday include Bach's B Minor Mass with the full orchestra and a chorus and soloists from the new Berkshire Music Center which will be inaugurated this year under Dr. Koussevitzky's direction.

The symphonic field is to be generously represented with symphonies by Beethoven, Schumann, Schubert, Sibelius, Brahms, Haydn, Tchaikovsky, Roy Harris, Hindemith and Prokofieff.

Miss Maynor, who was introduced to the musical world last summer at a Boston Symphony picnic at Tanglewood, will make an anniversary appearance at one of the programs. Sanroma will play the piano part in a work by Stravinsky, and Spalding will join the orchestra in a violin concerto.

The works to be included in the three series of concerts this year are as follows:

Series A, August 1, 3 and 4, the first symphonies of Beethoven, Schumann and Sibelius; the C major symphony of Schubert; the second symphony of Brahms and the third symphony of Roy Harris; Bach's Passacaglia; Faure's suite, "Pelleas et Melisande;" Stravinsky's "Capriccio;" Prokofieff's "Classical Symphony," and Ravel's "Daphnis et Chloe" (second suite).

Series B, August 8, 10 and 11, the first, second, fourth, fifth and sixth Tchaikovsky symphonies; the Tchaikovsky violin concerto with Albert Spalding as soloist; Tchaikovsky's overture to "Romeo and Juliet," his Serenade for strings, his second suite and other works to be announced.

Series C, August 15, 17 and 18, the third ("Eroica") symphony of Beethoven; Brahms' first symphony and a symphony by Haydn; Wagner excerpts, Hindemith's "Mathis der Maler," arias by Dorothy Maynor and the Bach Mass in B minor.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 18 1940

Koussevitzky Names Works In Berkshires

Tchaikovsky Centennial Will Be Celebrated in Second Week's Series

Serge Koussevitzky has announced the principal works to be performed by the Boston Symphony Orchestra under his direction in the seventh annual Berkshire Symphonic Festival during the first three weeks of August in the Music Shed on the Tanglewood estate, Lenox, Mass. The dates are Thursday nights, Aug. 1, 8, 15; Saturday nights, Aug. 3, 10, 17, and Sunday afternoons, Aug. 4, 11 and 18.

Works to be played in the three programs of the first week (Series A) include the first symphonies of Beethoven, Schumann and Sibelius; Schubert's symphony in C major, Brahms's second symphony, Roy Harris's third symphony, Respighi's orchestration of Bach's Passacaglia and Fugue in C minor; Faure's incidental music for "Pelleas et Melisande," Stravinsky's capriccio for piano and orchestra, with J. M. Sanroma as soloist, Prokofieff's [redacted] Symphony and Ravel's second suite from "Daphnis et Chloe."

As an observance of the hundredth anniversary of the composer's birth, the programs of the second week (Series B) will be devoted to music by Peter Ilyitch Tchaikovsky, including his violin concerto, with Albert Spalding as soloist; the first, second, fourth, fifth and sixth (Pathetic) symphonies, "Romeo and Juliet," Serenade for strings, second suite and other works. One of these three programs will be directed by Artur Rodzinski, conductor of the Cleveland Orchestra.

[redacted] B minor, the first major choral work to be performed in this festival, will be heard in one of the concerts of the third week (Series C) with the assistance of the Festival Chorus of the Berkshire Music Center, which, with Dr. Koussevitzky as director, and G. Wallace Woodworth, chairman of Harvard University's music department, as assistant director, will open its first six weeks' session July 8. Dorothy Maynor, Negro soprano, whose vocal [redacted] first became well known when she sang at a party given by Dr. Koussevitzky for the Boston Symphony's musicians last summer at Tanglewood, will sing arias. Instrumental works announced for this series include Beethoven's "Eroica" symphony, Brahms's first symphony, a Haydn symphony and Hindemith's "Mathis der Maler" symphony.

Further information about the festival may be obtained by writing to its office in Stockbridge, Mass., or its New York office in Steinway Hall. Inquiries about living accommodations in the Berkshires may be addressed to the Berkshire Hills Conference at the Court House in Pittsfield, Mass.

Dr. Rodzinski, who is the first guest conductor to appear in these concerts, has a farm near Stockbridge, and Mr. Spalding is a resident of Great Barrington.

The first two Berkshire festivals, in 1934 and 1935, were conducted by Henry Hadley. The association of the Boston Symphony with this series began in 1936. The site was moved to Tanglewood in 1937, and the Music Shed was first used in 1938.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN
FEB 14 1940

Noted Conductor To Head Festival At Stockbridge

Ambitious Program Will Be Given Three August Week-Ends Under ~~Serge Koussevitzky~~

The most ambitious program yet attempted by the Berkshire Symphonic Festival with the Boston Symphony orchestra under its world - famous conductor, Serge Koussevitzky, will be presented this summer at the Tanglewood Music Shed, Stockbridge, Mass., according to information received last night. This year the festival will be given during the three week-ends of August instead of during two as in the previous six years and there will be many new features designed to make this the most memorable of a long succession of successful summer seasons.

The festival will remain essentially symphonic and by the inauguration of a new school the repertory will be greatly broadened. One of the three weeks will be devoted to music by Tchaikovsky in celebration of the 100th anniversary of his birth. Arthur Rodzinski, whose summer goat-farm home in Stockbridge has been the home of Koussevitzky during the festival season, will be a guest conductor in one of this series. Dorothy Maynor, Negro singer who was introduced at a picnic at Tanglewood last summer by Dr. Koussevitzky with such success that she was invited to sing at Carnegie hall where she was acclaimed, will appear on one of the festival programs.

Chorus And Soloists

Bach's "B Minor Mass" with a full orchestra and the chorus and soloists will be one of the programs. Jesus Maria Sanroma will play the piano part in a work of Stravinsky and Albert Spalding will join the orchestra in a violin concerto.

The symphonic field will be represented with symphonies by Beethoven, Schumann, Schubert, Sibelius, Brahms, Haydn, Tshaikovsky, Roy Harris, Hindemith; and Prokofieff

The chorus will be from the new Berkshire Music Center at Tanglewood which will open for a six weeks' season July 8.

Dr. Koussevitzky will be the director of the school and Prof. G. Wallace Woodworth, chairman of the music department at Harvard, will be the assistant director.

The works for the three series of concerts group as follows:

Series A: Aug. 1, 3, 4: The first symphonies of Beethoven, Schumann and Sibelius; the "C major" symphony of Schubert, the "Second" symphony of Brahms, and the "Third" symphony of Roy Harris. Other works in this series include Bach's "Passacaglia," Stravinsky's "Capriccio" (soloist J. M. Sanroma, piano), Prokofieff's ~~"Classical"~~ symphony, and Ravel's "Daphnis and Chloe."

Tchaikovsky Festival

Series B: Aug. 8, 10, 11: Tchaikovsky festival, celebrating the 100th anniversary of the composer's birth; the First, Second, Fourth, Fifth, and Sixth ("Pathetique") symphonies; the violin concerto with Albert Spalding as soloist; the "Overture "Romeo and Juliet," "Serenade for Strings," and other works. Arthur Rodzinski will conduct one of this series.

Series C: Aug. 15, 16, 17: The Third ("Eroica") symphony of Beethoven, the First of Brahms, and a symphony of Haydn. Other works will include Wagner excerpts, Hindemith's "Mathis der Maler," with arias to be sung by Dorothy Maynor, and Bach's "Mass in B Minor."

Music lovers in great numbers have attended these festival concerts from the Waterbury area in past years with their number growing each year. The list of local subscribers who have already sent in their reservations is large, it was reported. Judging by previous experiences at these concerts one may expect to see thousands from Western Connecticut cities and towns there this year.

S. M.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
FEB 14 1940

WORDS About Music —And Musicians—

The Boston Symphony Orchestra will ~~give~~ concerts in Springfield, Philadelphia, Brooklyn and New York this week. The next concerts in the Friday and Saturday series at Symphony Hall in Boston will take place Feb. 23 and 24.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 16 1940

Berkshire Center Dra Mainly Male Musicia

Boston Symphony Project E 275 Bids Already

STOCKBRIDGE, Mass., March (P).—Serge Koussevitzky's now famous Berkshire music center, at th Tanglewood home of the Bosto Symphony Summer Festival, probably will be a predominantly male affair.

The music center is a unique nonprofit school at which Dr. Koussevitzky and a large staff will help professional and advanced musicians.

A little less than four months ahead of the July 8 opening 275 applications have been received from twenty-three states.

Of the first 200 received men were found predominating, 111 to 89. Sixty-five were from Massachusetts and fifty-five from New York. About half were from professional musicians.

Lawyers, doctors and engineers were numerous among the amateur group, the survey showed.

THIS CLIPPING FROM
WILMINGTON, DEL.
NEWS
MAR 16 1940

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
MAR 16 1940

THIS CLIPPING FROM
NIAGARA FALLS, N. Y.
GAZETTE
FEB 17 1940

LISTS of the works which will be played at the Berkshire Music Festival are already published. Among the unusual programs will be three with music by Peter Ilyitch Tchaikovsky as an observance of the centenary of the great composer's birth.

Tanglewood, at Lenox, Mass., is becoming the center of America's summer concerts. The Boston symphony, under Serge Konssevitsky, is the chief feature of these concerts, but famous soloists, who appear as guest artists, attract interest, too. The festival officially opens in August.

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL
MAR 1 0 1940
MAR

TSCHAIKOWSKY TO BE HONORED

By United Press.

NEW YORK, March 5.—The seventh annual Berkshire Symphonic festival, conducted by Dr. Serge Koussevitzky of the Boston, Mass., Symphony orchestra, will include a celebration of the centenary of the birth of Tschaikowsky.

Artur Rodzinski, conductor of the Cleveland Symphony orchestra, will be a guest conductor in one of the three all-Tschaikowsky programs at the festival in Stockbridge, Mass.

The season will be extended this year to three weeks. A music school will be conducted in conjunction with the symphonic programs.

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MORNING GAZETTE
FEB 25 1940

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NEWS
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Feb 24, 1940

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FEB 25 1940

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TRIBUNE
FEB 23 1940

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NEWS
FEB 26 1940

INFORMATION OBSCURED

12

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
FEB 13 1940

New Features Are Added To 1940 Festival Program

Dr. Koussevitzky Announces Selections for Three Series of Concerts for Coming Season at Tanglewood—Albert Spalding, Violinist, Dorothy Maynor, Soprano, and J. M. Sanroma, Pianist, to Assist Orchestra—Chorus of Singers to Aid in Bach Mass—Three Tchaikovsky Programs Will Celebrate Anniversary of Composer's Birth.

While the extended Berkshire Symphonic Festival program planned by Dr. Serge Koussevitzky for next summer will remain essentially symphonic, several special features were announced yesterday by Dr. Koussevitzky. In addition to the orchestral part of the Festival, such well known musicians as Albert Spalding, violinist, Dorothy Maynor, soprano, and Jesus Maria Sanroma, pianist, will also make appearances at Tanglewood, the Festival's permanent home in Stockbridge.

A feature of the three-week Festival will be a series of programs devoted to the music of Tchaikovsky, in celebration of the 100th anniversary of the birth of the great Russian composer, Artur Rodzinski, conductor of the Cleveland Symphony orchestra, will wield the baton over the Boston Symphony orchestra as guest conductor during one of the Tchaikovsky programs.

Highlights of the Festival program as announced yesterday include Bach's B Minor Mass with the full orchestra and a chorus and soloists from the new Berkshire Music Center which will be inaugurated this year under Dr. Koussevitzky's direction.

The symphonic field is to be generously represented with symphonies by Beethoven, Schumann, Schubert, Sibelius, Brahms, Haydn, Tchaikovsky, Roy Harris, Hindemith and Prokofieff.

Miss Maynor, who was introduced to the musical world last summer at a Boston Symphony picnic at Tanglewood, will make an anniversary appearance at one of the programs. Sanroma will play the piano part in a work by Stravinsky, and Spalding will join the orchestra in a violin concerto.

The works to be included in the three series of concerts this year are as follows:

Series A, August 1. 3 and 4, the first symphonies of Beethoven, Schumann and Sibelius; the C major symphony of Schubert; the second symphony of Brahms and the third symphony of Roy Harris; Bach's Passacaglia; Faure's suite, "Pelleas et Melisande;" Stravinsky's "Capriccio;" Prokofieff's "Classical Symphony," and Ravel's "Daphnis et Chloe" (second suite).

Series B, August 8, 10 and 11, the first, second, fourth, fifth and sixth Tchaikovsky symphonies; the Tchaikovsky violin concerto with Albert Spalding as soloist; Tchaikovsky's overture to "Romeo and Juliet," his Serenade for strings, his second suite and other works to be announced.

Series C, August 15, 17 and 18, the third ("Eroica") symphony of Beethoven; Brahms' first symphony and a symphony by Haydn; Wagner excerpts, Hindemith's "Mathis der Maler," arias by Dorothy Maynor and the Bach Mass in B minor.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
FEB 14 1940

WORDS About Music —And Musicians—

The Boston Symphony Orchestra will ~~give~~ concerts in Springfield, Philadelphia, Brooklyn and New York this week. The next concerts in the Friday and Saturday series at Symphony Hall in Boston will take place Feb. 23 and 24.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 16 1940

Berkshire Center Dra
Mainly Male Musicia

Boston Symphony Project I
275 Bids Already

STOCKBRIDGE, Mass., March
(AP).—Serge Koussevitzky's now f
mous Berkshire music center, at th
Tanglewood home of the Bosto
Symphony Summer Festival, prob
ably will be a predominantly male
affair.

The music center is a unique nonprofit school at which Dr. Koussevitzky and a large staff will help professional and advanced musicians.

A little less than four months ahead of the July 8 opening 275 applications have been received from twenty-three states.

Of the first 200 received men were found predominating, 111 to 89. Sixty-five were from Massachusetts and fifty-five from New York. About half were from professional musicians.

Lawyers, doctors and engineers were numerous among the amateur group, the survey showed.

THIS CLIPPING FROM
WILMINGTON, DEL.
NEWS
MAR 16 1940

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
MAR 16 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 18 1940

Koussevitzky Names Works In Berkshires

Tchaikovsky Centennial Will Be Celebrated in Second Week's Series

Serge Koussevitzky has announced the principal works to be performed by the Boston Symphony Orchestra under his direction in the seventh annual Berkshire Symphonic Festival during the first three weeks of August in the Music Shed on the Tanglewood estate, Lenox, Mass. The dates are Thursday nights, Aug. 1, 8, 15; Saturday nights, Aug. 3, 10, 17, and Sunday afternoons, Aug. 4, 11 and 18.

Works to be played in the three programs of the first week (Series A) include the first symphonies of Beethoven, Schumann and Sibelius; Schubert's symphony in C major, Brahms's second symphony, Roy Harris's third symphony, Respighi's orchestration of Bach's Passacaglia and Fugue in C minor; Faure's incidental music for "Pelleas et Melisande," Stravinsky's capriccio for piano and orchestra, with J. M. Sanroma as soloist, Prokofieff's [redacted] Symphony and Ravel's second suite from "Daphnis et Chloe."

As an observance of the hundredth anniversary of the composer's birth, the programs of the second week (Series B) will be devoted to music by Peter Ilyitch Tchaikovsky, including his violin concerto, with Albert Spalding as soloist; the first, second, fourth, fifth and sixth (Pathetic) symphonies, "Romeo and Juliet," Serenade for strings, second suite and other works. One of these three programs will be directed by Artur Rodzinski, conductor of the Cleveland Orchestra.

[redacted] B minor, the first major choral work to be performed in this festival, will be heard in one of the concerts of the third week (Series C) with the assistance of the Festival Chorus of the Berkshire Music Center, which, with Dr. Kous-
sevitzky as director, and
Woodworth, chairman
University's music depa
assistant director, will o
six weeks' session July
Maynor, Negro soprano,
[redacted] first became well
she sang at a party g
Koussevitzky for the B
phony's musicians last
Tanglewood, will sing
strumental works announced for this series include Beethoven's "Eroica" symphony, Brahms's first symphony, a Haydn symphony and Hindemith's "Mathis der Maler" symphony.

Further information about the festival may be obtained by writing to its office in Stockbridge, Mass., or its New York office in Steinway Hall. Inquiries about living accommodations in the Berkshires may be addressed to the Berkshire Hills Conference at the Court House in Pittsfield, Mass.

Dr. Rodzinski, who is the first guest conductor to appear in these concerts, has a farm near Stockbridge, and Mr. Spalding is a resident of Great Barrington.

The first two Berkshire festivals, in 1934 and 1935, were conducted by Henry Hadley. The association of the Boston Symphony with this series began in 1936. The site was moved to Tanglewood in 1937, and the Music Shed was first used in 1938.

THIS
NIAGA
GA
FEB 17 1940

LISTS of the works which will be played at the Berkshire Music Festival are already published. Among the unusual programs will be three with music by Peter Ilyitch Tchaikovsky as an observance of the centenary of the great composer's birth.

Tanglewood, at Lenox, Mass., is becoming the center of America's summer concerts. The Boston symphony, under Serge Konssevitsky, is the chief feature of these concerts, but famous soloists, who appear as guest artists, attract interest, too. The festival officially opens in August.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN
FEB 14 1940

Noted Conductor To Head Festival At Stockbridge

Ambitious Program Will Be Given Three August Week-Ends Under ~~Serge Koussevitzky~~

The most ambitious program yet attempted by the Berkshire Symphonic Festival with the Boston Symphony orchestra under its world - famous conductor, Serge Koussevitzky, will be presented this summer at the Tanglewood Music Shed, Stockbridge, Mass., according to information received last night. This year the festival will be given during the three week-ends of August instead of during two as in the previous six years and there will be many new features designed to make this the most memorable of a long succession of successful summer seasons.

The festival will remain essentially symphonic and by the inauguration of a new school the repertory will be greatly broadened. One of the three weeks will be devoted to music by Tchaikovsky in celebration of the 100th anniversary of his birth. Arthur Rodzinski, whose summer goat-farm home in Stockbridge has been the home of Koussevitzky during the festival season, will be a guest conductor in one of this series. Dorothy Maynor, Negro singer who was introduced at a picnic at Tanglewood last summer by Dr. Koussevitzky with such success that she was invited to sing at Carnegie hall where she was acclaimed, will appear on one of the festival programs.

Chorus And Soloists

Bach's "B Minor Mass" with a full orchestra and the chorus and soloists will be one of the programs. Jesus Maria Sanroma will play the piano part in a work of Stravinsky and Albert Spalding will join the orchestra in a violin concerto.

The symphonic field will be represented with symphonies by Beethoven, Schumann, Schubert, Sibelius, Brahms, Haydn, Tshaikovsky, Roy Harris, Hindemith; and Prokofieff.

The chorus will be from the new Berkshire Music Center at Tanglewood which will open for a six weeks' season July 8.

Dr. Koussevitzky will be the director of the school and Prof. G. Wallace Woodworth, chairman of the music department at Harvard, will be the assistant director.

The works for the three series of concerts group as follows:

Series A: Aug. 1, 3, 4: The first symphonies of Beethoven, Schumann and Sibelius; the "C major" symphony of Schubert, the "Second" symphony of Brahms, and the "Third" symphony of Roy Harris. Other works in this series include Bach's "Passacaglia," Stravinsky's "Capriccio" (soloist J. M. Sanroma, piano), Prokofieff's "Classical" symphony, and Ravel's "Daphnis and Chloe."

Tchaikovsky Festival

Series B: Aug. 8, 10, 11: Tchaikovsky festival, celebrating the 100th anniversary of the composer's birth; the First, Second, Fourth, Fifth, and Sixth ("Pathetique") symphonies; the violin concerto with Albert Spalding as soloist; the "Overture "Romeo and Juliet," "Serenade for Strings," and other works. Arthur Rodzinski will conduct one of this series.

Series C: Aug. 15, 16, 17: The Third ("Eroica") symphony of Beethoven, the First of Brahms, and a symphony of Haydn. Other works will include Wagner excerpts, Hindemith's "Mathis der Maler," with arias to be sung by Dorothy Maynor, and Bach's "Mass in B Minor."

Music lovers in great numbers have attended these festival concerts from the Waterbury area in past years with their number growing each year. The list of local subscribers who have already sent in their reservations is large, it was reported. Judging by previous experiences at these concerts one may expect to see thousands from Western Connecticut cities and towns there this year.

S. M.

LIPPING FROM
H BEND, IND.
RIBUNE
MAR - 1940

TSCHAIKOWSKY TO BE HONORED

By United Press.

NEW YORK, March 5.—The seventh annual Berkshire Symphonic festival, conducted by Dr. Serge Koussevitzky of the Boston, Mass., Symphony orchestra, will include a celebration of the centenary of the birth of Tschaikowsky.

Artur Rodzinski, conductor of the Cleveland Symphony orchestra, will be a guest conductor in one of the three all-Tschaikowsky programs at the festival in Stockbridge, Mass.

The season will be extended this year to three weeks. A music school will be conducted in conjunction with the symphonic programs.

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NEW ORLEANS, LA.
TIMES-PICAYUNE
FEB 25 1940

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JOURNAL
FEB 23 1940

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STAR
FEB 25 1940

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WHEELING, W. VA.
NEWS
FEB 25 1940

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NORTHWESTERN
Feb 24, 1940

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FEB 25 1940

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GAZETTE
FEB 26 1940

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WILMINGTON, DEL.
STAR
FEB 25 1940

THIS CLIPPING FROM
WILMINGTON, DEL.
NEWS
FEB 26 1940

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM
FEB 25 1940

Berkshire Festival Plans For 1940

THE 100TH anniversary of Composer Tschaikowsky's birth will be celebrated at the Berkshire Symphonic festival this Fall, with Arthur Rodzinski as guest conductor, Dorothy Maynor and Albert Spaulding soloists. An ambitious program which promises world leadership for the festival will be played by the Boston Symphony Orchestra. Serge Koussevitzky, conductor as in the past three series of concerts ranging from Aug. 1 to 18 will bring thousands to the great shell at Tanglewood in Lenox on week-ends.

The festival, now in its seventh year, remains essentially symphonic. By extending its length from two weeks to three weeks and by the inauguration of a new school, the membership of which is already assured, the repertory will be greatly broadened.

One of the three weeks will be devoted to music by Tschaikowsky, in celebration of the 100th anniversary of his birth. Another will include Bach's B Minor mass with the full orchestra and the chorus and soloists. The symphonic field is to be generously represented with symphonies by Beethoven, Schumann, Schubert, Sibelius, Brahms, Haydn, Tschaikowsky, Roy Harris, Hindemith and Prokofieff.

Arthur Rodzinski has been invited as guest conductor while Dorothy Maynor, introduced to the world at a Boston Symphony picnic at Tanglewood last Summer, will have an anniversary appearance at one of the Festival programs. Jesus Maria Sanroma will play the piano part in a work by Stravinsky and Albert Spalding will join the orchestra in a violin concerto.

There is a distinct Berkshire flavor to the programs as announced by Dr. Koussevitsky. The guest conductor, Dr. Rodzinski, owns a farm in Stockbridge where he spends all of his spare moments. Miss Maynor won her first public acclaim at Tanglewood. Mr. Spalding is a resident of nearby Great Barrington.

The chorus will be from the new Berkshire Music Center at Tanglewood which will open for a six weeks' season July 8. Dr. Koussevitsky will be the director of the school and Prof. G. Wallace Woodworth, chairman of the music department at Harvard, will be the assistant director.

THIS CLIPPING FROM
SYRACUSE, N. Y.
AMERICAN
MAR 3 - 1940

Berkshire Music Center Will Have Extended Summer Schedule

Announcement is made of the faculty, subjects and detailed activities of the Berkshire Music Center which is to be inaugurated by the Boston Symphony Orchestra next July 8 at Tanglewood, Mass., the orchestra's summer home. These details will be set forth in the catalogue of the Music Center which is published forthwith, and which is obtainable by application to Symphony Hall, Boston.

"Tanglewood," the orchestra's historic 200-acre estate between Lenox and Stockbridge, Mass., will be in the six weeks between July 8 and Aug. 18, a place of busy musical life of an unprecedented sort. Serge Koussevitzky, 30 members of the Boston Symphony Orchestra, other prominent musicians, and distinguished lecturers will provide the faculty for the center where those who attend will have the opportunity of "living and working in music," in close association with a great orchestra and its conductor. There will be a class in orchestral conducting under Serge Koussevitzky, director of the school, a student orchestra of skilled players, an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting, and other subjects. Members of the Music Center will be trained as a festival chorus which will appear in the Berkshire Symphonic Festival in a performance of Bach's Mass in B minor.

The Berkshire Symphonic Festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the Music Center will be admitted to specified Boston Symphony rehearsals, and to all of the festival performances.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is to be the director of the school, and will take a few pupils in orchestral conducting, give lectures and supervise the institute orchestra. Courses in advanced composition will be given by Aaron Copland, the brilliant American composer, and by Paul Hindemith, who is considered one of the most significant composers of today. Each of these celebrities has done significant work in musical education. Dr. Herbert Graf will have charge of a class in operatic interpretation. Dr. Graf has had a brilliant career in the mounting of operas, in Europe and America. He is at present the stage director of the Metropolitan Opera House in New York.

G. Wallace Woodworth, assistant director of the Berkshire Music Center, will conduct the chorus. Mr. Woodworth is the chairman of the Department of Music at Harvard University. He is the conductor of the Harvard Glee Club, and the Radcliffe Choral Society. Olin Downes will give a series of lectures concerned with the historical background of the music being studied by the school orchestras and chorus. Mr. Downes is music editor of the New York Times. A course in folk dancing, open to the entire school without extra charge, will be conducted by Douglas Kennedy, president of the English Folk Dance Society.

In institute orchestra will be conducted by Richard Burgin, assistant conductor of the Boston Symphony Orchestra, the Academy Orchestra by Malcolm Holmes, conductor of the college orchestras of Harvard, Radcliffe and Wellesley. Howard Abell will have a class in the methods of teaching music in schools. Mr. Abell is the head of the music department of Milton Academy. Special lecturers for 1940 will be Dr. Archibald T. Davison, professor of choral music at Harvard University; Randall Thompson, the director of the Curtis Institute of Music at Philadelphia; Carleton Sprague Smith, head of the music department of the New York Public Library, and Augustus D. Zanzig, director of music, National Recreation Association. Further lecturers will be announced at a later date. The faculty will include the principals of the Boston Symphony Orchestra, 16 in all, and 14 additional members—making an orchestra of 30 who will be at the service of the student players for consultation, coaching and joint performance.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
MAR 17 1940

NOTES OF MU

THE three-week series of concerts to be given by the Boston Symphony Orchestra, under Serge Koussevitzky, at the Berkshire Symphonic Festival in August has aroused a remarkable response, according to a recent report from the trustees. Already advance reservations for the nine concerts show that the Festival Shed has been sold out to a third of its capacity. Lately the festival authorities mailed announcements concerning this Summer's added week of concerts to all of its members. To date more than half of those on the list have replied, and one-third of them have indicated their wish to avail themselves of the membership privilege for the extra week.

Enthusiastic interest in the new Berkshire Music Center, opening at Tanglewood, July 8, and continuing through the first three weeks in August, also is reported. More than 275 applications have been received so far. Furthermore, the academy chorus, which will prepare Bach's Mass in B minor for performance with the orchestra under Dr. Koussevitzky, promises to be a finely balanced group. The chorus will be limited to 250 voices. So far thirty-seven sopranos, thirty altos, eighteen tenors and twenty-six basses have been accepted for the choral ensemble.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE
MAR 16 1940

Berkshire Festival Prepares Program

Already the third week's series of concerts to be given at the Berkshire Symphonic Festival by the Boston Symphony orchestra, Serge Koussevitzky, conductor, has met with remarkable response according to a report today from the trustees. The season has been extended this year from two to three weeks. Advance reservations for all nine concerts show that the Festival Shed has been sold out at this date to a third of its capacity. The Berkshire Music center will open at Tanglewood, between Lenox and Stockbridge, Mass., July 8 and will continue through the period of the concerts, the first three weeks in August.

During the opening week of the Festival the programs will include works of Beethoven, Schumann, Sibelius, Schubert, Brahms, Prokofieff, Ravel, Stravinsky, and Roy Harris. For the second week there will be a Tchaikovsky Festival celebrating the 100th anniversary of the composer's birth. Artur Rodzinski will conduct one of the programs. Albert Spaulding will be a soloist at another.

Dorothy Maynor, Negro soprano, will appear with the orchestra the third week. The program will include works by Brahms, Haydn, Wagner, Hindemith, and Bach's B Minor Mass with the Festival Chorus from the Berkshire Music center.

Margaret Grant is secretary of the Berkshire Music center, Symphony hall, Boston, Mass.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
MAR 16 1940

THIS CLIPPING FROM
WASHINGTON, D. C.
PATHFINDER

DEC 23 1939

School Shorts

¶ Through action of its faculty committee on student activities, the College of the City of New York joined Harvard, Dartmouth and Princeton in refusing to allow Earl Browder, secretary general of the U. S. Communist Party, to address C. C. N. Y. students on the campus.

¶ Next summer, a unique music school, long dreamed of by Sergei Koussevitzky, noted conductor of the Boston Symphony Orchestra, will be opened for six weeks at Tanglewood, the orchestra's summer home, near Stockbridge, Mass. The school will supplement the training of established schools of music, grant no credit for attendance and make no profit.

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THIS CLIPPING FROM
SAN DIEGO, CALIF.
UNION

DEC 17 1939

Music Center Plans Revealed

Catalog of the Berkshire Music Center emphasizes that winter is the time to prepare for summer festivals.

America will more than ever before be the festival land. Fame of the Berkshire music festivals has spread nationally. Activities of the Berkshire Music Center will be started by the Boston Symphony orchestra July 8 at Tanglewood, the orchestra's summer home.

Tanglewood, the estate which Mrs. Gorham Brooks has presented to the Boston Symphony orchestra, holds artistic associations as well as natural beauty. Emerson, Holmes, Melville and Hawthorne were frequent guests of the Tappan family, former owners.

The estate was so named because it was in the little red house (on the site now marked by a tablet) that Hawthorne first told his "Tanglewood Tales" and wrote "The House of the Seven Gables."

Serge Koussevitzky, 30 members of the Boston Symphony orchestra, other prominent musicians and distinguished lecturers will be the faculty for the center, where those who attend will have the opportunity of "living and working in music," in close association with a great orchestra and its conductor.

Koussevitzky, director, says the center will be concerned primarily with collective performance and will supplement, rather than duplicate, the training available in the schools of music where, although some time is devoted to ensemble playing, attention is centered upon developing the technical equipment of the individual.

"We have chosen a practical method so that the students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work," Koussevitzky writes.

15

THIS CLIPPING FROM
SAN DIEGO, CALIF.
UNION

JUN 2 - 1940

The Berkshire Symphonic festival will hold its annual season between Aug. 1 and Aug. 18 at the Tanglewood estate, Stockbridge, Mass. Soloists to be heard there with the Boston Symphony orchestra under Dr. Serge Koussevitzky will include Gregor Piatagorsky, cellist; Jesus Maria Sanroma, pianist; Albert Spalding, violinist, and Dorothy Maynor, soprano. Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass, will be the soloists in a performance of Bach's B minor mass.

* * *

Marian Anderson, Negro contralto, has just completed a six months' tour of 72 cities, during which she sang more than 90 titmes.

She will rest briefly before sailing on her first visit to Honolulu.

MUSIC FOR DRAMA

The Westminster Choir of Princeton, N. J., will furnish the musical background for Paul Green's historical drama, "The Lost Colony," which opens its fourth season at Manteo, Roanoke Island, N. C., June 29.

* * *

Marjorie Lawrence, who has been engaged as a leading Wagnerian soprano for the Teatro Colon in Buenos Aires for the coming season, will sing the title role in Gluck's rarely-heard "Alceste" for the first time in the Americas.

This Clipping From
INDIANAPOLIS, IND.
STAR

JUN 2 - 1940

Programs For Berkshire Festival Set

Boston, Mass., June 1.

COMPLETE PROGRAMS for th three weeks of concerts at Tanglewood to be presented by the Boston Symphony Orchestra, Serg Koussevitzky, conductor, were announced today by the Berkshi Symphonic Festival.

The festival will open Aug. with Beethoven's Symphony No. in C Major and will close Aug. 1 with the Brahms Symphony No. in G Minor.

In the first series of concerts Gregor Piatigorsky, eminent cellist, will apepar as solois Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist Aug. 4 when the orchestra presents Stravinsky's Capriccio for Piano and Orchestra.

The second series of concerts opening Aug. 8 will include compositions of Beethoven and Tchaikovsky in commemoration of the 100th anniversary of Tchaikovsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for Violin the opening night.

Bach Mass to Be Given.

The third series will open Aug. 15 with a performance of Bach's Mass in B Minor. This performance starting at 7 p.m. will be in two parts. The second part of the program will begin at 9:30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance. They will be Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass.

The Berkshire Festival Chorus will make its initial appearance with the orchestra. The chorus will include many singers who have appeared in this mighty work with the orchestra in Boston. They will be students at the orchestra's new music center being established this summer at Tanglewood. They will be prepared as was the chorus in Boston by Prof. G. Wallace Woodworth, head of the music department at Harvard University.

Maynor to Appear.

Dorothy Maynor, talented Negro soprano who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program Aug. 17. She will be the soloist in the Mozart Concert Aria and Beethovens' "Adelaide."

Other composers represented on the program include Sibelius, Schumann, Berlioz, Harris, Debussy, Ravel, Stravinsky, Brahms, Prokofief, Hindemith and Faure.

Further details may be obtained by writing to the Berkshire Symphonic Festival office, Stockridge. Indications already point to a tremendous audience planning to make the pilgrimage to Tanglewood from all parts of the United States, Canada and Latin America. Advance reservations are substantially ahead of the same date last year.

THIS CLIPPING FROM
AURORA, ILL.
BEACON-NEWS

JUN 2 - 1940

Q. Please give the date of the Berkshire symphonic festival at Stockbridge, Mass. J. E.

A. The festival will open on August 1 and will close August 18. The concerts will be presented by the Boston Symphony orchestra, Serger Koussevitzky conducting. Among the distinguished artists who will appear are Gregor Piatigorsky, cellest; Albert Spalding, violinist, and Dorothy Maynor, the talented negro soprano.

Q. What is the meaning of Sieg Heil!? K. C. A.

A. The German phrase means hail victory.

THIS CLIPPING FROM
GREAT FALLS, MONT.
TRIBUNE

JUN 2 - 1940

Carnegie Hall Audiences Average 2,344

NEW YORK, June 1.—(U.P.)—The New York Philharmonic-Symphony orchestra reports increased attendance for the season just closed at Carnegie hall, with total audiences of 246,174, or an average of 2,344 a concert.

In his report to the annual meeting of the society, its president, Marshall Field, said:

"The directors have been closely watching the new trends in the development of concert audiences in this city. It has been evident for some time that many more people in the lower income brackets are becoming interested in the better type of music.

"It is evident that an orchestra, to be successful in the future, must reach larger audiences, and at lower prices, and that the tendency is away from the orchestra concert as a social function, toward music for its own sake."

The San Francisco Opera association will hold its 1940 opera season between Oct. 12 and Nov. 2, giving 14 performances.

Operas to be heard include Verdi's "Simon Boccanegra," for the first time in San Francisco; Richard Strauss' "Rosenkavalier;" Mozart's "Don Giovanni;" Verdi's "Rigoletto" and "Aida;" Puccini's "La Boheme" and "Girl of the Golden West;" Delibes' "Lakme" and Massenet's "Manon."

Singers include the following:

Lily Pons, Elizabeth Rethberg, Lotte Lehmann, Marjorie Lawence, Bidu Sayao, Thelma Votipka, Rise Stevens, Margit Bokor, Suzanne Sten and Elsa Sebranska.

Also Frederick Jagel, Tito Schipa, George Stinson, Alessio de Paolis, Raoul Jobin, Francesco Naya, Jussi Bjoerling, John Brownlee, Robert Weede, Lawrence Tibbett, Perry Askam, Georges Cehanovsky, Ezio Pinza, Alexander Kipnis and Lorenz Alvary.

Conductors will be Gaetano Merola, Erich Leinsdorf and Gennaro Papi.

The Berkshire Symphonic festival will hold its annual season between Aug. 1 and Aug. 18 at the Tanglewood estate, Stockbridge, Mass. Soloists to be heard there with the Boston Symphony orchestra under Dr. Serge Koussevitzky will include Gregor Piatagorsky, cellist; Jesus Maria Sanroma, pianist; Albert Spalding, violinist, and Dorothy Maynor, soprano. Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass, will be the soloists in a performance of Bach's B minor mass.

This Clipping From
PITTSBURGH, PA.
PRESS

JUN 2 - 1940

Cello Soloist

Gregor Piatigorsky, distinquished cellist, will be soloist with the Boston Symphony Orchestra at the Berkshire Symphonic Festival in August at Stockbridge Mass.

THIS CLIPPING FROM

DIAPASON
CHICAGO, U.S.A.
6/1/40

ORGAN IN BERKSHIRES FOR BOSTON SYMPHONY

READY FOR AUGUST FESTIVAL

Aeolian-Skinner Company to Build Instrument Made Possible by Carnegie Gift — Biggs Will Play with Orchestra.

An organ has been presented to the Boston Symphony Orchestra for use at "Tanglewood," in the Berkshires. The gift has been made possible, it is announced May 2, by a fund of $12,000 granted by the Carnegie Corporation of New York. The organ will be built by the Aeolian-Skinner Organ Company from the design of G. Donald Harrison, the company's president, and will be installed in time for use at the first sessions of the Berkshire Symphonic Festival, to be given Aug. 1 to 18 under the direction of Serge Koussevitzky.

Possessing an organ of its own at "Tanglewood," the Boston Symphony, which appears with its complete personnel at the Berkshire Festival, will be equipped for whatever instrumentation a symphonic score may demand. E. Power Biggs, announced as the organist for the festival, will play the organ in the performance of Bach's Mass in B minor and in other works to be announced.

The specifications of the organ have been determined in consultation by Dr. Koussevitzky, E. Power Biggs and Dr. Archibald T. Davison. The placement of the instrument has been subjected to the advice of Professor Richard D. Fay of the Massachusetts Institute of Technology, acoustical expert to whom the phenomenal sound properties of the "Tanglewood Shed" are due. The new organ will be semi-concealed and will be placed above the stage in a boxlike replica of the stage itself, designed both to project the sound to the best advantage and to enclose the delicate mechanism adequately against deterioration by weather conditions.

The new organ is designed to resemble in tonal scheme the Baroque period instrument which the same company bui for the Germanic Museum of Harvar University. Variations in the design o the "Tanglewood" organ will be mad principally to adapt it for combinatio with a full symphony orchestra. An enclosed section, not existing in the Germanic Museum organ, will be added fo the purpose of obtaining greater flexibility of tone and to provide a real pianissimo required under certain conditions Other stops in this section likewise wil make possible a fullness and brilliance o sonority suitable to the larger auditorium The organ is intended to be suitable no only in orchestral combination, but fo solo use and for the purposes of the new music center.

The specifications are to be given ou later.

THIS CLIPPING FROM
SAN DIEGO, CALIF.
UNION

JUN 2 - 1940

The Berkshire Symphonic festival will hold its annual season between Aug. 1 and Aug. 18 at the Tanglewood estate, Stockbridge, Mass. Soloists to be heard there with the Boston Symphony orchestra under Dr. Serge Koussevitzky will include Gregor Piatagorsky, cellist; Jesus Maria Sanroma, pianist; Albert Spalding, violinist, and Dorothy Maynor, soprano. Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass, will be the soloists in a performance of Bach's B minor mass.

* * *

Marian Anderson, Negro contralto, has just completed a six months' tour of 72 cities, during which she sang more than 90 titmes.

She will rest briefly before sailing on her first visit to Honolulu.

MUSIC FOR DRAMA

The Westminster Choir of Princeton, N. J., will furnish the musical background for Paul Green's historical drama, "The Lost Colony," which opens its fourth season at Manteo, Roanoke Island, N. C., June 29.

* * *

Marjorie Lawrence, who has been engaged as a leading Wagnerian soprano for the Teatro Colon in Buenos Aires for the coming season, will sing the title role in Gluck's rarely-heard "Alceste" for the first time in the Americas.

THIS CLIPPING FROM
AURORA, ILL.
BEACON-NEWS

JUN 2 - 1940

Q. Please give the date of the Berkshire symphonic festival at Stockbridge, Mass. J. E.

A. The festival will open on August 1 and will close August 18. The concerts will be presented by the Boston Symphony orchestra, Serge Koussevitzky conducting. Among the distinguished artists who will appear are Gregor Piatigorsky, cellest; Albert Spalding, violinist, and Dorothy Maynor, the talented negro soprano.

Q. What is the meaning of Sieg Heil!? K. C. A.

A. The German phrase means hail victory.

THIS CLIPPING FROM
GREAT FALLS, MONT.
TRIBUNE

JUN 2 - 1940

Carnegie Hall Audiences Average 2,344

NEW YORK, June 1.—(U.P.)—The New York Philharmonic-Symphony orchestra reports increased attendance for the season just closed at Carnegie hall, with total audiences of 246,174, or an average of 2,344 a concert.

In his report to the annual meeting of the society, its president, Marshall Field, said:

"The directors have been closely watching the new trends in the development of concert audiences in this city. It has been evident for some time that many more people in the lower income brackets are becoming interested in the better type of music.

"It is evident that an orchestra, to be successful in the future, must reach larger audiences, and at lower prices, and that the tendency is away from the orchestra concert as a social function, toward music for its own sake."

The San Francisco Opera association will hold its 1940 opera season between Oct. 12 and Nov. 2, giving 14 performances.

Operas to be heard include Verdi's "Simon Boccanegra," for the first time in San Francisco; Richard Strauss' "Rosenkavalier;" Mozart's "Don Giovanni;" Verdi's "Rigoletto" and "Aida;" Puccini's "La Boheme" and "Girl of the Golden West;" Delibes' "Lakme" and Massenet's "Manon."

Singers include the following:

Lily Pons, Elizabeth Rethberg, Lotte Lehmann, Marjorie Lawence, Bidu Sayao, Thelma Votipka, Rise Stevens, Margit Bokor, Suzanne Sten and Elsa Sebranska.

Also Frederick Jagel, Tito Schipa, George Stinson, Alessio de Paolis, Raoul Jobin, Francesco Naya, Jussi Bjoerling, John Brownlee, Robert Weede, Lawrence Tibbett, Perry Askam, Georges Cehanovsky, Ezio Pinza, Alexander Kipnis and Lorenz Alvary.

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This Clipping From
PITTSBURGH, PA.
PRESS

JUN 2 - 1940

Cello Soloist

Gregor Piatigorsky, distinquished cellist, will be soloist with the Boston Symphony Orchestra at the Berkshire Symphonic Festival in August at Stockbridge Mass.

This Clipping From
INDIANAPOLIS, IND.
STAR

JUN 2 - 1940

Programs For Berkshire Festival Set

Boston, Mass., June 1.

COMPLETE PROGRAMS for th three weeks of concerts at Tangle wood to be presented by the Bos ton Symphony Orchestra, Serg Koussevitzky, conductor, were an nounced today by the Berkshir Symphonic Festival.

The festival will open Aug. with Beethoven's Symphony No. in C Major and will close Aug. 1 with the Brahms Symphony No. in G Minor.

In the first series of concert Gregor Piatigorsky, eminent cel list, will apepar as solois Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist Aug. 4 when the orchestra presents Stravinsky's Capriccio for Piano and Orchestra.

The second series of concerts opening Aug. 8 will include compositions of Beethoven and Tchaikovsky in commemoration of the 100th anniversary of Tchaikovsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for Violin the opening night.

Bach Mass to Be Given.

The third series will open Aug. 15 with a performance of Bach's Mass in B Minor. This performance starting at 7 p.m. will be in two parts. The second part of the program will begin at 9:30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance. They will be Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass.

The Berkshire Festival Chorus will make its initial appearance with the orchestra. The chorus will include many singers who have appeared in this mighty work with the orchestra in Boston. They will be students at the orchestra's new music center being established this summer at Tanglewood. They will be prepared as was the chorus in Boston by Prof. G. Wallace Woodworth, head of the music department at Harvard University.

Maynor to Appear.

Dorothy Maynor, talented Negro soprano who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program Aug. 17. She will be the soloist in the Mozart Concert Aria and Beethovens' "Adelaide."

Other composers represented on the program include Sibelius, Schumann, Berlioz, Harris, Debussy, Ravel, Stravinsky, Brahms, Prokofief, Hindemith and Faure.

Further details may be obtained by writing to the Berkshire Symphonic Festival office, Stockridge. Indications already point to a tremendous audience planning to make the pilgrimage to Tanglewood from all parts of the United States, Canada and Latin America. Advance reservations are substantially ahead of the same date last year.

THIS CLIPPING FROM

DIAPASON
CHICAGO, U.S.A.
6/1/40

ORGAN IN BERKSHIRES FOR BOSTON SYMPHONY

READY FOR AUGUST FESTIVAL

Aeolian-Skinner Company to Build Instrument Made Possible by Carnegie Gift — Biggs Will Play with Orchestra.

An organ has been presented to the Boston Symphony Orchestra for use at "Tanglewood," in the Berkshires. The gift has been made possible, it is announced May 2, by a fund of $12,000 granted by the Carnegie Corporation of New York. The organ will be built by the Aeolian-Skinner Organ Company from the design of G. Donald Harrison, the company's president, and will be installed in time for use at the first sessions of the Berkshire Symphonic Festival, to be given Aug. 1 to 18 under the direction of Serge Koussevitzky.

Possessing an organ of its own at "Tanglewood," the Boston Symphony, which appears with its complete personnel at the Berkshire Festival, will be equipped for whatever instrumentation a symphonic score may demand. E. Power Biggs, announced as the organist for the festival, will play the organ in the performance of Bach's Mass in B minor and in other works to be announced.

The specifications of the organ have been determined in consultation by Dr. Koussevitzky, E. Power Biggs and Dr. Archibald T. Davison. The placement of the instrument has been subjected to the advice of Professor Richard D. Fay of the Massachusetts Institute of Technology, acoustical expert to whom the phenomenal sound properties of the "Tanglewood Shed" are due. The new organ will be semi-concealed and will be placed above the stage in a boxlike replica of the stage itself, designed both to project the sound to the best advantage and to enclose the delicate mechanism adequately against deterioration by weather conditions.

The new organ is designed to resemble in tonal scheme the Baroque period instrument which the same company bui for the Germanic Museum of Harvar University. Variations in the design c the "Tanglewood" organ will be mad principally to adapt it for combinatio with a full symphony orchestra. An en closed section, not existing in the Ger manic Museum organ, will be added fo the purpose of obtaining greater flexibil ity of tone and to provide a real pianis simo required under certain conditions Other stops in this section likewise wi make possible a fullness and brilliance o sonority suitable to the larger auditorium The organ is intended to be suitable no only in orchestral combination, but fo solo use and for the purposes of the new music center.

The specifications are to be given ou later.

16

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH

JUN 2 - 1940

Concerts Listed For Festival

By J. FRED LISSFELT
Sun-Telegraph Music Critic

WHAT I HAD in mind for Chautauqua and the glorifying of music in the summertime has now happened in Massachusetts at the Tanglewood Colony, a plan so complete and high-minded that its program speaks for itself.

Mr. Lissfelt

Travelers from the eastern part of America who used to find recreation and instruction in European art centers now throng this new festival. Serge Koussevitzky, director of the Boston Symphony Orchestra, as the leader of the festival and its school, is not overshadowed by the Salzburg and Bayreuth gods, and so we can with all confidence predict a new era for summer music in America.

The concerts in the shed, now reinforced against weather conditions, are to be in three series, beginning on the evening of August 1.

Three Symphonies

Three symphonies, Beethoven No. 1, Schumann No. 1 and Sibelius No. 1 compose that program. On August 3, Saturday evening, Berlioz' "Benvenuto Cellini" Overture opens the concert. Strauss' symphonic tone poem, "Don Quixote," will disclose the virtuoso cellist, Piatigorsky, as soloist.

Koussevitsky then repeats Roy Harris' Third Symphony, a big compliment to the American composer. Debussy's "Afternoon of a Faun" and the stunt piece of the Boston players, excerpts from Ravel's "Daphnis and Chloe" complete the program.

The third concert of that first series comes Sunday afternoon, August 4, with two symphonies, Mozart's E Flat and Brahms' No. 2, with Stravinsky's "Capriccio for orchestra with piano solo," and Jesus Maria Sanroma, official pianist of Boston Symphony, and a brilliant modernist, as soloist.

Works of Masters

The second series is dedicated to works of Beethoven and Tchaikovsky, commemorating the one hundredth anniversary of the latter's birth. Thursday evening, August 8, Beethoven's "Egmont" Overture and the violin concerto in the capable hands of Albert Spalding, with Tchaikovsky's "Pathetique" Symphony are scheduled.

For Saturday evening, August 10, there will be no soloist, Beethoven's "Coriolanus" Overture and the fourth symphony, with Tchaikovsky's No. 4, occupying the entire program. The sixth concert will bring Beethoven's "Pastorale" and Tchaikovsky's symphony No. 5 for Sunday afternoon, August 11.

Bach's B Minor Mass opens the third series Thursday evening, August 15. Elizabeth Schumann, Viola Silva, William Hein and Alexander Kipniss are soloists.

Dorothy Maynor Soloist

For Saturday, August 17, a symphony from Hindemith's "Mathis der Maler," a work which was by no means congenial to present-day Germany, and Prokofieff's "Classical Symphony" will contrast with Faare's suite from "Pelleas and Melisande." Dorothy Maynor is soloist in a Mozart Concert Aria and Beethoven's "Adelaide." Respighi's "Pines of Rome" close that concert.

The final performance, Sunday afternoon, August 18, includes three symphonies, Haydn's G Major, Sibelius' No. 7, and Brahms No. 1.

The great school project for consultation, audition and actual instruction which accompanies this concert program of the Berkshire Festival makes these events the most constructive plan for festival music yet brought before the American public.

* * *

Piano History Told

Longmans, Green & Co. has just issued a long-needed tome for students and music lovers, "The Piano, Its History, Makers, Players and Music," by Albert E. Wier.

Purely as a record, which its title suggests, it is the most complete work of its kind, showing the influence of recent activity in musicology, an up-to-date dictionary of important biographies of players, teachers and theorists, a catalogue of important solo works, orchestral works, and music for two-piano teams, the mose recently favored combination for ensemble playing in the concert halls. The piano in records is also an important chapter of the book, a concentrated listing of phonograph playing by leading European and American players.

There are omissions which are bound to occur in such a volume, the most serious ignoring the name of the famous pedagogue, Robert Teichmueller, teacher of piano at the Leipzig Conservatory, who had pupils from all over the world and who on several occasions had been invited to London to become competitor to Matthay, whose methods were identical with Teichmueller's, but whose students seemed better able to use the loud pedal in his praise.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUN 4 - 1940

Q. Please give the date of the Berkshire Symphonic Festival at Stockbridge, Mass. J. E.

A. The festival will open on August 1 and will close August 18. The concerts will be presented by the Boston Symphony Orchestra, Sergei Koussevitzky conducting. Among the distinguished artists who will appear are Gregor Piatigorsky, cellist, Albert Spalding, violinist, and Dorothy Maynor, the talented Negro soprano.

This Clipping From
HOUSTON, TEXAS
POST

JUN 2 - 1940

Boston Orchestra Completes Rich Programs for Berkshire Season

STOCKBRIDGE, Mass, June 1.—(Sp)—Complete programs for the three weeks of concerts at Tanglewood to be presented by the Boston Symphony orchestra, Serge Koussevitzky, conductor, were announced today by the Berkshire Symphonic festival.

The festival will open Aug. 1 with Beethoven's Symphony No. 1 in C Major and will close Aug. 18 with the Brahm's Symphony No. 1 in G Minor.

In the first series of concerts, Gregor Piatigorsky, eminent cellist will appear as soloist in Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist Aug. 4 when the orchestra presents Stravinsky's Capriccio for piano and orchestra.

The second series of concerts opening Aug. 8 will include compositions of Beethoven and Tchaikowsky in commemoration of the one hundredth anniversary of Tchaikowsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for Violin the opening night.

The third series will open Aug. 15 with a performance of Bach's Mass in B Minor. This performance starting at 7 p. m. will be in two parts. The second part of the program will begin at 9:30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance. They will be: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass.

The Berkshire festival chorus will make its initial appearance with the orchestra. The chorus will include many singers who have appeared in this mighty work with the orchestra in Boston. They will be students at the orchestra's new music center being established this summer at Tanglewood. They will be prepared, as was the chorus in Boston, by Professor G. Wallace Woodworth, head of the music department at Harvard university.

Dorothy Maynor, talented negro soprano who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program Aug. 17. She will be the soloist in the Mozart concert Aria and Beethoven's "Adelaide."

Other composers represented on the program include Sibelius, Schumann, Berlioz, Harris, Debussy, Ravel, Stravinsky, Brahms, Prokofieff, Hindemith and Faure.

Indications already point to a tremendous audience planning to make the pilgrimage to Tanglewood from all parts of United States, Canada and Latin America. Advance reservations are substantially ahead of the same date last year.

This Clipping From
MIAMI, FLA.
HERALD

JUN 4 - 1940

Ask The Miami Herald

A reader can get the answer to any question of fact by writing The Miami Herald Information Bureau, Frederic J. Haskin, director, Washington, D. C. Please enclose 3 cents for reply.

By FREDERIC J. HASKIN

Q.—Please give the date of the Berkshire Symphonic Festival at Stockbridge, Mass.—J. E.

A.—The festival will open on August 1 and will close August 18. The concerts will be presented by the Boston Symphony Orchestra, Sergei Koussevitzky conducting. Among the distinguished artists who will appear are Gregor Piatigorsky, cellist; Albert Spalding, violinist, and Dorothy Maynor, the talented negro soprano.

Q.—Where is the deepest underground restaurant in the world?—E. T. P.

A.—It is said to be the one in Carlsbad Caverns, New Mexico, which is located 700 feet below ground. Because of the chilly temperature of 56 degrees throughout the year, the coffee cups have to be preheated. As many as 1,000 persons have been served in the cafeteria at one time.

Q.—What library has the most complete collection of Hardyana?—R. H. J.

A.—The collection of the Colby College Library at Waterville, Me., is conceded by many authorities to be the finest in existence. It includes the only known complete set of both English and American first editions and appearances of all Thomas Hard's novels and poems. There are also many original letters, manuscript facsimiles, portraits and dramatizations.

Q.—Of what material was Noah's Ark?—R. H.

A.—According to Genesis 6:14, Noah's Ark was built of gopher wood. It is not definitely known what kind of a tree this was, probably a species of the pine variety. The reference in Genesis is the only one to gopher wood in the Bible.

Q.—Did Mickey Rooney's father play in "Judge Hardy and Son?"—V. L.

A.—Joe Yule, Mickey Rooney's father, played the part of the tire dealer in that picture.

Q.—Is there any estimate of the total number of stamps that have been issued in all countries?—W. B.

A.—During the hundred-year period of philately, a total of 99,324 varieties of stamps has been issued.

Q.—Where is Bellini's famous sixteenth century painting of Christ carrying the Cross?—H. L. M.

A.—The art masterpiece has been acquired by the Toledo (Ohio) Museum of Art.

Q.—Who is director of Hull House in Chicago?—W. R. T.

A.—Miss Charlotte Carr has been director of the famous social settlement since 1937.

Q.—Please give President Coolidge's quotation on persistence.—H. N.

A.—It is as follows: "Nothing in the world can take the place of persistence. Talent will not—nothing is more common than unsuccessful men with talent. Genius will not—unrewarded genius is almost a

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THIS CLIPPING FROM
NORWALK, CONN.
HOUR

JUN 6 - 1940

MUSIC FESTIVAL TO BEGIN AUG. 1

Berkshire Symphonic Program, With Serge Koussevitzky Conducting Is Announced

Complete programs for the three weeks of concerts at Tanglewood to be presented by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, were announced today by the Berkshire Symphonic Festival.

The festival will open Aug. 1 with Beethoven's Symphony No. 1 in C Major and will close Aug. 18 with the Brahms Symphony No. 1 in G Minor.

In the first series of concerts, Gregor Piatigorsky, eminent cellist will appear as soloist in Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist Aug. 4 when the orchestra presents Stravinsky's Capriccio for piano and orchestra.

The second series of concerts opening Aug. 8 will include compositions of Beethoven and Tchaikovsky in commemoration of the 100th anniversary of Tchaikovsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for violin the opening night.

The third series will open Aug. 15 with a performance of Bach's Mass in B Minor. This performance starting at 7 P. M. will be in two parts. The second part of the program will begin at 9:30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance. They will be: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor and Alexander Kipnis, bass. The Berkshire Festival Chorus will make its initial appearance with the orchestra.

Dorothy Maynor, talented Negro soprano who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program Aug. 17. She will be the soloist in the Mozart Concert Aria and Beethoven's "Adelaide."

This Clipping From
CLEVELAND, OHIO
NEWS

JUN 4 - 1940

County Opera Group's Aide Wins Scholarship

Maurice Goldman, youthful assistant director of the Cuyahoga County Opera Association, has been awarded a scholarship in conducting at the Berkshire Music Center in Massachusetts, it was announced today.

Goldman, who won the Cleveland Jewish Singing Society's contest for the writing of the best Jewish choral work, plans to do both choral and orchestral conducting at the Berkshire summer home of the Boston Symphony, where Boris Goldovsky, director of the Cleveland Philharmonic Chorus, is one of the summer faculty members.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

JUN 7 - 1940

Announce Programs For Berkshire Symphonic Festivals.

Complete programs for the three weeks of concerts at Tanglewood to be presented by the Boston Symphony orchestra, Serge Koussevitzky, conductor, have been announced by the Berkshire Symphonic Festival. The festival will open Aug. 1 with Beethoven's Symphony No. 1 in C Major and will close Aug. 18 with the Brahms Symphony No. 1 in G Minor. In the first series of concerts, Gregor Piatigorsky, eminent 'cellist, will appear as soloist in Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist Aug. 4 when the orchestra presents Stravinsky's Capriccio for Piano and Orchestra.

The second series of concerts opening Aug. 8 will include compositions of Beethoven and Tschaikowsky in commemoration of the 100th anniversary of Tschaikowsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for Violin, the opening night.

The third series will open Aug. 15 with a performance of Bach's Mass in B Minor. This performance starting at 7 p. m. will be in two parts. The second part of the program will begin at 9;30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance. They will be: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor and Alexander Kipnis, bass. The Berkshire Festival Chorus will make its initial appearance with the orchestra. The chorus will include many singers who have appeared in this mighty work with the orchestra in Boston. They will be students at the orchestra's new music center being established this summer at Tanglewood. They will be prepared as was the chorus in Boston by Professor G. Wallace Woodworth, head of the music department at Harvard university.

Dorothy Maynor, talented negro soprano, who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program Aug. 17. She will be the soloist in the Mozart Concert Aria and Beethoven's "Adelaide." Other composers represented on the program include, Sibelius, Schumann, Berlioz, Harris, Debussy, Ravel, Stravinsky, Brahms, Prokofief, Hindemith and Faure.

This Clipping From
CINCINNATI, O.
ENQUIRER

JUN 9 - 1940

Berkshire Festival

Complete programs for the three weeks of concerts at Tanglewood, Stockbridge, Mass., to be presented by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at the Berkshire Symphonic Festival, are as follows:

SERIES A.

THURSDAY, AUGUST 1.

Symphony No. 1 .... Beethoven
Symphony No. 1 .... Schumann
Symphony No. 1 .... Sibelius

SATURDAY, AUGUST 3.

Overture to "Benvenuto Cellini" ..... Berlioz
Don Quixote .... Strauss
Soloist, Gregor Piatigorsky.
Symphony No. 3 .... Harris
Prelude a l'Apres-midi d'un Faune. . Debussy
Daphnis et Chloe (Suite No. 2) ...... Ravel

SUNDAY, AUGUST 4.

Symphony in E Flat .... Mozart
Capriccio for Piano and Orchestra
Stravinsky
Soloist, Jesus Maria Sanroma.
Symphony No. 2 .... Brahms

SERIES B.

THURSDAY, AUGUST 8.

Overture, "Egmont" .... Beethoven
Violin Concerto .... Beethoven
Soloist, Albert Spalding.
Symphony No. 6 .... Tchaikovsky

SATURDAY, AUGUST 10.

Overture, "Coriolanus" .... Beethoven
Symphony No. 4 .... Beethoven
Symphony No. 4 .... Tchaikovsky

SUNDAY, AUGUST 11.

Symphony No. 6 .... Beethoven
Symphony No. 5 .... Tchaikovsky

SERIES C.

THURSDAY, AUGUST 15.

Mass in B Minor .... Bach
Berkshire Festival Chorus
Soloists: Elizabeth Schumann, William Hain, Viola Silva, and Alexander Kipnis.

SATURDAY, AUGUST 17.

Classical Symphony .... Prokofief
Mathis der Maler .... Hindemith
Concert Aria .... Mozart
Adelaide .... Beethoven
Soloist, Dorothy Maynor.
Suite from "Pelleas et Melisande" . . . Faure
Pines of Rome .... Respighi

SUNDAY, AUGUST 18.

Symphony in G Major, No. 88 .... Haydn
Symphony No. 7 .... Sibelius
Symphony No. 1 .... Brahms

Further details may be obtained by writing to the Berkshire Symphonic Festival office, Stockbridge, Massachusetts.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

JUN 4 - 1940

Given Scholarship

Morris Levine, above, of Washington Avenue, West Haven has been awarded a scholarship by the Boston Symphony Orchestra for study this summer at the Berkshire Music Festival at Stockbridge, Mass. He will be a member of the orchestra of the institute for advanced study and will play under Serge Koussevitzky and Richard Burgin. Mr. Levine, a violinist. will be a soloist tomorrow night with the New Haven Symphony Orchestra at the Commencement Concert of Yale School of Music at Woolsey Hall, at 8:15 o'clock.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS
JUN 12 1940

PLAY AND LEARN IN NEW ENGLAND

Cape and Koussevitzky

Cape Cod's out-reaching arm abounds with historic interest. The Mayflower first anchored in Provincetown Bay and the Pilgrim Fathers trod where tourists will walk this Summer. The cape is dotted with old-fashioned villages, quiet inns, golf courses, airports, rolling sand dunes and beaches.

Marthas Vineyard and Nantucket, with their old towns, quaint cottages, high cliffs and wild fowl, annually are attracting more visitors.

Serge Koussevitzky will conduct three Boston Symphony Orchestra concerts during the Berkshire Symphonic Festival which opens Aug. 1 at Stockbridge, Mass.

Tercentenary celebrations will be held this Summer at Haverhill and Braintree, Mass., and Greenwich, Conn.

Drums of Freedom

The Greenwich ceremonies will be held June 23-30. Capt. Daniel Patrick of New Haven is said to have purchased the original site of Greenwich from the Senawaye Indians for 24 red soldiers' coats.

Haverhill's tercentenary will be celebrated June 23-29. "Drums of Freedom," an outdoor spectacle, will be presented by a cast of 1000. Haverhill was the birthplace of John Greenleaf Whittier. !!

Hannah Dustin, Haverhill's renowned daughter, has grown into a legand and now is regarded as something of a feminine Paul Bunyan. Tradition has it that she was captured by the Indians and escaped from captivity after scalping an entire tribe! Hannah was kidnaped but history records that when she did return home, there were exactly 12 scalps dangling from her waist.

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD JOURNAL

JUN 10 1940

Berkshire Festival Makes Known Programs for August Concerts

Complete programs for the three weeks of concerts at Tanglewood to be presented by the Boston Symphony Orchestra, Serge Koussevitzky conductor, are announced by the Berkshire Symphonic Festival.

The festival will open Aug. 1 with Beethoven's Symphony No. 1 in C Major and will close Aug. 18 with Brahms Symphony No. 1 in G Minor.

In the first series of concerts, Gregor Piatigorsky, eminent cellist will appear as soloist in Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist Aug. 4 when the orchestra presents Stravinsky's Capriccio for piano and orchestra.

The second series of concerts opening Aug. 8 will include compositions of Beethoven and Tchaikovsky in commemoration of the 100th anniversary of Tchaikovsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's concerto for violin the opening night.

The third series will open Aug. 15 with a performance of Bach's Mass in B Minor. This performance starting at 7 P.M. will be in two parts. The second part of the program will begin at 9:30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance. They will be: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass. The Berkshire Festival Chorus will make its initial appearance with the orchestra. The chorus will include many singers who have appeared in this mighty work with the orchestra in Boston. They will be students at the orchestra's new music center being established this summer at Tanglewood. They will be prepared as was the chorus in Boston by Prof. G. Wallace Woodworth, head of the music department at Harvard University.

Dorothy Maynor, talented Negro soprano who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program Aug. 17. She will be the soloist in the Mozart Concert Aria and Beethoven's "Adelaide."

Other composers represented on the program include Sibelius, Schumann, Berlioz, Harris, Debussy, Ravel, Stravinsky, Brahms, Prokofieff, Hindemith and Faure.

SERIES A

Thursday, Aug. 1

Symphony No. 1 .... Beethoven
Symphony No. 1 .... Schumann
Symphony No. 1 .... Sibelius

Saturday, Aug. 3

Overture to "Benvenuto Cellini" .... Berlioz
"Don Quixote" .... Strauss..
Soloist, Gregor Piotigorsky
Symphony No. 3 .... Harris
"Prelude a l' Apres-midi d'un Faune"
Debussy
"Daphnis et Chloe" (Suite No. 2) ..... Ravel

Sunday, Aug. 4

Symphony in E flat .... Mozart
Capriccio for Piano and Orchestra
Stravinsky
Soloist, Jesus Maria Sanroma
Symphony No. 2 .... Brahms

SERIES B

(Programs of Beethoven and Tchaikovsky commemorating the hundredth anniversary of Tchaikovsky's birth.)

Thursday, Aug. 8

Overture—"Egmont" .... Beethoven
Violin Concerto .... Beethoven
Soloist, Albert Spalding
Symphony No. 6 .... Tchaikovsky

Saturday, Aug. 10

Overture—"Coriolanus" .... Beethoven
Symphony No. 4 .... Beethoven
Symphony No. 4 .... Tchaikovsky

Sunday, Aug. 11

Symphony No. 6 .... Beethoven
Symphony No. 5 .... Tchaikovsky

SERIES C

Thursday, Aug. 15

Mass in B Minor .... Bach
Berkshire Festival Chorus
Soloists, Elisabeth Schumann, William Hain, Viola Silva, Alexander Kipnis

Saturday, Aug. 17

"Classical" Symphony .... Prokofieff
"Mathis der Maler" .... Hindemith
(a) Concert Aria .... Mozart
(b) "Adelaide" .... Beethoven
Soloist, Dorothy Maynor
Suite from "Pelleas et Melisande" .... Faure
"Pines of Rome" .... Respighi

Sunday, Aug. 18

Symphony No. 88, in G major .... Haydn
Symphony No. 7 .... Sibelius
Symphony No. 1 .... Brahms

THIS CLIPPING FROM
JAMAICA, N. Y.
LONG ISLAND PRESS

JUN 13 1940

Answers To Questions

Q. In what way were insects responsible for the making of paper?

A. The story is told that a Chinese sage watching some wasps building a nest conceived the idea which resulted in the first man-made paper.

Q. Please give the date of the Berkshire Symphonic Festival at Stockbridge, Mass.

A. The Festival will open on Aug. 1 and will close Aug. 18. The concerts will be presented by the Boston Symphony Orchestra, Sergei Koussevitsky conducting. Among the distinguished artists who will appear are Gregor Piatigorsky, cellist, Albert Spalding, violinist, and Dorothy Maynor, the talented Negro soprano.

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This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
JUN 9 - 1940

WIN BERKSHIRE HONORS

Two Cleveland Institute Students Get Festival Scholarships

Two Cleveland Institute of Music students have received scholarships to the Berkshire Music Festival which will open at Stockbridge, Mass., July 1.

The two musicians, who will have an opportunity to play with the Berkshire Festival Orchestra as well as continue their study of music, are Stanley Harris, 12612 Superior Avenue N. E., viola, and David Wuliger, 2116 Hampstead Road, Cleveland Heights, tympani.

They were selected after being heard in audition by the concert master of the Boston Symphony Orchestra.

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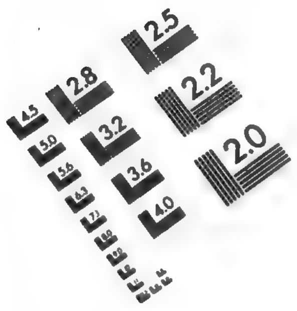
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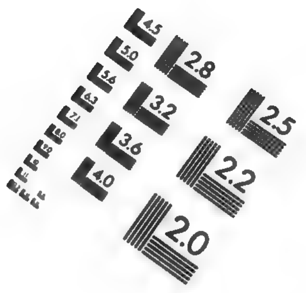
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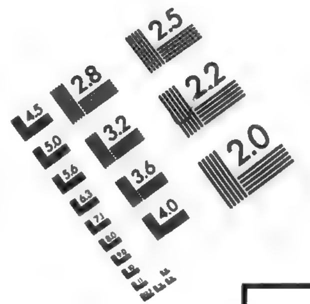
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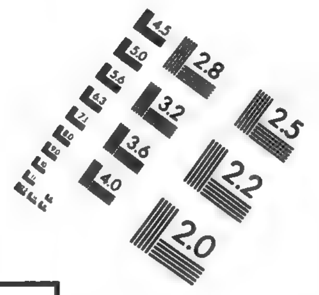
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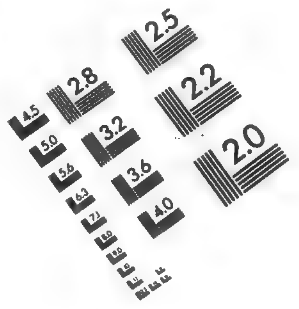
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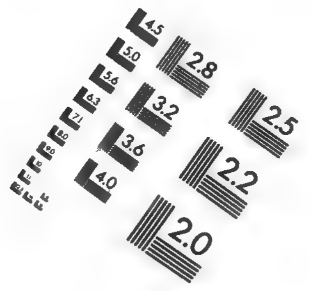
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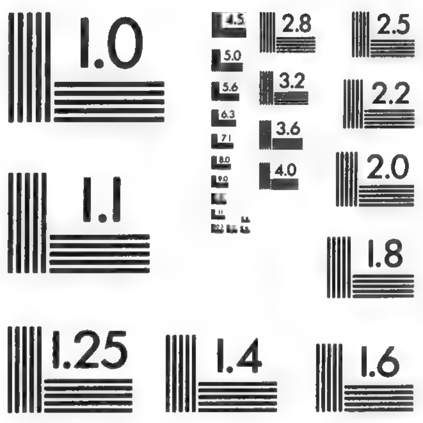
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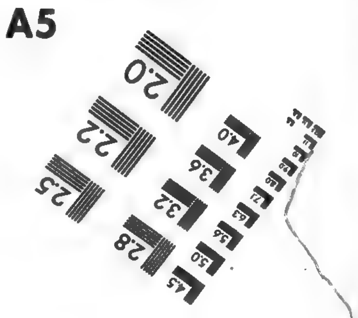
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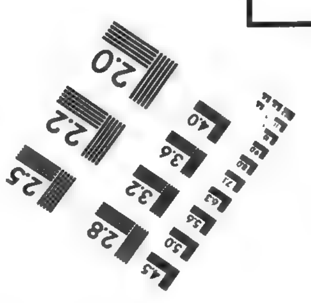
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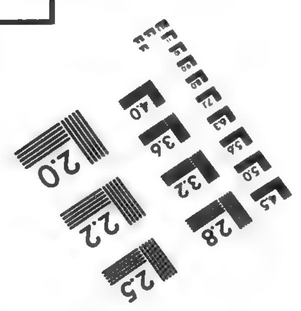
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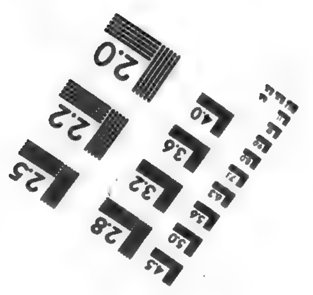
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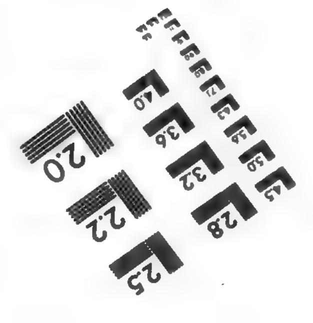
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THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUL 14 1940

Books - Music - Art

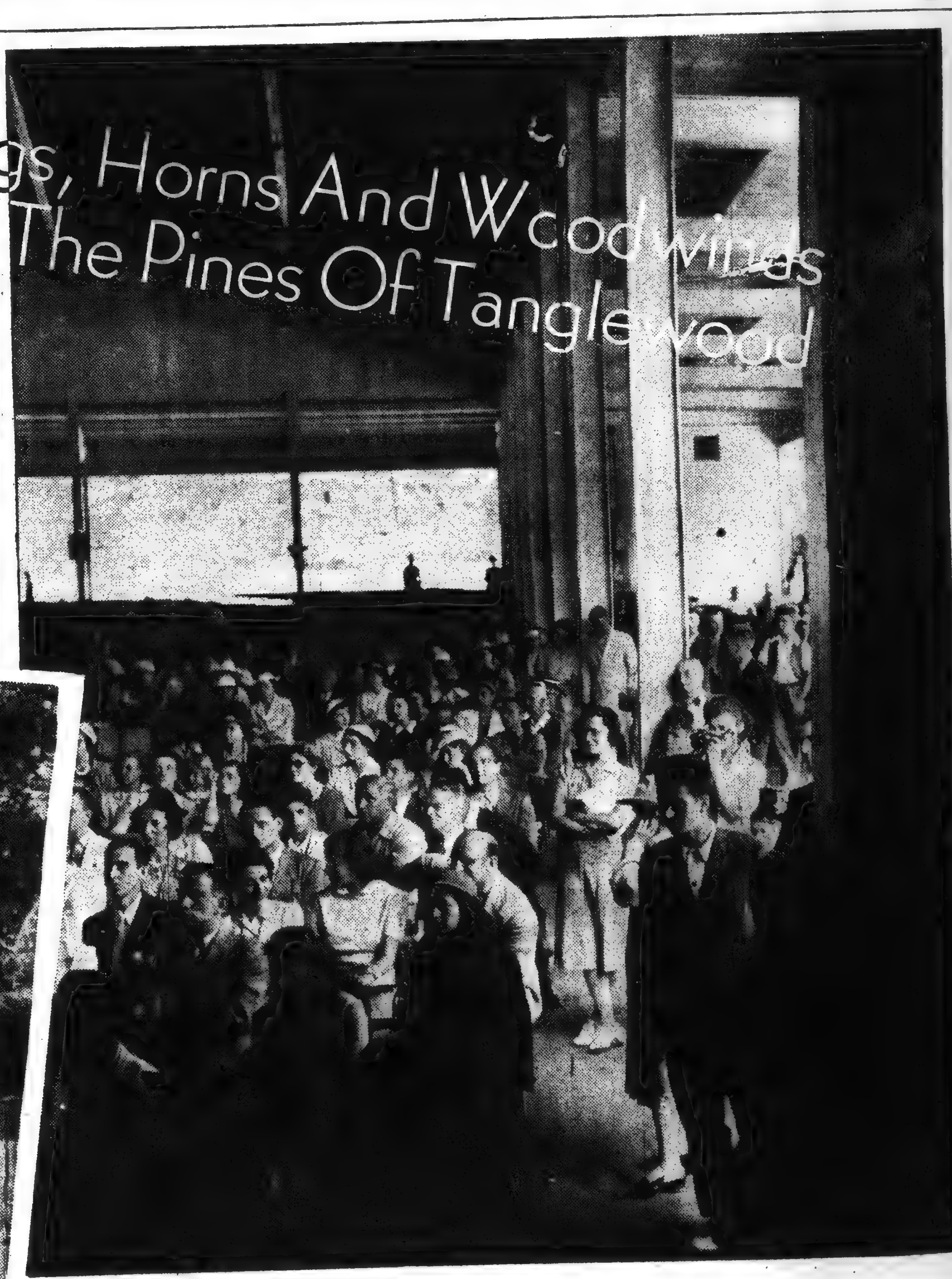
Magazine Section

THE SPRINGFIELD UNION
Springfield Sunday Republican

Special Features
RIVER FULL OF SALMON
AFFLECK RETIRES
THIMBLE ISLANDS

SPRINGFIELD, MASS.: JULY 14, 1940

Strings, Horns And Woodwinds Amid The Pines Of Tanglewood



Top left, Violinist Albert Spalding, among notables at opening exercises; top center, tea in the garden on the opening afternoon of the summer school; top right, at rehearsal in the Music shed; center left, students stop to visit outside administrative headquarters; center right, Dr Serge Koussevitsky, director of the Berkshire Music center; lower left, music under the trees; lower right, on the way to class.

Berkshire Music Center Opens Doors of Art To Gifted Youth

By WILLIAM HENRY WRIGHT

LENOX—There is nothing quite like it in all the world—and probably never has been—a student symphony orchestra of 65 youths and girls, most of them in their early twenties, with a youngster no older as conductor, playing major symphonic works to the critical ears of a great orchestra leader in the person of Serge Koussevitzky, and before contemporary composers and the principals of the Boston Symphony orchestra; all of them ready to analyze and interpret, to counsel and explain with the rare deference of the musically elite striving to impart in an atmosphere of affectionate enthusiasm the inspiration and essence of their art to a new generation.

Such is the picture presented as the Berkshire Music center with an enrolment of 325 pupils gets under way at lovely Tanglewood, the now famous summer home of the Boston Symphony orchestra in the first sessions of a new type of school the influence of which on the music of America is beyond calculation.

Mingled Echoes

Across the cushiony lawns and from beneath the lordly trees where once walked the literary giants of New England—Emerson and Holmes, Melville and Hawthorne, guests of the Tappan family—now comes in the dew of the summer morn the bowing of fiddlers, the piping of flutes, the flourishes of horns. From the spacious rooms of Tanglewood house issue the rippling notes of eloquent pianos. Down by the pools amid the hedges of the formal gardens an ambitious soprano mingles her morning scales with the lyric of the wild wood thrush, while over in the barn, once the haunt of fine horses and stiff-backed grooms, operatic arias are aerated from a half dozen upper rooms, while sturdy quartets resound simultaneously from remodeled stalls. And on this busy hive of music the beautiful blue-misted hills of Berkshire, basking in the July sun, smile down indulgently.

"You can't help but learn," said one enthusiastic pupil, a flute player, who had never before performed with a large orchestra, after the third time the group had played together. "There is the composer to analyze the score for us in a lecture first. And the Boston Symphony principals to coach us in the individual parts and Dr Koussevitzky to bring out all the points of interpretation and ensemble. They just build from the ground up. It's marvelous."

The composer referred to was Randall Thompson, director of the Curtis Institute of Music, who composed an "Alleluia" for the inauguration of the center. This was rendered by a chorus at the opening exercises. Mr Thompson sat at the right hand of Dr Koussevitzky as one of the Thompson orchestral pieces was played at the third rehearsal of the institute orchestra in the big shed. But his was not the only work offered—there was Debussy and Brahms as well—the "Academic Overture" that utilizes the song to which have been put the rhythmic Latin "Gaudeamus igitur, juvenes dum sumus," familiar as an old college song. That youth now was partaking of rare joy was obvious. The exuberance and vim with which the strings bowed the vibrant strain brought a smile of approval from Dr Koussevitzky and his assistants.

Trial for Youth

Perhaps you think it is an easy thing for a young man scarcely out of his teens to mount the podium to lead a full orchestra with his audience made up of one of the world's greatest conductors, composers and musicians of the first rank and various interested auditors with trained and discriminating ears.

"I was so nervous the first time," one was overheard to say, "that I could hardly speak. My voice just tightened up so it was mostly a squeak."

But to see him in action now, with the orchestra only three days old, you would think he was born to the podium, such is his ease of manner before the distinguished company looking on. And once you note Dr Koussevitzky's manner toward his ardent disciples you understand how all diffidence is speedily dissipated.

The orchestra occupies the stage of the shed where the festival of Boston symphony is now annually held, while the director sits at a table in the center aisle, assistants and principals grouped around him in the seats of the front rows. Scattered here and there amid the 5000 or more chairs of the giant shelter are various other auditors.

You look at the members of the orchestra. Their extreme youth impresses you. They are all in various states and stages of comfortable dress for a hot July day. Some are in natty sport suits, some in loose slacks, others in limp baggy apparel of a nondescript sort that looks as if it last felt the touch of a hot iron weeks ago. Here and there is a moccasioned foot and a trouser leg pulled high to show a lean bare shank. Nearly all are coatless. Sprinkled among the sleek and city-bred appear the rumpled sorrel-topped heads of youngsters who give the appearance of just having tumbled out of a haymow or left the plow handle to grab a cello or a bull fiddle. But in the eyes of all is an expression of intense seriousness and a desire to let no word of wisdom escape.

Practice and Criticism

The young man—his first name is Leonard and he is one of five applicants of exceptional promise accepted for the orchestral conducting course with 35 others enroled as observers—takes his place before the orchestra, raises his hands and the music begins.

A few bars and Dr Koussevitzy claps his hands and rises from his seat. The music stops as he walks with his slow measured step toward the platform.

"Lennie—Lennie—listen to me."

The young man bends low and there is a quiet consultation. Dr Koussevitzky returns to his seat and the music starts again.

The passage is repeated. Further progress is made. Then another interruption. The director rises. He advances toward the violins.

"The bow on the strings. It must not be lifted," he says. "That is the only way you will get it. Zing—zing—zing," he motions with his arms. "The bow on the strings. The bow in the strings," he emphasizes. "Ask them, Lennie. Ask them."

Dr Koussevitzky returns to his desk. There is a smile on his face.

"The bow in the strings," he grins at his assistants. "How do you like that?"

And So On for Three Hours

And so it goes through nearly three hours of the long rehearsal from 9.30 until after 12, the fixed schedule for the orchestra on four mornings a week. Meantime, among other conductors and principals of the audience there is an instinctive beating of time with feet and hands and a mouthing of phrases as difficult runs are essayed. Now and then Richard Burgin, concertmaster of the Boston symphony, rises and walks up and down before the bank of first violins like a papa bird watching the first flight of his fledglings. He calls one to the edge of the platform and gives a quiet word of advice.

Three young and aspiring conductors get their chance during the morning and at the end there is an encouraging pat on the shoulder from Dr Koussevitzky as each comes to his seat in the center aisle and receives his soft-spoken comment.

Mondays of each week are given over entirely to individual instruction in the performance of parts of the orchestral works being studied. In the afternoon are lectures devoted to analysis, which makes a full program for the six-weeks' course, including, as it does, attendance at all the nine concerts and rehearsals of the August festival.

Unique Opportunity

"The Berkshire Music center presents a unique opportunity for a summer of living and working in music," Dr Koussevitzky has stated. "It will serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for creative rest in summer. The music center is designed to lay special emphasis upon those aspects of musical education concerned with collective performance. It will thus supplement rather than duplicate the training available to the established schools of music where, although some time is devoted to ensemble playing, attention is centered primarily upon developing the technical equipment of the individual."

That students may have the advantage of contact with the truly elite of the musical world, a distinguished faculty has been assembled. Headed by Dr Koussevitzky and his assistant conductor, Richard Burgin of the Boston Symphony orchestra, the staff includes the contemporary composers, Aaron Copland and Paul Hindemith, Herbert Graf, stage director of the Metropolitan Opera company of New York, G. Wallace Woodworth, chairman of the department of music of Harvard university, and Olin Downes, music editor of the New York Times.

Assistants are Boris Goldovsky, head of the opera department, Cleveland Institute of Music; Stanley Chapple, conductor and lecturer; Howard Abell, head of the music department, Milton academy, and Malcolm Holmes, conductor of the Harvard, Radcliffe and Wellesley college orchestras, while special lecturers include Archibald T. Davison, professor of choral music, Harvard

(Continued on Page 8-E)

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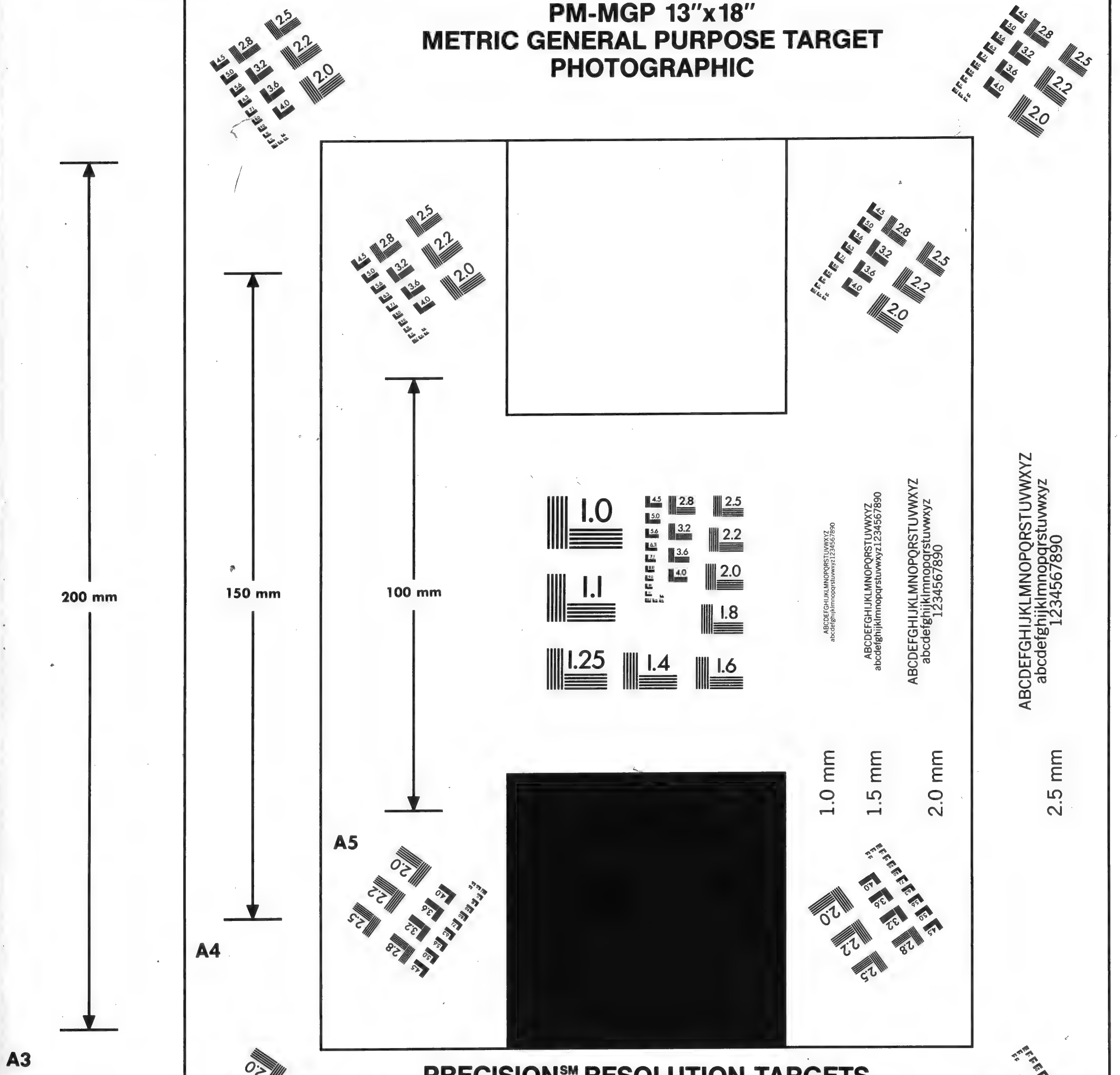
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JUL 14 1940

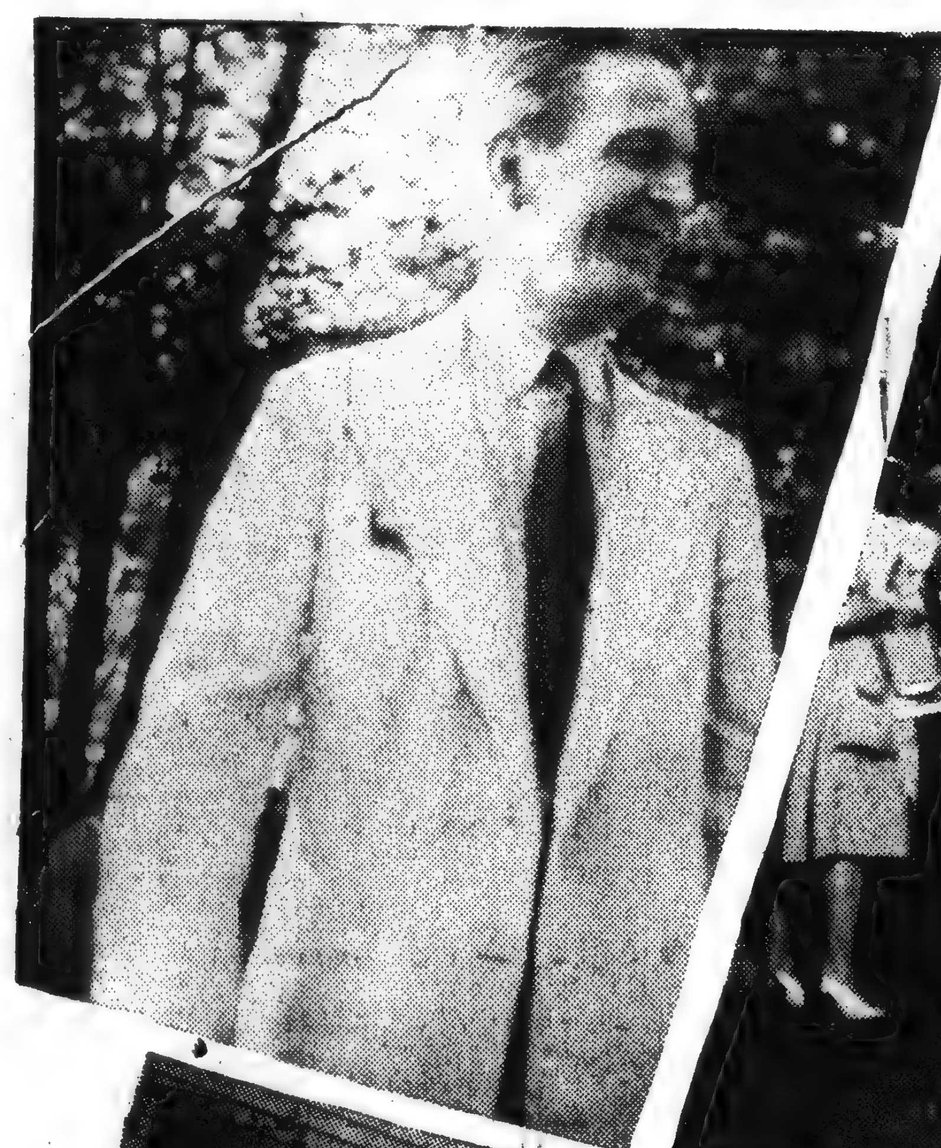
Books - Music - Art

Magazine Section

THE SPRINGFIELD UNION
Springfield Sunday Republican

E

SPRINGFIELD, MASS.: JULY 14, 1940



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Amid The Pines Of Ta

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUL 14 1940

Books - Music - Art
Magazine Section

THE SPRINGFIELD UNION
Springfield Sunday Republican

Special Features
RIVER FULL OF SALMON
AFFLECK RETIRES
THIMBLE ISLANDS

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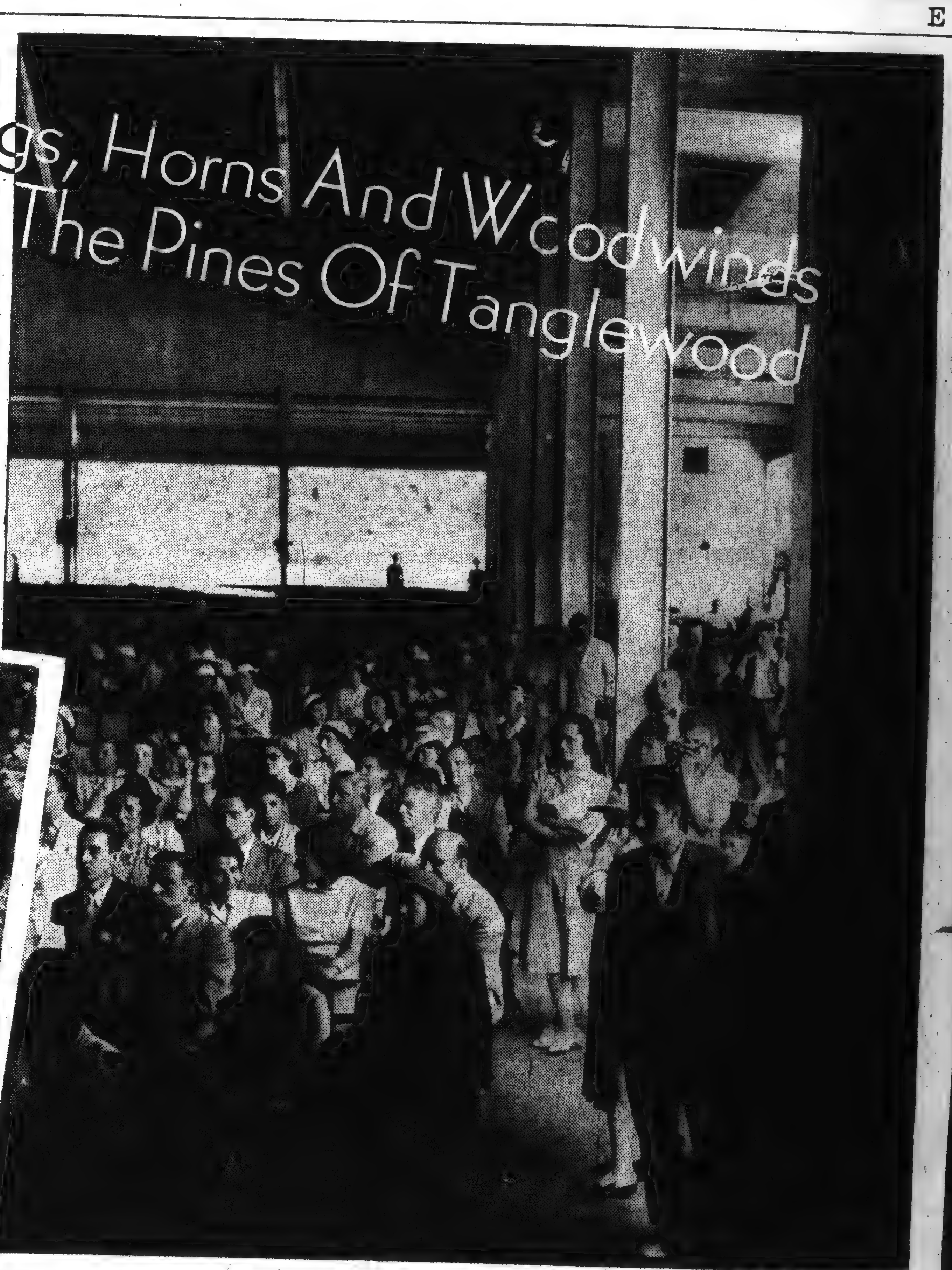
SPRINGFIELD, MASS.: JULY 14, 1940
E

Strings, Horns And Woodwinds Amid The Pines Of Tanglewood



Top left, Violinist Albert Spalding, among notables at opening exercises; top center, tea in the garden on the opening afternoon of the summer school; top right, at rehearsal in the Music shed; center left, students stop to visit outside administrative headquarters; center right, Dr Serge Koussevitzky, director of the Berkshire Music center; lower left, music under the trees; lower right, on the way to class.

Berkshire Music Center Opens Doors of Art To Gifted Youth

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"You can't help but learn," said one enthusiastic pupil, a flute player, who had never before performed with a large orchestra, after the third time the group had played together. "There is the composer to analyze the score for us in a lecture first. And the Boston Symphony principals to coach us in the individual parts and Dr Koussevitzky to bring out all the points of interpretation and ens[illegible]. They just build from [illegible] up. It's marvelou[illegible]."

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Three young and aspiring conductors get their chance during the morning and at the end there is an encouraging pat on the shoulder from Dr Koussevitzky as each comes to his seat in the center aisle and receives his soft-spoken comment.

Mondays of each week are given over entirely to individual instruction in the performance of parts of the orchestral works being studied. In the afternoon are lectures devoted to analysis, which makes a full program for the six-weeks' course, including, as it does, attendance at all the nine concerts and rehearsals of the August festival.

Unique Opportunity

"The Berkshire Music center presents a unique opportunity for a summer of living and working in music," Dr Koussevitzky has stated. "It will serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for creative rest in summer. The music center is designed to lay special emphasis upon those aspects of musical education concerned with collective performance. It will thus supplement rather than duplicate the training available to the established schools of music where, although some time is devoted to ensemble playing, attention is centered primarily upon developing the technical equipment of the individual."

That students may have the advantage of contact with the truly elite of the musical world, a distinguished faculty has been assembled. Headed by Dr Koussevitzky and his assistant conductor, Richard Burgin of the Boston Symphony orchestra, the staff includes the contemporary composers, Aaron Copland and Paul Hindemith, Herbert Graf, stage director of the Metropolitan Opera company of New York, G. Wallace Woodworth, chairman of the department of music of Harvard university, and Olin Downes, music editor of the New York Times.

Assistants are Boris Goldovsky, head of the opera department, Cleveland Institute of Music; Stanley Chapple, conductor and lecturer; Howard Abell, head of the music department, Milton academy, and Malcolm Holmes, conductor of the Harvard, Radcliffe and Wellesley college orchestras, while special lecturers include Archibald T. Davison, professor of choral music, Harvard

(Continued on Page 8-E)

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUL 14 1940

Books - Music - Art

Magazine Section

THE SPRINGFIELD UNION
Springfield Sunday Republican

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SPRINGFIELD, MASS.: JULY 14, 1940

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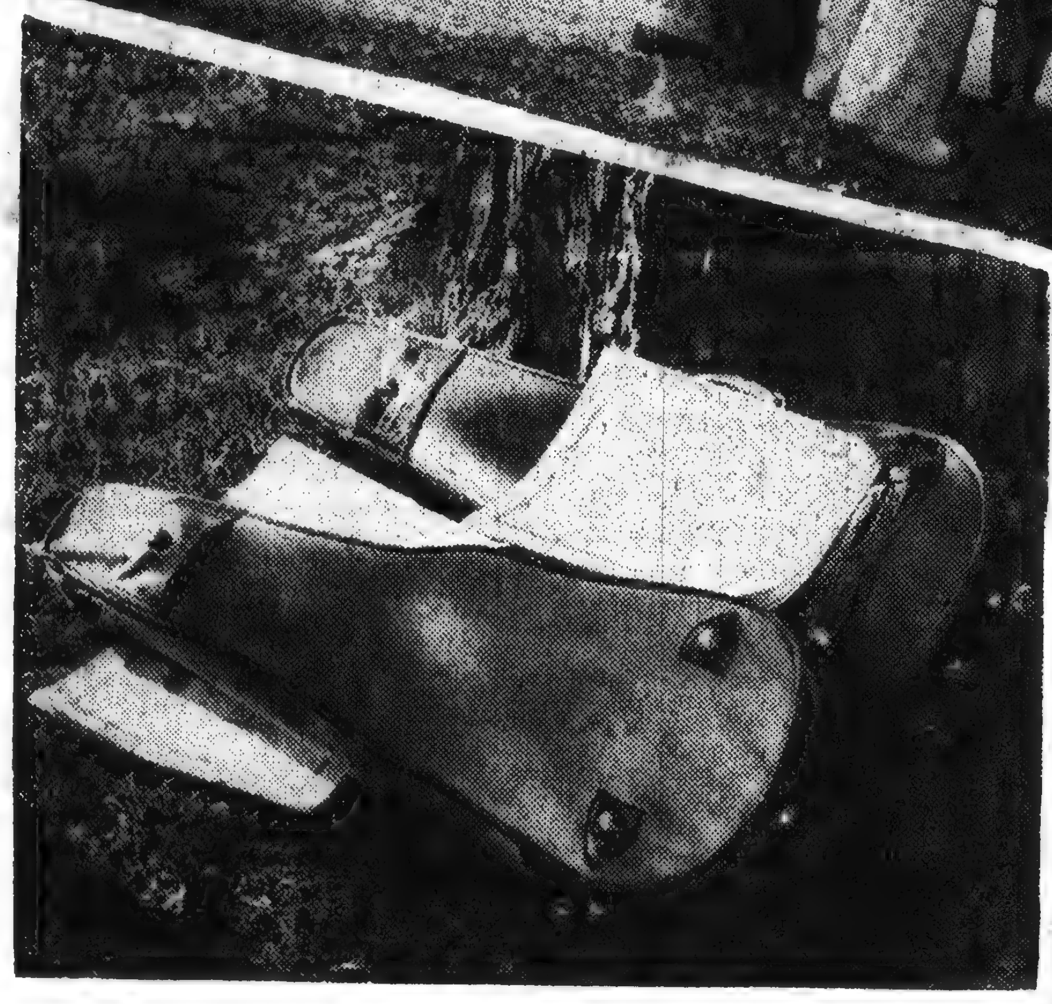

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Berkshire Music Center Opens Doors of Art To Gifted Youth

By WILLIAM HENRY WRIGHT

LENOX—There is nothing quite like it in all the world—and probably never has been—a student symphony orchestra of 65 youths and girls, most of them in their early twenties, with a youngster no older as conductor, playing major symphonic works to the critical ears of a great orchestra leader in the person of Serge Koussevitzky, and before contemporary composers and the principals of the Boston Symphony orchestra; all of them ready to analyze and interpret, to counsel and explain with the rare deference of the musically elite striving to impart in an atmosphere of affectionate enthusiasm the inspiration and essence of their art to a new generation.

Such is the picture presented as the Berkshire Music center with an enrolment of 325 pupils gets under way at lovely Tanglewood, the now famous summer home of the Boston Symphony orchestra in the first sessions of a new type of school the influence of which on the music of America is beyond calculation.

Mingled Echoes

Across the cushiony lawns and from beneath the lordly trees where once walked the literary giants of New England—Emerson and Holmes, Melville and Hawthorne, guests of the Tappan family now comes in the dew of the summer morn the bowing of fiddlers, the piping of flutes, the flourishes of horns. From the spacious rooms of Tanglewood house issue the rippling notes of eloquent pianos. Down by the pools amid the hedges of the formal gardens an ambitious soprano mingles her morning scales with the lyric of the wild wood thrush, while over in the barn, once the haunt of fine horses and stiff-backed grooms, operatic arias are aerated from a half dozen upper rooms, while sturdy quartets resound simultaneously from remodeled stalls. And on this busy hive of music the beautiful blue-misted hills of Berkshire, basking in the July sun, smile down indulgently.

"You can't help but learn," said one enthusiastic pupil, a flute player, who had never before performed with a large orchestra, after the third time the group had played together. "There is the composer to analyze the score for us in a lecture first. And the Boston Symphony principals to coach us in the individual parts and Dr Koussevitzky to bring out all the points of interpretation and ensemble. They just build from the ground up. It's marvelous."

The composer [illegible] was Randall Thompson, [illegible] of the Curtis Institute of [illegible], who composed an "Alleluia" for the inauguration [illegible]. This was rendered [illegible] at the opening [illegible]. Mr Thompson sat at the [illegible] of Dr Koussevitzky as one of the Thompson orchestral pieces was played at the third rehearsal of the institute orchestra in the big shed. But his was not the only work offered—there was Debussy and Brahms as well—the "Academic Overture" that utilizes the song to which have been put the rhythmic Latin "Gaudeamus igitur, juvenes dum sumus," familiar as an old college song. That youth now was partaking of rare joy was obvious. The exuberance and vim with which the strings bowed the vibrant strain brought a smile of approval from Dr Koussevitzky and his assistants.

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Perhaps you think it is an easy thing for a young man scarcely out of his teens to mount the podium to lead a full orchestra with his audience made up of one of the world's greatest conductors, composers and musicians of the first rank and various interested auditors with trained and discriminating ears.

"I was so nervous the first time," one was overheard to say, "that I could hardly speak. My voice just tightened up so it was mostly a squeak."

But to see him in action now, with the orchestra only three days old, you would think he was born to the podium, such is his ease of manner before the distinguished company looking on. And once you note Dr Koussevitzky's manner toward his ardent disciples you understand how all diffidence is speedily dissipated.

The orchestra occupies the stage of the shed where the festival of Boston symphony is now annually held, while the director sits at a table in the center aisle, assistants and principals grouped around him in the seats of the front rows. Scattered here and there amid the 5000 or more chairs of the giant shelter are various other auditors.

You look at the members of the orchestra. Their extreme youth impresses you. They are all in various states and stages of comfortable dress for a hot July day. Some are in natty sport suits, some in loose slacks, others in limp baggy apparel of a nondescript sort that looks as if it last felt the touch of a hot iron weeks ago. Here and there is a moccasioned foot and a trouser leg pulled high to show a lean bare shank. Nearly all are coatless. Sprinkled among the sleek and city-bred appear the tumpled sorrel-topped heads of youngsters who give the appearance of just having tumbled out of a haymow or left the plow handle to grab a cello or a bull fiddle. But in the eyes of all is an expression of intense seriousness and a desire to let no word of wisdom escape.

Practice and Criticism

The young man—his first name is Leonard and he is one of five applicants of exceptional promise accepted for the orchestral conducting course with 35 others enroled as observers—takes his place before the orchestra, raises his hands and the music begins.

A few bars and Dr Koussevitzy claps his hands and rises from his seat. The music stops as he walks with his slow measured step toward the platform.

"Lennie—Lennie—listen to me."

The young man bends low and there is a quiet consultation. Dr Koussevitzky returns to his seat and the music starts again.

The passage is repeated. Further progress is made. Then another interruption. The director rises. He advances toward the violins.

"The bow on the strings. It must not be lifted," he says. "That is the only way you will get it. Zing—zing—zing," he motions with his arms. "The bow on the strings. The bow in the strings," he emphasizes. "Ask them, Lennie. Ask them."

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This Clipping From
CLEVELAND, OHIO
NEWS
JUN 7 - 1940

Go to Berkshire

Stanley Harris, viola, 12612 Superior Ave., and Donald Wuliger, tympani, 2116 Hampstead Rd., Cleveland Heights, students of the Cleveland Institute of Music, have been appointed to the Berkshire Summer Festival of the Boston Symphony Orchestra, at Pittsfield, Mass.

This Clipping From
COLUMBUS, OHIO
CITIZEN
JUN 30 1940

At Central City

WITH music-lovers' eyes cast sorrowfully away from Salzburg and Malvern this year, festivals in this country are expecting greater patronage than ever before. Among them is Central City in whose famous Opera House Smetana's "The Bartered Bride" will be performed from July 6 to July 27.

For the ninth annual festival, Frank St. Leger is taking over the celebrated old place, built in 1878 in Colorado's famous gold-mining town.

For his production of the Smetana opera, St. Leger has hired these stars of the Metropolitan: Josephine Antoine, who, incidentally, will be returning to her native state to sing the leading role; Louis D'Angelo, Thelma Votipka, Lucielle Browning, Norman Cordon, Helen Olheim and George Rasely.

* * *

Klein Wins Award

A SCHOLARSHIP in advanced composition at "Tangelwood," the summer home of the Boston Symphony Orchestra, has been awarded John M. Klein, local organist. Mr. Klein is one of five pupils who have been accepted for study with Aaron Copeland, Paul Hindemith and Sergei Koussevitzky. The school at "Tanglewood" will be in progress during July and August.

Mr. Klein was awarded the scholarship for the excellence of his "Symphony for the Dance," for large orchestra and chorus. It was performed here last year at one of the Stella Becker dance recitals.

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BERKSHIRE MUSIC CENTER OPENS DOORS TO GIFTED YOUTH

(Continued From Page 1-E)

university; Abram Chasins, composer and pianist; Randall Thompson, director of the Curtis Institute of Music, and Augustus D. Zanzig, director of music, National Recreation association. In addition, besides Concertmaster Burgin, are 13 principals of the Boston Symphony orchestra, with Jesus Maria Sanroma at the piano and E. Power Biggs at the organ. The principals will be assisted by 14 additional members of the orchestra. Thus students will have the benefit of coaching in ensemble playing by experts in all the important instruments of the orchestra.

Scope of the Course

In a short summer program it is obvious that little effort can be made to advance the technical proficiency of the individual, and for the most part acceptance of students has been limited to those having had some previous experience in singing or playing. It is because most music schools focus attention on the mastery of a given instrument by the individual, that the Berkshire Music center, emphasizing interpretation and the acquisition of a penetrating and vivid conception of the music to be played, lays claim to a program supplementary rather than competitive in its nature. And so the students at Tanglewood may be said to be already well along on the high road to artistic excellence and seeking new inspiration and polish from master hands.

But in order to allow for a wide range of talents and capacities, the music center has been divided into two sections, one the institute for advanced study and the other the academy. The institute is naturally limited to students of experience and proven ability and has an enrolment of 140. The curriculum has four phases, a class in orchestral conducting, an orchestra of skilled players, a class in opera dramatics and a class in advanced composition.

For the class in orchestral conducting, Dr Koussevitzky has chosen five students of exceptional promise and thorough musical training to receive his personal attention. Some 35 others have been accepted as auditors in the course. The pupils have individual coaching in the technic of conducting and advice in interpretation, particularly as it applies to the music which is being studied in the school. They have the opportunity to conduct in rehearsals or performances of the institute or academy orchestras, chamber groups and the academy chorus.

Works Chosen for Study

Only the technically competent have been chosen for the institute orchestra of 65 musicians. It is assumed that each pupil is able to occupy the first desk in his section of the orchestra or to play any part in a chamber music ensemble where his instrument is represented. Twenty-one orchestral and chamber works ranging from Bach and Beethoven to Hindemith and Stravinsky have been chosen for study and practice. The orchestra is under the tutelage of Dr Koussevitzky and other conductors. At times, a Boston symphony string player may sit beside the student, or a wind player take the second part. There is a study of parts in conferences with instructors along with group rehearsals while all is supplemented by lectures on the structure, style and period of the various works.

The opera dramatics class under Dr Herbert Graf, assisted by Boris Goldovsky, has a group of selected students admitted by examination while a larger number have qualified for admission as auditors and observers. The course aims to provide advanced young singers with further opportunity for practical experience in the musical and dramatic interpretation of roles and the study consists of individual and ensemble training as well as actual stage performances. A stage has been erected beneath the lordly pines of Tanglewood where rehearsals can take place and at the end of the course certain scenes from operas will be performed.

Aaron Copland and Paul Hindemith conduct the six-weeks' course in composition, limited to 12 students of exceptional talent. There is one individual lesson weekly, two classes weekly in orchestration and two classes weekly in form and analysis. Conference with the principals of the Boston Symphony orchestra representing each type of instrument will be held from time to time, and compositions of the pupils will be played by various instrumental and choral ensembles of the school. Two formal concerts of student works written at the school will be given at the end of the course. In addition to the course in composition, seminars in harmony and counterpoint are offered to students already grounded in the fundamentals.

Academy Requirements

For the academy requirements are not so exacting and all that is asked is an intelligent interest in music together with some previous experience in singing or playing. Naturally it is the largest section of the center, having 185 enroled. Its central idea is the constant participation in music through singing or playing by every member, and to make this possible a chorus and a second orchestra have been organized, while selected groups are offered an opportunity to work in the chamber music field.

The main occupation of the chorus under the direction of G. Wallace Woodworth is the preparation of the B minor Mass of Bach for performance with the Boston Symphony orchestra during the last week of the festival. But eight other choral works have been selected for study. Membership in the academy orchestra is open to all students playing orchestral instruments.

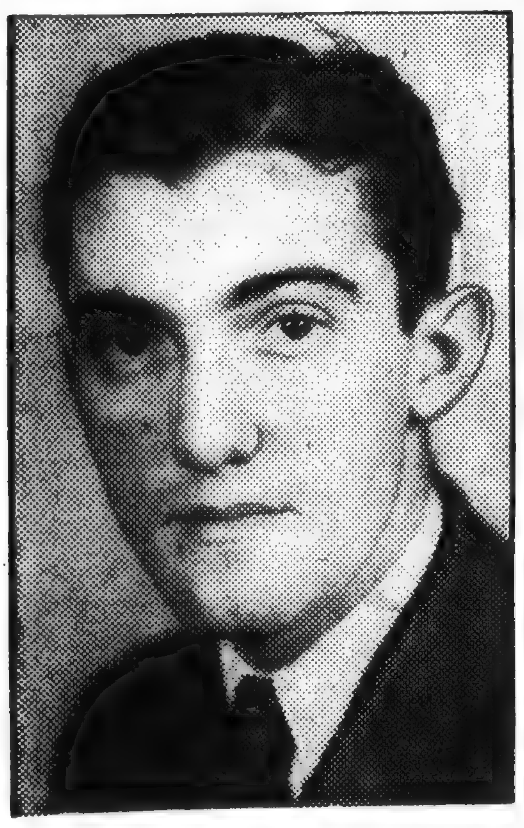
The orchestra meets five times a week and will prepare two formal programs. It will be assisted occasionally by members of the Boston Symphony orchestra. There are two general sessions of the academy each day occupying the greater part of the mornings and afternoons, the program being about equally divided between lectures and concerts and singing and playing.

On two afternoons a week there is folk dancing. No formal classes are organized but the dancing is open to all members of the music center. Country, Morris and American square dances are taught. By way of special classes there is one in choral conducting under Mr Woodworth and another in music in the schools under Howard Abell in which there is a study of the basic principles of the teaching of music in the schools and of the materials available for school music. Lectures are given by men prominent in the leadership of school, college and community music.

No diploma or academic credit will be given for work in the institute or academy, but, it is felt, the center will serve as a fountain source from which students will carry to homes scattered about the country the inspiration that will come from six weeks of close association with some of the present day masters of music.

This Clipping From
COLUMBUS, OHIO
DISPATCH
JUN 30 1940

Scholarship



JOHN M. KLEIN has been awarded a scholarship in Advanced Composition in The Berkshire Music Center at "Tanglewood," the summer home of the Boston Symphony Orchestra in Massachusetts. He will study with Aaron Copland, Paul Hindemith, and Sergi Koussevitsky. During the first three weeks in August the Boston Symphony will be rehearsing and playing concerts daily. Aaron Copland is best known for his "Music for the Theater" and "Salon de Mexicana." Mr. Klein was awarded the scholarship on submitting his "Symphony for the Dance" for large orchestra and chorus.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
MORNING TRIBUNE
JUN 30 1940

A scholarship was awarded to Donald Hultgren by the Boston Symphony orchestra to study opera this summer with Dr. Herbert Graf, stage director of the Metropolitan Opera company. Mr. Donald Hultgren is a voice pupil from the studio of Mr. George Hultgren.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
STAR-JOURNAL
JUN 30 1940

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THIS CLIPPING FROM
MONTREAL, CANADA
STAR

JUN 15 1940

Musical Affairs

Music Festivals Are Refugees From Europe

MONTREAL, usually far from lucky in matters of music, can congratulate itself on the fact that it is still possible to hold a musical festival here. Ever since the last war, and still more in the past few years, the number of festivals in Europe has been increasing at a surprising rate This was particularly true of Germany, including Austria, and Italy, where the festivals were officially encouraged as a means of gathering money from tourists, for purposes which we all can now see. The Salzburg Festival, which in its beginnings was a purely musical and dramatic affair, faded badly after the Nazi occupation of Austria, but it still went on and many others were added to it, till it seemed as if there could hardly be a town of more than the smallest importance in Germany which had not its festival and did not invite the foreigner, with money to spend, to visit it. Switzerland and Italy followed suit, and Florence tried hard to take the place of Salzburg, with its list of conductors and performers purged of all who were not Nazis or Fascists.

* * *

EUROPEAN festivals may be considered to be dead, with little likelihood of being born again for many years. In England the annual Three Choirs Festival, which has been going on for about two hundred years, should have begun at the beginning of September, and had to be cancelled at the last moment. It is now only on this continent that musicians and music lovers can still get together, and, by doing so, find something more comforting than war news to think about. The true festival spirit takes some stirring up in times like the present, but this is in itself a healthy exercise, and many people have done it, with a good deal of success, in Montreal this week. This was not made easier by the change of place which had to be made in connection with this year's Montreal Festival. A musical festival should, to be at its best, be something of a holiday, and the fact of going out to St. Laurent and having lawns and village streets to walk on in intervals of the concerts, made the music seem something quite different from what it is in churches or halls in the city. The concerts of this week's festival, however good they are, cannot seem quite as good as those of the first four Montreal Festivals; but that is no reason why these festivals should not continue and we may be thankful that they still can do so.

* * *

THE extinction of the European festivals should give Americans good reasons for encouraging their home products, and they still have plenty of such things to visit. The principal festival for people in the north-east part of the continent, and perhaps for the time being the most important musical festival in the world, is the Berkshire Festival, which will, for its seventh year, be given in August near Stockbridge, Mass., almost next door to Montreal. In three successive weeks, from August 1st to the 15th, three series, of three concerts each, are to be given by the Boston Symphony Orchestra, with Serge Koussevitzky conducting. A surprising collection of the biggest orchestral and choral music is to be given in these nine concerts. The first series is the most conservative, with six symphonies, ranging from Mozart and Beethoven to Sibelius and the American composer, Harris. In the second series Tchaikovsky's centenary is to be celebrated; each concert will contain one of his symphonies, but two of Beethoven's symphonies and his violin concerto are also in the list. The third series begins with Bach's Mass in B minor, which will be followed by more symphonies, including works by Mozart and Haydn as well as Prokofieff and Hindemith. There are many other good things in the program of these concerts, and this is only one, if the biggest, of many such festivals to be given this summer in the United States. Music seems to be following the Monroe Doctrine and "calling in the new world to redress the balance of the old."

H. P. B.

Band Concerts On Sunday

Under the terms of the will of the late C. S. Campbell, K.C., three Free Band Concerts will be given tomorrow, Sunday, night, under arrangements made by the Royal Trust Company, trustee.

At Lafontaine Park the band of the Victoria Rifles of Canada, directed by Lieut. Jos. L. Gariepy, will play the following program:

Marche Triomphale (Lt. Gariepy); Valse, Solitude (Jos. Leurent); Cornet solo, Je me souviens (Lt. Gariepy); South of the Border (Leo Feist); V.R.C. Boys (Jos. Laurent); Soldiers of the King (Hume); Atlantis Suite (Safraner); Colonel Bogey (Alford).

* * *

At Fletcher's Field the Band of The Black Watch (R.H.R.) of Canada, under the direction of Capt. H. G. Jones, Director of Music, will play the following program:

(1) March, "On the Air" (Goldmann); (2) Overture, "Raymond" (Thomas); (3) Waltz, "Wedding of the Winds" (Hall); (4) Scottish selection, "Robert Bruce" (Bonnisseau); (5) Fantasia, "Col. Bogey on Parade" (Alford); (6) Cornet duet, selected soloists, Bds. M. Interlino and Bds. E. Moorhouse; (7) Selection, "M.M.S. Pinafore" (Sullivan); (8) March, "The Monarch' (Smith).

* * *

At Jarry Park, the band of Les Fusiliers Mont Royal, under the direction of Capt. J. J. Goulet, Director of Music, will play the following program:

(1) March, "Prince Beaudoin" (Capt. J. J. Goulet); (2) Valse, "L'Heure Supreme" (Lotter); (3) Overture, "Cavalerie Legere (Suppe); (4) Descriptive, "Anvil Polka" (Parton); (5) Redova, "Charmant Bouquet" (Gavenne); (6) March, "U.S.A." (A. Rosey); (7) Intermezzo. "Moonlight Dance" (L. Friedman); (8) Selection, "Bohemian Girl" (Balfe); (9) Original, "Bi-Bo-Ba" (Hermans); (10) Fantaisie, "La Hongroise" (Michiels).

Concerts Begin On Mountain

The summer season of orchestral concerts at the Lookout on the top of the Mountain will begin next Thursday evening, June 20th, and some important changes are being made in the arrangements of this year's concerts.

A concert will be given every week on Thursday evening, if the weather is favorable. In the event of bad weather on Thursday, the concert will be postponed to Friday evening, when it will be given, in any case, either outside at the Lookout or inside the Mountain Chalet, according to the weather. To prevent people from going to the top of the Mountain for nothing, the decision as to whether the concert will or will not be given on the Thursday evening will be broadcast on that evening at 7 o'clock, over stations C.B.C. and C.B.M.

Wilfred Pelletier will conduct the first concert of this, as of the preceding seasons. The second concert is to be conducted by Fabien Sivitzky, a nephew of the famous Serge Koussevitzky and conductor of the Indianapolis Symphony Orchestra. A Swiss conductor, Walter Ducloux, will conduct the third concert.

There will be a soloist at every concert in this summer season; a list of the soloists who are engaged will be ready shortly.

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THIS CLIPPING FROM
HANOVER, PA.
SUN

JUN 15 1940

The Berkshire Symphonic Festival, presented annually at Tanglewood, Mass., by the Boston Symphony Orchestra, will open August 1 and close August 18.

Three week-end series of concerts will be presented during the 1940 session instead of the customary two of former years. Dr. Serge Koussevitzky will conduct, and the following soloists are scheduled to appear; Gregor Piatigorsky, cellist, and John Lefranc, violist, in Strauss' "Don Quixote;" Jesu Maria Sanroma, pianist, in the Stravinsky "Capriccio;" Albert Spalding, in the Beethoven "Concerto in D" for violin; Elizabeth Schumann, William Hain, Viola Silva and Alexander Kipnis, vocalists, in Bach's "Mass in B Minor," and Dorothy Maynor, who is to sing Beethoven's "Adelaide."

This year will see the inauguration of the Berkshire Music Center, a six-week school with courses in all branches of music.

* * *

Arturo Toscanini will return to conduct his fourth consecutive series of concerts with the NBC Symphony Orchestra next season. The Italian conductor will direct fourteen concerts, the first in Carnegie Hall on Nov. 23. The concerts of Dec. 28, Feb. 22 and April 19 also will be given in Carnegie Hall. Mr. Toscanini will make six apearances with the NBC Symphony between Nov. 23 and Dec. 28, four between Feb. 1 and Feb. 22 and four between March 29 and April 19.

The conductors who will share the series with Mr. Toscanini next season are Hans Wilhelm Steinberg, former conductor of the Palestine Symphony Orchestra; Alfred Wallenstein, musical director of the Mutual Broadcasting System, and Georg Szell, former conductor of the Berlin Staatsoper.

The first concert of the organization's season will be heard on Oct. 12, starting a series of six which will be presented under Mr. Steinberg's direction and will end on Nov. 16. Mr. Wallenstein will direct the concerts of Jan. 4, 11, 18 and 28, and Mr. Szell those of March 1, 8, 15 and 22.

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This Clipping From
CLEVELAND, OHIO
PLAIN DEALER

JUN 23 1940

Greater Cleveland Music Notes

Harold E. Matthews and Maldwyn Bell, tenor soloists, will feature the opening concert at Cain Park Theater at 8:15 tonight with the Orpheus Male Chorus under Dr. Charles D. Dawe. Also appearing in the concert, which like the others of the nine-week series to come will be free to the public, will be the boys' choir of St. Ann's Church . . . The Cleveland Children's Symphony Orchestra, with Hyman Goldin as director, has scheduled a junior musicians' contest in composition, with a prize of $25 for the best composition for any solo instrument, vocal solo, group of instruments, orchestra, band or chorus written by a junior musician of 15 or under. The contest closes Aug. 15. Judges will be Arthur Quimby, curator of music of the Cleveland Museum of Art; Melville Smith of W. R. U. and Dr. Albert Riemenschneider and Carl Schluer of the Baldwin-Wallace Conservatory. Manuscripts should be sent to Goldin at 3741 E. 153d Street.

* * *

Robert Weiskopf, 3976 Washington Boulevard, Cleveland Heights, has been selected to study conducting under Dr. Serge Koussevitzky at the Berkshire Music Center at Tanglewood, Mass., this summer . . . Four Cleveland Institute of Music students who will study opera at the Berkshire Music Festival at Stockbridge, Mass., for six weeks this summer include Marjorie Phelps, New Amsterdam Hotel; Mary Van Kirk, 3054 Yorkshire Road, Cleveland Heights; Marjorie Martin, 13721 Earlwood Road N. E., and James Meena, 1448 Holmden Avenue S. W. . . . Mrs. Charles S. Schneider is having the last recital of the season today at 7 p. m. at her residence, 3099 Chadbourne Road, Shaker Heights . . . Pupils of Anne Taborsky will present a piano recital Saturday at 3 p. m. at Steinway Hall, the Halle Bros Co. . . . Margaret E. Nyerges will present her piano pupils in a recital Tuesday night at Lakewood Masonic Temple.

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Through the membership of Prof. Arthur Shepherd in the American Society of Composers, Authors and Publishers, the summer session of Western Reserve University is able to present two lectures free to the public Tuesday and Thursday at 2:10 p. m. in Eldred Hall by S. Stephenson Smith, educational counselor for the society, on "Ballad and Chamber Music" and "Bernard Shaw as a Showman."

This Clipping From
MILWAUKEE, WIS.
POST

JUN 15 1940

The Berkshire Symphonic festival will hold its annual season between Aug. 1 and Aug. 18 at the Tanglewood estate, Stockbridge, Mass. Soloists to be heard there with the Boston Symphony orchestra under Dr. Serge Koussevitzky will include Gregor Piatagorsky, cellist; Jesus Maria Sanroma, pianist; Albert Spalding, violinist, and Dorothy Maynor, soprano Elizabeth [redacted] soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass, will be the soloists in a performance of Bach's B minor mass.

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This Clipping From
CLEVELAND, OHIO
NEWS

JUN 15 1940

Berkshire

The famed Boston Orchestra under Director Serge Koussevitzky presents Bach's B Minor Mass, with Elizabeth Schumann, Viola Silva, William Hain and Alexander Kipnis at the Berkshire Symphonic Festival at Tanglewood, Mass., this summer. Eight other programs of symphonic music are scheduled in the festival period, August 1 to 18, with Dorothy Maynor, Albert Spalding, Gregory Piatigorsky and Jesus Maria Sanroma as soloists.

Week in Music:

Sunday, June 16

5:15—Ludwig Lenel, organ recital, Cleveland Museum of Art.

7:30—Operatic Concert, Engineers' Auditorium.

Wednesday, June 19

8:30 Summer Pop Concert, Rudolph Ringwall directing, Samuel Dushkin, violinist, Public Hall.

Friday, June 21

8:30—Summer Pop Concert, Rudolph Ringwall directing, Annamary Dickey, soprano, Public Hall.

Saturday, June 22

8:30—Summer Pop Concert, Rudolph Ringwall directing, Boris Goldovsky, pianist, Public Hall.

This Clipping From
AKRON, O.
BEACON-JOURNAL
JUN 16 1940

Akron Opera Guild Looking For Don Jose; Has Chosen Other 'Carmen' Principals

THE AKRON OPERA GUILD, INC., preparing for two performances of Bizet's "Carmen" the coming season, announces that all principals have been selected with the exception of the tenor who will sing the role of Don Jose.

Rehearsals will continue through June, will be discontinued in July and August and will be resumed in September, C. Neil Starr, guild president, announces.

Dates of the "Carmen" performances have not been announced. Principals for the first night will be Jessica Freeman as Carmen; Pearl Irene Crooks as Micaela; Lillian Wilkinson as Frasquita; Clara Ann Stewart as Mercedes; Harold Anderson as Escamillo; Frank Brenneman as Morales and Dancaire; Chris Hansen as Remandado, and Don Allebach as Zuniga.

Those for the second night will be Grace Rankin as Carmen; Lorena Whittemore as Micaela; Phyllis Brenneman as Freasquita; Geraldine Evans as Mercedes; Brenneman as Escamillo; Charles Anderson as Morales; Harold Anderson as Dancaire; Hansen as Remendado, and Allebach as Zuniga.

A large chorus also has been rehearsing for months, to give color and variety to the numbers by the cigaret girls, gypsies, smugglers and soldiers.

Starr announces that auditions will continue for all singers interested in opera. A great deal of exceptional talent has been uncovered, not only among the principals but in the chorus as well.

Boris Goldovsky is director of the forthcoming opera guild performances, and Maurice Goldman is associate conductor and opera coach. Both are of Cleveland. Carabella Johnson, prominent Cleveland soprano, is stage director for the Akron guild.

Goldman, by the way, has just been informed that he has received a conducting scholarship granted by the Boston Symphony orchestra. He will work under Serge Koussevitzky, conductor, at the Berkshire music center, Stockbridge, Mass., for seven weeks, beginning July 1.

Four years ago Goldman was awarded third honors for his symphonic work, "Sound Pictures," in the symphonic competition sponsored by Paul Whiteman. Last December Goldman won a $250 prize in an international choral competition for his setting of the psalm, "By the Waters of Babylon," in the original Hebrew.

This Clipping From
ALBANY, N. Y.
TIMES UNION
JUN 16 1940

IN THE WORLD OF MUSIC

By EDGAR S. VAN OLINDA.

THE Berkshire Symphonic festival, which will be extended to three weeks during the coming summer, has established local headquarters at the Van Curler Music company, 120 State street, where season subscriptions may be obtained. July 1st, orders will be received for individual tickets to any or all of the concerts.

The complete program for Series A of concerts by the Boston Symphony orchestra, directed by Serge Koussevitsky with guest soloists is as follows:

FIRST PROGRAMME

Thursday Evening, August 1, at 8:30 o'clock

Beethoven . . . Symphony No. 1 in C. Major, Op. 21.
I. Adagio molto: Allegro con brio
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace
IV. Finale: Adagio; Allegro molto e vivace

Schumann . . . Symphony No. 1 in B-flat, Op. 38.
I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace. Trio: Molto piu vivace. Trio II
IV. Allegro animato e grazioso

INTERMISSION OF 25 MINUTES

Sibelius . . Symphony No. 1 in E Minor, Op. 39
I. Andante man non troppo; allegro energico
II. Andante man non troppo; lento
III. Allegro
IV. Finale (Quasi una Fantasia): Andante; Allegro molto

SECOND PROGRAMME

Saturday Evening, August 3, 8:30 O'clock

Berlioz. . . Overture to "Benvenuto Cellini"
Straus. . . "Don Quixote," Fantastic variations on a Theme of Knightly Character, Op. 35.
(Introduction, Theme with Variations, and Finale)
Violoncello solo: Gregor Piatigorsky
Viola solo: Jean Lefranc.

INTERMISSION OF 25 MINUTES

Harris . . . Symphony No. 3 (in one movement.)
Debussy . . . "Prelude a l'Apres-Midi d'un Faune (Eglogue de S. Mallarme)" ("Prelude to the Afternoon of a Faun (Ezclogue by S. Mallarme)"
Ravel . . . Orchestral Excerpts from "Daphnis et Chloe" (Second Suite)
Lever du Jour — Pantomime —Dance Generale

THIRD PROGRAMME

Sunday Afternoon, August 4, at 3:30 O'clock

Mozart. . . . Eymphony in E-flat, No. 3 (K.543).
I. Adagio. Allegro.
II. Andante
III. Menuetto; Trio
IV. Finale: Allegro

Stravinsky . . . Capriccio for Orchestra with Piano Solo
I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto
(Played without pause)
Soloist: JESUS MARIA SANROMA.

INTERMISSION OF 25 MINUTES

Brahms . . . Symphony No. 2 in D major, Op. 73
I. Allegro non troppo
II. Adagio non troppo
III. Adagietto: quasi and antino
IV. Allegro con spirito

* * *

Ambitious Program Outlined for Festival

The membership of the Berkshire Music Center, now virtually completed, and the details of its scheduled activities confirm the supposition that the school which the Boston Symphony Orchestra will open at "Tanglewood," its Berkshire estate, on July 8, will be quite unlike anything which has been attempted in this country. The number of pupils accepted will be approximately 325, these chosen from applications reaching 600 which, since the first announcement of the Center, have been coming from almost every state this side of the Mississippi. Of the 325, about 125 will comprise the Academy, the principal concerted activity of which will be the Festival Chorus which will sing with the Boston Symphony Orchestra, under Serge Koussevitzky, Bach's Mass in B minor, on Aug. 15 in the last week of the Berkshire Symphonic Festival.

The Institute, more selective than the Academy as to skill, will consist of an orchestra, and groups in conducting, composition, and opera dramatics. Dr. Koussevitzky has accepted a few musicians qualified by exceptional talent for instruction in conducting. Among the few active participants are Leonard Bernstein, who has won honors at the Curtis Institute; Thor Johnson, conductor of the University of Michigan Symphony Orchestra at Ann Arbor; and Richard Bales, graduate of the Eastman and Juilliard Schools. Others, many of whom have had professional experience, will be given the privileges of observation.

The orchestra of the institute will be under the direction of Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra; and will have the advantage of coaching and joint performance with 30 members of the Boston Symphony Orchestra, including all of the principals, who are part of the faculty of the school.

Composers accepted by Aaron Copland and Paul Hindemuth for instruction in composition and orchestration will include the following: Lukas Foss (Paris Conservatoire and Curtis), Harold Shapero (Harvard), Harold Brown (Ecole Normale), Robert Palmer (Eastman), Donald Fuller (Yale and Juilliard), John Verrall (Royal College, London), Robert Strassburg (Harvard), Charles Naginski (Juilliard), Charles Jones (Juilliard), Norman dello Joio (Julliard). Dr. Herbert Graf has accepted 20 pupils for his class in operatic interpretation. These will have the advantage of a small theater which is being built at "Tanglewood," and which will be useful for performances of intimate opera or chamber music.

The chorus of 200 will be conducted by G. Wallace Woodworth. Mr. Woodworth has also accepted about 20 pupils in a class for choral conducting. The class is largely drawn from leaders of local choral societies, school and college glee clubs, and teachers who wish to form groups in singing. Mr. Howard Abell has accepted 25 for his class of instruction in Music in the Schools. The academy orchestra will consist of 45 players, and will be under the direction of Malcolm Holmes. The Berkshire Symphonic Festival, extended from two to three weeks, will coincide with the last three weeks of the school term (August 1, 3, 4, 8, 10, 11, 15, 17, 18). All who attend the Music Center will be admitted to specified Boston Symphony rehearsals, and to all of the festival performances.

This Clipping From
ALBANY, N. Y.
TIMES UNION
JUN 23 1940

WATERBURY, CONN.
REPUBLICAN
JUN 16 1940

MUSIC

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Berkshire Music Center Enlists Notable Artists

Botson, June 15—The membership of the Berkshire Music Center, now virtually completed, and the details of its scheduled activities confirm the supposition that the school which the Boston Symphony orchestra will open at "Tanglewood," its Berkshire estate, on July 8, will be quite unlike anything which has been attempted in this country. The number of pupils accepted will be approximately 325, chosen from applications reaching 600.

About 125 will comprise the institute for students of advanced ability, and about 200 will comprise the Academy, the principal concerted activity of which will be the festival chorus which will sing with the Boston Symphony orchestra, under Serge Koussevitzky, Bach's Mass in B minor, on Aug. 15, in the last week of the Berkshire Symphonic festival.

Dr. Koussevitzky Conducts.

The institute, more selective than the academy as to skill, will consist of an orchestra, and groups in conducting, composition, and opera dramatics. Dr. Koussevitzky has accepted a few musicians qualified by exceptional talent for instruction in conducting. Among the active participants are Leonard Bernstein, who has won honors at the Curtis institute; Thor Johnson, conductor of the University of Michigan Symphony orchestra at Ann Arbor; and Richard Bales, graduate of the Eastman and Juilliard schools. Others, many of whom have had professional experience, will be given the privileges of observation.

The orchestra of the institute will be under the direction of Richard Burgin, concertmaster and assistant conductor of the Boston Symphony orchestra. It will have the advantage of coaching and joint performance with the 30 members of the Boston Symphony orchestra, including all of the principals, who are part of the faculty of the school. This orchestra will number about 65 student players, distributed approximately as follows: 18 violins, 15 lower strings, 4 flutes, 3 oboes and English horn, 4 clarinets, 4 bassoons, 5 horns, 3 trumpets, 4 trombones, tuba, 2 harps and 3 percussion; 58 have already been accepted.

Instruction in Composition.

Composers accepted by Aaron Copland and Paul Hindemith for instruction in composition and orchestration will include the following: Lukas Foss (Paris Conservatoire and Curtis), Harold Shapero (Harvard), Harold Brown (Ecole Normale), Robert Palmer, (Eastman), Donald Fuller (Yale and Juilliard), John Verrall (Royal College, London), Robert Strassburg (Harvard), Charles Naginski (Juilliard), Charles Jones (Juilliard), Norman Dello Joio (Juilliard). Of these, each will have the benefit of individual coaching by either Mr. Copland or Mr. Hindemith, and group discussion under both composers.

Dr. Herbert Graf has accepted 20 pupils for his class in operatic interpretation. These will have the advantage of a small theater which is being built at "Tanglewood," and which will be useful for performances of intimate opera or chamber music.

Scholarships Offered.

The personnel of the institute will naturally be largely drawn from the music schools of the country, such as the New England Conservatory of Music, the Juilliard school, the Curtis institute, the Eastman school, and various colleges. The president of the New England Conservatory has offered ten scholarships in the Music Center for the benefit of students attending the conservatory in its winter sessions. The personnel of the academy, according to an examination of the application of those who have enrolled, will be about equally divided as to sex. Although a number of teachers have joined the school, most of the members are of student age, nearly half coming under the category between 18 and 25.

The chorus of 200 will be conducted by G. Wallace Woodworth. Mr. Woodworth has also accepted about 20 pupils in a class for choral conducting. The class is largely drawn from leaders of local choral societies, school and college glee clubs, and teachers who wish to form groups in singing.

Howard Abell has accepted 25 for his class of instruction in music in the schools. The academy orchestra will consist of 45 players, and will be under the direction of Malcolm Holmes. Having less rigid requirements for acceptance than the institute orchestra, the personnel will consist largely of college students, music teachers, teachers of instruments who wish orchestral experience, and others in business or professional walks of life who have made music their hobby.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST
JUN 16 1940

Berkshire Symphonic Festival programs will open Aug. 1 with the Boston Symphony Orchestra, Serge Kou[illegible] conducting, playing Beethoven's Symphony No. 1 in C Major, Schumann's Symphony No. 1 in B Flat and Sibelius' Symphony No. 1 in E Minor.

Aug. 3, Gregor Piatigorsky, 'cellist, and Jean Lefranc, viola player, will be soloists. The program will be Berlioz' Overture to "Benvenuto Cellini;" Strauss' "Don Quixote;" Harris Symphony No. 3; Debussy's "Prelude a l'Apres-Midi d'un Faune;" and orchestral excerpts from Ravel's "Daphnis and Chloe."

Aug. 4, Jesus Maria Sanroma, pianist, will be soloist when the orchestra plays Stravinskys Capriccio for orchestra and piano. Aug. 8, Albert Spaulding, violinist, will be soloist in a Beethoven-Tschaikowsky program. **Mr. Spaulding is a summer resident of the Berkshires.**

G. Wallace Woodworth, head of the music department at Harvard University, will prepare the Berkshire Festival Chorus, to make its debut Aug. 15 with Bach's Mass in B Minor. Soloists will be Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass.

This Clipping From
AKRON, O.
BEACON-JOURNAL
JUN 16 1940

Berkshire Fest Soloists Named

The Berkshire symphonic festival will hold its annual season between Aug. 1 and Aug. 18 at the Tanglewood estate, Stockbridge, Mass.

Soloists to be heard there with the Boston Symphony orchestra under Dr. Serge Koussevitzky will include Gregor Piatragorsky, cellist; Jesus Maria Sanroma, pianist; Albert Spalding, violinist, and Dorothy Maynor, soprano. Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass, will be the soloists in a performance of Bach's B minor mass.

JUL 2

This Clipping From
ALBANY, N. Y.
TIMES UNION

JUN 16 1940

IN THE WORLD OF MUSIC

By EDGAR S. VAN OLINDA.

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The complete program for Series A of concerts by the Boston Symphony orchestra, directed by Serge Koussevitzky with guest soloists is as follows:

FIRST PROGRAMME

Thursday Evening, August 1, at 8:30 o'clock

Beethoven . . . Symphony No. 1 in C. Major, Op. 21.
I. Adagio molto: Allegro con brio
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace
IV. Finale: Adagio; Allegro molto e vivace

Schumann . . . Symphony No. 1 in B-flat, Op. 38.
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II. Larghetto
III. Scherzo: Molto vivace. Trio: Molto piu vivace. Trio II
IV. Allegro animato e grazioso

INTERMISSION OF 25 MINUTES

Sibelius . . Symphony No. 1 in E Minor, Op. 39
I. Andante man non troppo; allegro energico
II. Andante man non troppo; lento
III. Allegro
IV. Finale (Quasi una Fantasia): Andante; Allegro molto

SECOND PROGRAMME

Saturday Evening, August 3, 8:30 O'clock

Berlioz. . . Overture to "Benvenuto Cellini"

Straus. . . "Don Quixote," Fantastic variations on a Theme of Knightly Character, Op. 35. (Introduction, Theme with Variations, and Finale)

Violoncello solo: Gregor Piatigorsky

Viola solo: Jean Lefranc.

INTERMISSION OF 25 MINUTES

Harris . . . Symphony No. 3 (in one movement.)

Debussy . . . "Prelude a l'Apres-Midi d'un Faune (Eglogue de S. Mallarme)" ("Prelude to the Afternoon of a Faun (Ezclogue by S. Mallarme)"

Ravel . . . Orchestral Excerpts from "Daphnis et Chloe" (Second Suite)

Lever du Jour — Pantomime —Dance Generale

THIRD PROGRAMME

Sunday Afternoon, August 4, at 3:30 O'clock

Mozart. . . . Eymphony in E-flat, No. 3 (K.543).
I. Adagio. Allegro.
II. Andante
III. Menuetto; Trio
IV. Finale: Allegro

Stravinsky . . . Capriccio for Orchestra with Piano Solo
I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto
(Played without pause)

Soloist: JESUS MARIA SANROMA.

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I. Allegro non troppo
II. Adagio non troppo
III. Adagietto: quasi and antino
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Ambitious Program Outlined for Festival

Herald June 16

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The Institute, more selective than the Academy as to skill, will consist of an orchestra, and groups in conducting, composition, and opera dramatics. Dr. Koussevitzky has accepted a few musicians qualified by exceptional talent for instruction in conducting. Among the few active participants are Leonard Bernstein, who has won honors at the Curtis Institute; Thor Johnson, conductor of the University of Michigan Symphony Orchestra at Ann Arbor; and Richard Bales, graduate of the Eastman and Juilliard Schools. Others, many of whom have had professional experience, will be given the privileges of observation.

The orchestra of the institute will be under the direction of Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra, and will have the advantage of coaching and joint performance with 30 members of the Boston Symphony Orchestra, including all of the principals, who are part of the faculty of the school.

Composers accepted by Aaron Copland and Paul Hindemuth for instruction in composition and orchestration will include the following: Lukas Foss (Paris Conservatoire and Curtis), Harold Shapero (Harvard), Harold Brown (Ecole Normale), Robert Palmer (Eastman), Donald Fuller (Yale and Juilliard), John Verrall (Royal College, London), Robert Strassburg (Harvard), Charles Naginski (Juilliard), Charles Jones (Juilliard), Norman dello Joio (Julliard). Dr. Herbert Graf has accepted 20 pupils for his class in operatic interpretation. These will have the advantage of a small theater which is being built at "Tanglewood," and which will be useful for performances of intimate opera or chamber music.

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This Clipping From
ALBANY, N. Y.
TIMES UNION

JUN 23 1940

This Clipping From
WATERBURY, CONN.
REPUBLICAN

JUN 16 1940

MUSIC

Berkshire Music Center Enlists Notable Artists

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Dr. Koussevitzky Conducts.

The institute, more selective than the academy as to skill, will consist of an orchestra, and groups in conducting, composition, and opera dramatics. Dr. Koussevitzky has accepted a few musicians qualified by exceptional talent for instruction in conducting. Among the active participants are Leonard Bernstein, who has won honors at the Curtis institute; Thor Johnson, conductor of the University of Michigan Symphony orchestra at Ann Arbor; and Richard Bales, graduate of the Eastman and Juilliard schools. Others, many of whom have had professional experience, will be given the privileges of observation.

The orchestra of the institute will be under the direction of Richard Burgin, concertmaster and assistant conductor of the Boston Symphony orchestra. It will have the advantage of coaching and joint performance with the 30 members of the Boston Symphony orchestra, including all of the principals, who are part of the faculty of the school. This orchestra will number about 65 student players, distributed approximately as follows: 18 violins, 15 lower strings, 4 flutes, 3 oboes and English horn, 4 clarinets, 4 bassoons, 5 horns, 3 trumpets, 4 trombones, tuba, 2 harps and 3 percussion; 58 have already been accepted.

Instruction in Composition.

Composers accepted by Aaron Copland and Paul Hindemith for instruction in composition and orchestration will include the following: Lukas Foss (Paris Conservatoire and Curtis), Harold Shapero (Harvard), Harold Brown (Ecole Normale), Robert Palmer, (Eastman), Donald Fuller (Yale and Juilliard), John Verrall (Royal College, London), Robert Strassburg (Harvard), Charles Naginski (Juilliard), Charles Jones (Juilliard), Norman Dello Joio (Juilliard). Of these, each will have the benefit of individual coaching by either Mr. Copland or Mr. Hindemith, and group discussion under both composers.

Dr. Herbert Graf has accepted 20 pupils for his class in operatic interpretation. These will have the advantage of a small theater which is being built at "Tanglewood," and which will be useful for performances of intimate opera or chamber music.

Scholarships Offered.

The personnel of the institute will naturally be largely drawn from the music schools of the country, such as the New England Conservatory of Music, the Juilliard school, the Curtis institute, the Eastman school, and various colleges. The president of the New England Conservatory has offered ten scholarships in the Music Center for the benefit of students attending the conservatory in its winter sessions. The personnel of the academy, according to an examination of the application of those who have enrolled, will be about equally divided as to sex. Although a number of teachers have joined the school, most of the members are of student age, nearly half coming under the category between 18 and 25.

The chorus of 200 will be conducted by G. Wallace Woodworth. Mr. Woodworth has also accepted about 20 pupils in a class for choral conducting. The class is largely drawn from leaders of local choral societies, school and college glee clubs, and teachers who wish to form groups in singing.

Howard Abell has accepted 25 for his class of instruction in music in the schools. The academy orchestra will consist of 45 players, and will be under the direction of Malcolm Holmes. Having less rigid requirements for acceptance than the institute orchestra, the personnel will consist largely of college students, music teachers, teachers of instruments who wish orchestral experience, and others in business or professional walks of life who have made music their hobby.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

JUN 16 1940

Berkshire Symphonic Festival programs will open Aug. 1 with the Boston Symphony Orchestra, Serge Kou[illegible] conducting, playing Beethoven's Symphony No. 1 in C Major, Schumann's Symphony No. 1 in B Flat and Sibelius' Symphony No. 1 in E Minor.

Aug. 3, Gregor Piatigorsky, 'cellist, and Jean Lefranc, viola player, will be soloists. The program will be Berlioz' Overture to "Benvenuto Cellini;" Strauss' "Don Quixote;" Harris Symphony No. 3; Debussy's "Prelude a l'Apres-Midi d'un Faune;" and orchestral excerpts from Ravel's "Daphnis and Chloe."

Aug. 4, Jesus Maria Sanroma, pianist, will be soloist when the orchestra plays Stravinskys Capriccio for orchestra and piano. Aug. 8, Albert Spaulding, violinist, will be soloist in a Beethoven-Tschaikowsky program. Mr. Spaulding is a summer resident of the Berkshires.

G. Wallace Woodworth, head of the music department at Harvard University, will prepare the Berkshire Festival Chorus, to make its debut Aug. 15 with Bach's Mass in B Minor. Soloists will be Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass.

This Clipping From
AKRON, O.
BEACON-JOURNAL

JUN 16 1940

Berkshire Fest Soloists Named

The Berkshire symphonic festival will hold its annual season between Aug. 1 and Aug. 18 at the Tanglewood estate, Stockbridge, Mass.

Soloists to be heard there with the Boston Symphony orchestra under Dr. Serge Koussevitzky will include Gregor Piatragorsky, cellist; Jesus Maria Sanroma, pianist; Albert Spalding, violinist, and Dorothy Maynor, soprano. Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass, will be the soloists in a performance of Bach's B minor mass.

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THIS CLIPPI
SPRINGFIELD, MASS.
NEWS
JUN 20 1940

BERKSHIRE FESTIVAL TICKETS GOING FAST

More Than Half Sold Already; Subscription Deadline On 30th

Stockbridge, June 20—The Berkshire Symphonic festival's shed at Tanglewood is more than half filled now for the nine concerts to be given the first three weekends in August by the Boston Symphony orchestra under the direction of Serge Koussevitzy. Subscription sales for the concerts will positively close June 30. After that date only tickets for single concerts will be sold.

As an added accommodation, the festival has arranged with the Berkshire Hills conference to handle requests for information about lodgings. Stephen Thach of the conference office has opened his headquarters at the festival office in Stockbridge now to take care of inquiries. This arrangement was made to list all hotels, inns and private homes open for guests so that music lovers may be taken care of within a reasonable distance of Tanglewood.

Reservations made to date show the greatest preference for the first series of concerts opening August 1 with the second series opening August 8 not far behind. Third choice by only a slight difference is the third series opening August 15.

Inquiries about tickets should be addressed to the festival office at Stockbridge or the New York office at Steinway hall, 113 West 57th street.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
JUN 20 1940

Festival Shed More Than Half Sold

Subscription Period Expires June 30

The Berkshire Symphonic Festival's shed at Tanglewood is more than half sold out now for the nine concerts to be given the first three week ends in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Subscription sales for the concerts close June 30. After that date only tickets for single concerts will be sold.

As an added accommodation to music lovers coming from great distances, the Festival has arranged with the Berkshire Hills Conference to handle requests for information about lodgings. Stephen Thach of the Conference office has opened his headquarters at the Festival office in Stockbridge now to take care of inquiries. This arrangement was made to list all hotels, inns, and private homes open for guests so that music lovers may be taken care of within a reasonable distance of Tanglewood.

Reservations made to date show the greatest preference for the first series of concerts opening Aug. 1 with the second series opening Aug. 8 not far behind. Third choice by only a slight difference is the third series opening Aug. 15.

Inquiries about tickets may be addressed to the Berkshire Symphonic Festival office at Stockbridge.

THIS CLIPPING FROM

CHICOPEE, MASS
HERALD
6/20/40

BERKSHIRE SYMPHONIC FESTIVAL SHED MORE THAN HALF SOLD FOR CONCERTS

The Berkshire Symphonic Festival's shed at Tanglewood is more than half filled now for the nine concerts to be given the first three week-ends in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Subscription sales for the concerts will positively close June 30. After that date only tckets for single concerts will be sold.

As an added accommodation to music lovers coming from great distances, the Festival has arranged with the Berkshire Hills Conference to handle requests for information about lodgings Stephen Thach of the Conference office has opened his headquarters at the Festival office in Stockbridge now to take care of inquiries. This arrangement was made to list all hotels, inns and private homes open for guests so that music lovers may be taken care of within a reasonable distance of Tanglewood.

Reservations made to date show the greatest preference for the first series of concerts opening August 1 with the second series opening August 8 not far behind. Third choice by only a slight difference is the third series opening August 15.

Inquiries about tickets should be addressed to the Berkshire Symphonic Festival office at Stockbridge or the New York office at Steinway Hall. 113 West 57th St.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
JUN 20 1940

BERKSHIRE CONCERT TICKETS HALF SOLD

STOCKBRIDGE, June 20 — The Berkshire Symphonic Festival's shed at Tanglewood is more than half sold out now for the nine concerts to be given the first three week ends in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Subscription sales for the concerts will close June 30. After that date only tickets for single concerts will be sold.

As an accommodation to music lovers coming from great distances, the Festival has arranged with the Berkshire Hills Conference to handle requests for information about lodgings near the concerts. Stephen Thach of the conference office has opened headquarters at the Festival office in Stockbridge now to take care of inquiries.

Reservations made to date show the greatest preference for the first series of concerts opening Aug. 1 with the second series opening Aug. 8 not far behind. Third choice by only a slight difference is the third series opening Aug. 15.

Inquiries about tickets should be addressed to the Berkshire Symphonic Festival office at Stockbridge or the New York office at Steinway Hall, 113 West 57th Street.

This Clipping From
HARTFORD, CONN.
TIMES
JUN 21 1940

Festival Shed Half Sold Out

The Berkshire Symphonic Festival's shed at Tanglewood is more than half filled now for the nine concerts to be given the first three weekends in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

Subscription sales for the concerts will positively close June 30. After that date only tickets for single concerts will be sold.

As an added accommodation to music lovers coming from great distances, the Festival has arranged with the Berkshire Hills Conference to handle requests for information about lodgings. Stephen Thach of the conference office has opened his headquarters at the festival office in Stockbridge.

Reservations show the greatest preference for the first series of concerts opening Aug. 1 with the second series opening Aug. 8 not far behind. Third choice by only a slight difference is the third series opening Aug. 15.

Inquiries about tickets should be addressed to the Berkshire Symphonic Festival office at Stockbridge or the New York City office at Steinway Hall, 113 West 57th St.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE
JUN 21 1940

Berkshire Festival to Open August 1st

The Berkshire Symphonic festival's shed at Tanglewood is more than half filled now for the nine concerts to be given the first three week-ends in August by the Boston Symphony orchestra under the direction of Serge Koussevitzky. Subscription sales for the concerts will positively close June 30. After that date only tickets for single concerts will be sold.

Reservations made to date show the greatest preference for the first series of concerts opening August 1 with the second series opening August 8 not far behind. Third choice by only a slight difference is the third series opening Aug. 15.

Inquiries about tickets may be made at the Music House.

This Clipping From
NEW YORK, N.Y.
TIMES
JUN 21 1940

SALE OF FESTIVAL TICKETS

Subscriptions to Annual Event in Berkshires Closes June 30

Subscription sales will close June 30 for the nine concerts to be given the first three week-ends in August by the Boston Symphony Orchestra under Serge Koussevitzky, at the Berkshire Symphonic Festival at Tanglewood near Lenox, Mass. Already more than half of the available seats for the festival have been sold.

To accommodate those coming to the festival from distant parts of the country the festival authorities have arranged with the Berkshire Hills Conference to handle requests for information about lodgings. A member of the conference has opened headquarters at the festival office in Stockbridge to handle inquiries. Information concerning tickets may be obtained by addressing the Berkshire Symphony Festival office, Stockbridge, or the New York office in Steinway Hall.

This Clipping From
WATERBURY, CONN.
REPUBLICAN

JUN 23 1940

Thousands Of Connecticut Residents Will Attend Concerts At Stockbridge

Berkshire Festival To Present Nine Concerts During August

Connecticut residents by the thousands who are music lovers will be found in large numbers this year as in the past seven years attending the Berkshire Festival concerts at Stockbridge, Mass., with Serge Koussevitsky conducting the famous Boston Symphony orchestra in nine concerts during the first three week-ends in August.

Music lovers from all parts of the United States and Canada, and some from other parts of the world as well, make the annual pilgrimage to the Berkshire hills to listen to these excellent concerts played by one of the finest orchestras in the world. In the past few years since the erection of the giant shed at Tanglewood with seats for close to 7,000, the concerts have been given to capacity audiences. Last year seats were at a premium with many unable to get standing room even and hundreds were forced to sit and listen to the music while resting on the grass or on blankets spreads upon the ground.

This year the concert series is being spread over a third week as well so that more music will be played. The programs include Bach, Beethoven, Sibelius, Brahms and many other composers' music. A special series of Tchaikowski music will be presented by Dr. Koussevitsky in celebration of the 100th anniversary of the birth of that composer.

Ticket Sale Large

Choral programs and music with Dorothy Maynor, Negro singer, discovered last year at Tanglewood by Dr. Koussevitsky, will be presented. Already the ticket sale for the series has been far in excess of other years and after July 1 none but individual concert tickets will be sold. The subscription lists will be closed by that time. The concert dates are Aug. 1, 3, 4; 8, 10, 11; 15, 17, 18.

Every year thousands of persons visit the music shed at Tanglewood and sign the guest book. Throughout the summer one can see there cars from every state in the Union and Canada. The grounds are beautifully landscaped and afford a wonderful view of the Berkshire hills and the Stockbridge bowl or lake which lies at the foot of the music festival grounds. The estate was once the home of Hawthorne and surrounding country scenes played a large part in some of his writings.

Town Interesting

The town of Stockbridge itself is a most interesting one with its early settlement among the Indians and the first white missionary to the Indians in that part of Massachusetts. The Mission House in the town is a living memorial of that time. It was in this town that the Field family lived. It was Cyrus Field who played so large a part in the laying of the first transatlantic cable and it was here, too, that the people of Rachel Field's famous novel, "All This And Heaven, Too," lived. Those who have read and enjoyed the book will be delighted with the many associations of those characters to be found in this charming New England town with its broad, tree-lined main street.

Residents of Western Connecticut know that this entire beautiful section of the Berkshire hills is but a short automobile drive away, that it is filled with beautiful spots for picnics, outings and places of historical interest. Nearby, too, are Music Mountain at Falls Village, Conn., where Jacques Gordon and his string ensemble give concerts throughout the summer, while beyond Stockbridge at Pittsfield is South Mountain where the South Mountain quartet, sponsored by that famous patron of music, Mrs. Sprague Coolidge, presents frequent concerts.

The section has many art centers and art exhibitions. Foremost among them are the annual exhibitions of unusual interest at the Pittsfield museum.

Inquiries about the Berkshire Symphonic Festival concerts at Tanglewood should be sent to the festival office in Stockbridge, Mass.

S. M.

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

JUN 22 1940

Piatigorsky, Sanroma, Spalding Soloists for Berkshire Festival

Tanglewood, Mass., June 21. — The Berkshire Symphony Festival's shed at Tanglewood is more than half filled now for the nine concerts to be given the first three week-ends in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Subscription sales for the concerts will positively close June 30. After that date only tickets for single concerts will be sold.

As an added accommodation to music lovers coming from great distances, the festival committee has arranged with the Berkshire Hills Conference to handle requests for information about lodgings. Stephen Thach of the conference office has opened his headquarters at the festival office in Stockbridge now to take care of inquiries. This arrangement was made to list all hotels, inns and private homes open for guests so that music lovers may be taken care of within a reasonable distance of Tanglewood.

The festival will open August 1 with Beethoven's Symphony No. 1 in C Major and will close August 18 with the Brahms Symphony No. 1 in G Minor.

In the first series of concerts, Gregor Piatigorsky, eminent cellist, will appear as soloist in Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist August 4 when the orchestra presents Stravinsky's Capriccio for Piano and Orchestra.

The second series of concerts opening August 8 will include compositions of Beethoven and Tchaikovsky in commemoration of the 100th anniversary of Tchaikovsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for Violin the opening night.

The third series will open August 15 with a performance of Bach's Mass in B Minor. This performance starting at 7 p.m. will be in two parts. The second part of the program will begin at 9:30. The soloists who performed this work with the orchestra in Boston this spring will appear at the Berkshire performance. They will be: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor and Alexander Kipnis, bass. The Berkshire Festival Chorus will make its initial appearance with the orchestra. The chorus will include many singers who have appeared in this work with the orchestra in Boston. They will be students at the orchestra's new music centre being established this summer at Tanglewood and will be prepared, as was the chorus in Boston, by Prof. G. Wallace Woodworth, head of the music department at Harvard University.

Dorothy Maynor, Negro soprano who has world-wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program August 17. She will be the soloist in the Mozart Concert Aria and Beethoven's "Adeleide."

Other composers represented on the program include Sibelius, Schumann, Berlioz, Harris, Debussy, Ravel, Stravinsky, Brahms, Prokofief, Hindemith and Faure.

The complete program is as follows:

Series A. Thursday, August 1. — Symphony No. 1 (Beethoven); Symphony No. 1 (Schumann); Symphony No. 1 (Sibelius).

Saturday, August 3 — Overture to "Benvenuto Cellini" (Berlioz); "Don Quixote" (Strauss); Symphony No. 3 (Harris); "Prelude a l'Apres-midi d'un Faune" (Debussy); "Daphnis et Chloe" (Ravel).

Sunday, August 4—Symphony in E Flat (Mozart); Capriccio for Piano and Orchestra (Stravinsky); Symphony No. 2 (Brahms).

Series B. Thursday, August 8—"Egmont" Overture; Violin Concerto (Beethoven); Symphony No. 6 (Tchaikovsky).

Saturday, August 10—"Coriolanus" Overture; Symphony No. 4 (Beethoven); Symphony No. 4 (Tchaikovsky).

Sunday, August 11—Symphony No. 6 (Beethoven); Symphony No. 5 (Tchaikovsky).

Series C. Thursday, August 15—Mass in B minor (Bach).

Saturday, August 17—"Classical" Symphony (Prokofieff); "Mathis der Maler" (Hindemith); Concert Aria (Mozart); "Adeleide" (Beethoven); Suite from "Pelleas et Melisande" (Faure); "Pines of Rome" (Respighi).

Sunday, August 18—Symphony in G major, No. 88 (Haydn); Symphony No. 7 (Sibelius); Symphony No. 1 (Brahms).

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

JUN 29 1940

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

JUN 22 1940

CALENDAR OF TOURIST EVENTS

THROUGH JUNE 25—Pennsylvania: Pocono Laurel Festival at Stroudsburg.

THROUGH JUNE 30—Pennsylvania: Interstate Laurel Festival at Wellsboro.

THROUGH JULY 1—Bermuda: Fifth Annual Open Game fishing tournament.

THROUGH JULY 2—Pennsylvania: 200th Anniversary Celebration at Nazareth.

THROUGH JULY 15—Florida: Tarpon Tournament, Charlotte Harbor, Punta Gorda.

THROUGH JULY 27—Massachusetts: Horse racing at Suffolk Downs, Boston.

THROUGH JULY 31—Florida: Fifth Annual St. Petersburg Tarpon Roundup.

THROUGH AUG. 3—California: Horse racing at Hollywood Park.

THROUGH SEPT. 30—California: Golden Gate International Exposition on Treasure Island in San Francisco Bay.

THROUGH NOV. 15—New Jersey: Atlantic City Tuna Club $2000 prize fishing competition.

JUNE 24-AUG. 17—California: Sixth annual Midsummer Drama Festival at Pasadena.

JUNE 24-Sept. 6—California: Summer Garden Tours through Montecito and Hope Ranch Park Estates, every Friday.

JUNE 27—Bermuda: Pageant of the Bermuda Oleander.

JUNE 28-29—California: National A. A. U. track and field championships at Fresno.

JUNE 28-JULY 5—Montana: Blackfeet Indian Sun Dance at Browning.

JUNE 29—Canada: Dedication of Big Bend Highway between Revelstroke and Golden, British Columbia.

JUNE 29-30—Georgia: Best-Ball twosome Golf Tournament at Sea Island.

JUNE 29-Sept. 2—Washington: Horse racing, Longacres Track, Seattle.

JUNE 30—California: Dog Show at Del Monte.

JULY 1—Canada: Dominion Day. **Alberta:** Official opening of the Banff-Jasper Highway.

JULY 1-3—New York: Third annual Women's Invitational Golf Tournament, Lake Placid.

JULY 1-7—Wisconsin: Chippewa Indian Ceremonial Dances at Lac du Flambeau.

JULY 2—California: San Francisco Symphony Concert on Treasure Island; Gladys Swarthout, soloist, Pierre Monteux, conductor.

JULY 2-4—Colorado: Rodeo at Steamboat Springs.

Montana: Annual Roundup at Livingston.

Virginia: Thirteenth annual Yacht Regatta at Hampton.

JULY 4—California: Fourth of July parade, carnival and barbecue at Watsonville.

Alabama: Fishing Rodeo at Foley.

Colorado: Annual Roundup at Cheyenne Wells.

Georgia: Blind Bogey, 18 holes medal golf, at Sea Island.

Tennessee: Tennessee Valley Boat Club races on Norris Lake, near Knoxville.

Virginia: Annual Firemen's Celebration, air, water and land events, Cape Charles.

JULY 4-6—Montana: Rodeo at Kalispell.

New York: Fifth annual Men's Invitation Golf Tournament, Lake Placid.

JULY 4-7—California: Eighth annual Semana Nautica, Santa Barbara. Competitions in 50 land and water sports.

JULY 5 — Venezuela: Independence Day.

Vermont: 125-mile sailing race, starts at Burlington, Lake Champlain.

JULY 6-7—New York: Summer Ice Hockey Championships at Lake Placid.

JULY 6-27—Colorado: Annual Play Festival, Metropolitan opera stars, Central City.

JULY 8-13—Canada: Exhibition and Stampede at Calgary, Alberta.

JULY 9-Aug. 30 — California: "Symphonies under the Stars," Hollywood Bowl.

JULY 9-12—California: Golf Tournament, Monterey Park.

JULY 11—Bermuda: Bermuda Anglers' Club Barracuda Cruise.

JULY 15—New York: Annual Invitation Tennis Tournament, Lake Placid Club.

JULY 16-17—Colorado: Rodeo at Montrose.

JULY 16-19—Colorado: Annual free open air opera, Blossom Time, Denver.

JULY 18—New Mexico: Cowboys' Roundup at Clovis.

JULY 18-21—Canada: Stoney Indian Days, annual revival of games, folkways, music, Banff, Alberta.

JULY 19-24—Utah: Covered Wagon Days.

JULY 20 — Colombia: Independence Day.

JULY 21—California: Hope Ranch Park Dog Show, 1000 entries, Santa Barbara.

JULY 23-27—Wyoming: Frontier Days at Cheyenne.

JULY 23-28 — California: National Horse Show at Coronado.

JULY 24—Venezuela: Bolivar Day.

JULY 25-26—New Mexico: Fiesta at Taos.

JULY 25-27—Washington: Trail to Rail Pageant at Eugene.

JULY 26-30—Canada: Official 1940 ride of Trail Riders, Banff Nat'l Park, Banff, Alberta.

JULY 28-30—Peru: Independence Celebrations.

JULY 29—Hawaii: Special 14-day excursion to Tahiti leaves Honolulu.

JULY 31-AUG. 4—Washington: Centennial Celebration at Salem.

AUG. 1-18 — Massachusetts: Seventh annual Berkshire Symphonic Festival, nine concerts, Thursday and Saturday evenings, Sunday matinees, Boston Symphony Orchestra, at Stockbridge.

This Clipping From
NEWARK, N. J.
NEWS

JUN 24 1940

Music Lovers' Lodgings

STOCKBRIDGE, Mass.—To accommodate music lovers attending the Berkshire Symphonic Festival, the Berkshire Hills Conference has opened an office here to handle requests for information about lodgings. Hotels, inns and private homes within a short distance of the Tanglewood Shed have been listed.

Festival officers announce that more than half the seats for the nine concerts to be given by the Boston Symphony Orchestra have been subscribed. Subscription sales will close June 30, thereafter only tickets for single concerts being sold.

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This Clipping From
CHICAGO, ILL.
NEWS

UN 29 1940

Berkshire Symphony To Be Held in August

The seventh annual Berkshire Symphonic Festival is scheduled for the first three week ends in August. The program covers nine concerts by the Boston Symphony Orchestra, the first ~~to be given~~ Aug. 1 and the last Aug. 18. Serge Koussevitzky will conduct the entire series.

This festival of symphonic music, which is heard at Tanglewood, near Lenox, Mass., has become an important annual feature of the summer social life of New England.

THIS CLIPPING FROM
TORONTO, CAN.
SATURDAY NIGHT

JUN 29 1940

GREGOR PIATIGORSKY, world-famous 'cellist, will break his vacation to appear as soloist for the Toronto Philharmonic Orchestra at its Promenade Symphony Concert in Varsity Arena, next Thursday night, under the baton of Reginald Stewart and a few weeks later will appear with the Boston Symphony under Serge Koussevitzky at the seventh annual Berkshire Symphonic Festival. In Toronto he will play the Concerto in A Minor for 'cello and orchestra, by Saint-Saens, as well as a group of solos.

THE ORIGINAL
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This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUN 30 1940

MUSIC and MUSICIANS

BY JOHN TEBBEL

CHALK up an endurance record for Jascha Heifetz. He's back in California after a 35,000-mile tour of South and Central America during which he gave 60 concerts in 35 cities since last March 31. Mr. Heifetz says he will seek peace amid the insanities of the West Coast until September. Then he starts on another tour, this time through the United States and Canada.

◈ ◈ ◈

Today is the end of a subscription campaign for the Berkshire Symphonic Festival in August. This year, as you know, the affair runs through three weeks of ambitious programs projected by Dr. Koussevitzky. Box office now proclaims that more than half of the seats for the nine concerts are subscribed. The rest sell as single tickets.

◈ ◈ ◈

Another of this summer's busier young men is Edwin McArthur, who may or may not be a great Wagnerian conductor. At any rate, Flagstad's friend from Denver is engaged to conduct the NBC orchestra, the New York Philharmonic, the Philadelphia Orchestra, the National Symphony Orchestra of Washington, the Chicago Symphony, an outdoor concert in San Antonio—all this before he conducts the concluding Hollywood Bowl concert on Aug. 28.

◈ ◈ ◈

Summer is also the silly season in music. We mean no slap-in-advance-of-publication by that statement, only a mild wonder at the announcement of Ferde Grofe's newest tone poem, entitled "An American Biography—the Life of Henry Ford." It is scored for novachord and organ, with vocal refrain. Premiered at the World's Fair, it will be heard next at a forthcoming Grofe recital in Carnegie Hall. Grofe originally called his piece "An Ode to Henry Ford," but the auto magnate, who is a sincerely modest man (something of a rarity in public figures) preferred that the title be simply "American Biography."

◈ ◈ ◈

Republican ears were still a little red when the quadrennial convention and fun-fest opened in Philadelphia last week. The currently ballyhooed "Ballad for Americans" opened the show—without [illegible]efit of Paul Robeson, who made [illegible] famous. The boys wanted Paul to [illegible]g but discovered, ju[illegible] in time [illegible] the Robeson politics are far from Republican, on the contrary lean just a little left of left.

◈ ◈ ◈

On the night in question (last Monday) Robeson was singing the ballad with the New York Philharmonic at Lewisohn Stadium, where the customers are more interested in music for its own sake than in music which may or may not have social significance. Mr. Robeson also obliged at that occasion with other items of a clearly non-political character: "Old Man River" and a group of spirituals.

◈ ◈ ◈

Change of Address: The Pro Arte String Quartet of Brussels, Belgium, will hereinafter be known as the Pro Arte String Quartet of the University of Wisconsin. This progressive and altogether cheerful accomplishment was made possible by establishment of a foundation with money donated by Wisconsin alumni and friends of the institution. The quartet will give concerts, teach music, and be available for concerts everywhere in the state.

◈ ◈ ◈

For those who like to plan ahead, we pass along the information that Arturo Toscanini intends to conduct four of his 14 NBC Symphony concerts next season in Carnegie Hall, where the acoustics and the seating are far more conducive to good listening than the big studio at Radio City. The dates are Nov. 23, Dec. 28, Feb. 22 and April 19 and it isn't too early to think about getting tickets.

◈ ◈ ◈

Conductors who will spell off Maestro Toscanini during the season include Hans Wilhelm Steinberg, six weeks; Alfred Wallenstein and Georg Szell, four concerts apiece. Again the disaster abroad benefits the American musical scene by providing us with first-rate conductors temporarily out of a regular job.

FERDE GROFE: Ford censored the title of his song.

◈ ◈ ◈

Contrary to the general expectation, only 12 of the 100-odd young musicians in Leopold Stokowski's All-American Youth Symphony come from New York. It had been freely predicted that Manhattan would monopolize the show. The others come from every corner of the country. In case you've forgotten, the orchestra is scheduled for its first concert, with true Stokowski showmanship, on the night of July 4. It sails for South America the following day.

◈ ◈ ◈

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JUN 30 1940

SOUTH BERKSHIRE HAS A REAL ESTATE BOOM

Great Barrington Gives Credit for Business to Lenox Music Festival

From Our Special Correspondent

Great Barrington, June 29—Real-estate sales and rentals are currently "on the up" in the south Berkshire area, despite any lethargy that might be blamed on war jitters. This week the sale of an estate of 137 acres in Monterey, complete with a 10-room country home and outbuildings, headed the list. Seasonal rentals have been reported as excellent, particularly in the area from which Tanglewood in Lenox may be reached easily.

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She went to work on a systematic selling plan. She imagined the day when a permanent festival, competing with the Wagner festival in Europe, might properly be established in the delightful hills of Berkshire. Armed only with an idea, if one doesn't include the armament of a secure social and artistic position, she went forth to sell her idea to fellow dwellers in the summer colonies of Stockbridge, Lenox, Great Barrington and way stations.

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Now the Boston Symphony orchestra has a permanent summer home. Its annual series of concerts is an assured success long before the budding leaves push out on spring boughs. The Berkshire Music festival has become, in a relatively astounding short time, a national institution, and has some international fame. It has become the single affair of annual importance in Berkshire, a fact that must be admitted even by devotees of swing music. It has likewise become big business, particularly for the realtors and hotel keepers.

So many people now claim an important part in the establishment of the festival in Berkshire that one might wonder just who was responsible for this stroke of rare fortune. In a word, it's Gertrude Robinson-Smith, and no one else. Many others had parts, but the idea was sponsored through its lean years, through its discouraging aspects, through the "selling" period, by one woman.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

JUN 30 1940

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The Bach organ made possible through a gift from the Carnegie Corporation to the orchestra has been installed over the stage and will be dedicated with the Bach B minor mass August 15. This concert, opening at 7 p. m., with an intermission of an hour, will feature the Berkshire Festival Chorus trained at the orchestra's new Berkshire Music Center which opens at Tanglewood next month.

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Lodgings in the immediate vicinity of Tanglewood are becoming scarcer every day so that music lovers planning to attend any of the concerts are urged to address Stephen Thach, of the Berkshire Hills Conference staff, who is now located at the festival's Stockbridge office. He will be glad to answer inquiries and make reservations for lodgings.

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This Clipping From
CHICAGO, ILL.
NEWS

JUN 29 1940

Berkshire Symphony To Be Held in August

The seventh annual Berkshire Symphonic Festival is scheduled for the first three week ends in August. The program covers nine concerts by the Boston Symphony Orchestra, the first to be given Aug. 1 and the last Aug. 18. Serge Koussevitzky will conduct the entire series.

This festival of symphonic music, which is heard at Tanglewood, near Lenox, Mass., has become an important annual feature of the summer social life of New England.

THIS CLIPPING FROM
TORONTO, CAN.
SATURDAY NIGHT

JUN 29 1940

GREGOR PIATIGORSKY, world-famous 'cellist, will break his vacation to appear as soloist for the Toronto Philharmonic Orchestra at its Promenade Symphony Concert in Varsity Arena, next Thursday night, under the baton of Reginald Stewart and a few weeks later will appear with the Boston Symphony under Serge Koussevitzky at the seventh annual Berkshire Symphonic Festival. In Toronto he will play the Concerto in A Minor for 'cello and orchestra, by Saint-Saens, as well as a group of solos.

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This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUN 30 1940

MUSIC and MUSICIANS

BY JOHN TEBBEL

CHALK up an endurance record for Jascha Heifetz. He's back in California after a [illegible]-mile tour of South and Central America during which he gave [illegible] concerts in 35 cities since last March 31. Mr. Heifetz says he will seek peace amid the insanities of the West Coast until September. Then he starts on another tour, this time through the United States and Canada.

◆ ◆ ◆

Today is the end of a subscription campaign for the Berkshire Symphonic Festival in August. This year, as you know, the affair runs through three weeks of ambitious programs projected by Dr. Koussevitzky. Box office now proclaims that more than half of the seats for the nine concerts are subscribed. The rest sell as single tickets.

◆ ◆ ◆

Another of this summer's busier young men is Edwin McArthur, who may or may not be a great Wagnerian conductor. At any rate, Flagstad's friend from Denver is engaged to conduct the NBC orchestra, the New York Philharmonic, the Philadelphia Orchestra, the National Symphony Orchestra of Washington, the Chicago Symphony, an outdoor concert in San Antonio—all this before he conducts the concluding Hollywood Bowl concert on Aug. 28.

◆ ◆ ◆

Summer is also the silly season in music. We mean no slap-in-advance-of-publication by that statement, only a mild wonder at the announcement of Ferde Grofe's newest tone poem, entitled "An American Biography—the Life of Henry Ford." It is scored for novachord and organ, with vocal refrain. Premiered at the World's Fair, it will be heard next at a forthcoming Grofe recital in Carnegie Hall. Grofe originally called his piece "An Ode to Henry Ford," but the auto magnate, who is a sincerely modest man (something of a rarity in public figures) preferred that the title be simply "American Biography."

◆ ◆ ◆

Republican ears were still a little red when the quadrennial convention and fun-fest opened in Philadelphia last week. The currently ballyhooed "Ballad for Americans" opened the show—without benefit of Paul Robeson, who made [illegible] famous. The boys wanted Paul to [illegible] but discovered, just in time [illegible] Robeson politics are far from Republican, on the contrary lean just a little left of left.

◆ ◆ ◆

On the night in question (last Monday) Robeson was singing the ballad with the New York Philharmonic at Lewisohn Stadium, where the customers are more interested in music for its own sake than in music which may or may not have social significance. Mr. Robeson also obliged at that occasion with other items of a clearly non-political character: "Old Man River" and a group of spirituals.

◆ ◆ ◆

Change of Address: The Pro Arte String Quartet of Brussels, Belgium, will hereinafter be known as the Pro Arte String Quartet of the University of Wisconsin. This progressive and altogether cheerful accomplishment was made possible by establishment of a foundation with money donated by Wisconsin alumni and friends of the institution. The quartet will give concerts, teach music, and be available for concerts everywhere in the state.

◆ ◆ ◆

For those who like to plan ahead, we pass along the information that Arturo Toscanini intends to conduct four of his 14 NBC Symphony concerts next season in Carnegie Hall, where the acoustics and the seating are far more conducive to good listening than the big studio at Radio City. The dates are Nov. 23, Dec. 28, Feb. 22 and April 19 and it isn't too early to think about getting tickets.

◆ ◆ ◆

Conductors who will spell off Maestro Toscanini during the season include Hans Wilhelm Steinberg, six weeks; Alfred Wallenstein and Georg Szell, four concerts apiece. Again the disaster abroad benefits the American musical scene by providing us with first-rate conductors temporarily out of a regular job.

FERDE GROFE: Ford censored the title of his song.

◆ ◆ ◆

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25

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

JUN 30 1940

IN THE WORLD OF MUSIC

By EDGAR S. VAN OLINDA

When music lovers from America, Canada and Latin America arrive at Tanglewood the first three week-ends in August for the Berkshire Symphonic Festival concerts by the Boston Symphony orchestra, they [illegible] note many changes.

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* * *

At a recent meeting of the board of directors of the Albany Symphony orchestra Mrs. Herman J. Diekman, Mrs. William H. Van Slyke, E. Bradley Carnell, Elton P. Huyck, Arthur G. Pellman and William L. Thompson, jr, were elected directors to fill existing vacancies. The committee headed by Commissioner Mark Graves to present a method of reorganization for the expanding work of the orchestra, made a complete and detailed report which was unanimously adopted. O. James Hoppner was elected to the position of financial secretary.

A report on the past season indicated a continuous advance in the artistic achievements of the orchestra under the baton of Rudolph Thomas, who returns for the coming season, and in-

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This Clipping From
WORCESTER, MASS.
TELEGRAM

JUN 30 1940

Will Study Clarinet Under Koussevitzky

Richard L. Cossaboom to Be in Academy Orchestra at Berkshire

Richard L. Cossaboom of 6 Dodge avenue plays no "hot socks" on his clarinet, but Mozart's Clarinet Concerto—well, that's different.

Seven years of study and practice have brought Mr. Cossaboom the coveted qualification card, which enables him to study under Serge Koussevitzky, noted conductor of the Boston Symphony Orchestra, at Tanglewood, Lenox, location of the Berkshire Music Center.

A former member of the Worcester Philharmonic Orchestra, Mr. Cossaboom will be one of 125 young musicians who will form the academy orchestra and participate in the annual music festival late in August.

Mr. Cossaboom has studied under Rosario Mazzeo, base clarinet soloist for the Boston Symphony for the past three years. Week days he has worked in a local department store.

In High School of Commerce, from which Mr. Cossaboom was graduated in 1936, he studied harmony and music fundamentals and theory and was a member of the school band and orchestra. He then was a pupil of Charles Wacker.

In 1937, 1938 and 1939, he played with the Worcester Philharmonic Orchestra. Last Fall he joined the Boston Civic Symphony Orchestra as second clarinetist and was soon made first clarinetist. Next Winter he plans to resume playing with the Boston orchestra.

"I was lucky to get this opportunity to go to the music center," he said. "For I hope to become a professional musician. Up there we can make the most of our time, for we work under highly accomplished teachers and everybody there is interested in good music."

Although strictly a classicist himself, Mr. Cossaboom admires the workmanship of Benny Goodman, Arty Shaw and Sal Franzella, in the vernacular, "purveyors of jive via the licorice stick." For as he says, "Swing is certainly music and requires real musicians to produce, but give me Mozart every time."

MUSICIAN

Richard L. Cossaboom of 6 Dodge avenue, who will leave soon for the Berkshire Music Center to study the clarinet under Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Tickets Are Half Sold For Berkshire Festival

Provisions Being Made for Guests Coming Long Distances

More than half of the seats available for the concerts of the Boston Symphony Orchestra, under Serge Koussevitzky's direction, to be given in the Berkshire Symphonic Festival at Tanglewood, Stockbridge, Mass., this summer, have been sold. Subscription sales for the concerts will positively close June 30. After that date only tickets for single concerts will be sold.

As an added accommodation to music lovers coming from great distances the festival has arranged with the Berkshire Hills Conference to handle requests for information about lodgings. Stephen Thach, of the conference office, has opened his headquarters at the festival office in Stockbridge now to take care of inquiries. This arrangement was made to list all hotel inns and private homes open for guests so that music lovers may be taken care of within a reasonable distance of Tanglewood.

Reservations made to date show the greatest preference for the first series of concerts, opening Aug. 1, with the second series, opening Aug. 8, not far behind. Third choice by only a slight difference is the third series, opening Aug. 15.

Inquiries about tickets should be addressed to the Berkshire Symphonic Festival office at Stockbridge or the New York office at Steinway Hall, 113 West Fifty-seventh Street.

THIS CLIPPING FROM
SAN MATEO, CALIF.
Times & News Leader

JUL 2 - 1940

THIS CLIPPING FROM
SOUTH HAVEN, MICH.
TRIBUNE

JUN 29 1940

THIS CLIPPING FROM
BEAUMONT, TEX.
JOURNAL

JUN 28 1940

THIS CLIPPING FROM
WALTHAM, MASS.
NEWS TRIBUNE

JUN 29 1940

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BRADFORD, PA.
STAR RECORD

JUN 26 1940

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PEORIA, ILL.
STAR

JUL 1 - 1940

THIS CLIPPING FROM
CARLISLE, PA.
SENTINEL

JUL 1 - 1940

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OSHKOSH, WIS.
NORTHWESTERN

JUN 29 1940

THIS CLIPPING FROM
MIDDLETOWN, CONN.
PRESS

JUN 29 1940

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STAR

JUN 30 1940

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INDEPENDENT

JUN 30 1940

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TRIBUNE

JUN 30 1940

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ROANOKE, VA.
TIMES

JUN 30 1940

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MIAMI, FLA.
NEWS

JUN 30 1940

THIS CLIPPING FROM
WHEELING, W. VA.
NEWS

JUN 30 1940

THIS CLIPPING FROM
BILLINGS, MONT.
MORNING GAZETTE

JUN 30 1940

Subscriptions for the Berkshire Symphonic festival, to be held in Stockbridge, Mass., during August will close Sunday. More than half of the seats for the nine concerts by the Boston Symphony orchestra under Dr. Serge Koussevitzky have ben subscribed. The remainder will be sold as single tickets.

THIS CLIPPING FROM
CLINTON, ILL.
JOURNAL - REPUBLIC

JUL 2 - 1940

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

JUN 21 1940

OVER 300 PUPILS IN CLASSES AT BERKSHIRE FESTIVAL INSTITUTE

From applications totalling 600, 325 pupils have been chosen for the Berkshire Music Center, to be carried on this summer at "Tanglewood" estate in conjunction with the Boston Symphony orchestra's Berkshire Festival. Of the 325 students, 125 will study the advanced work of the Institute, and the remaining 200 will comprise the Academy.

The Institute will consist of an orchestra and groups in conducting, composition and opera dramatics. Dr. Serge Koussevitzky, conductor of the Boston Symphony, has accepted a few especially talented musicians for instruction in conducting. Among them are Leonard Bernstein, who has won honors at the Curtis Institute; Thor Johnson, conductor of the University of Michigan Symphony orchestra, and Richard Bales, graduate of the Eastman and Juilliard schools.

DALLAS, TEX.
NEWS

JUN 23 1940

600 Seek Places In Berkshire Institute

Special to The News.

NEW YORK, June 22.—The Berkshire Music Center, which will open July 8 at Tanglewood, Mass., under the direction of Serge Koussevitzky, announces that its membership is virtually completed.

From the 600 applications which have been received approximately 325 pupils will be accepted. Of these about 125 will compose the institute for advanced students and 200 will for the academy for students of a less advanced stage.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

JUL 2 - 1940

Open Ticket Sale For Single Concerts Of Boston Symphony

The subscription sale for the Berkshire Symphonic Festival closed Saturday and the sale of tickets for single concerts of the Boston Symphony concerts has opened. Already over half of the seats in the great music shed at Tanglewood have been sold. Applications for tickets will be received at the Berkshire Symphonic Festival Ins., main office, Stockbridge, Mass. The first concert will be held Thursday, Aug. 1. Others of the first series are on Saturday, Aug. 3 and Sunday, Aug. 4. The second series will be on Aug. 8, 10 and 11 and the third on Aug. 15, 17 and 18. The Thursday and Saturday concerts are at 8:30 p.m. and the Sunday concerts at 3:30 p.m.

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THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD

FEB 13 1940

MASS. FESTIVAL MAY LEAD WORLD

Koussevitzky Announces Plans for Stockbridge Event

Boston, Feb. 13 AP—Serge Koussevitzky, conductor of the Boston Symphony orchestra, announced today his plans for the 1940 Berkshire symphonic festival at Stockbridge, which, its sponsors hope, will reach world leadership this year because of conditions abroad.

For its seventh season, the festival has been extended from two weeks to three, beginning August 1, and Koussevitzky said the scope of the affair would remain essentially symphonic, with special emphasis on the music of Tchaikovsky, because this is the centenary of his birth.

One week's programs will be devoted to the music of that Russian composer, and Artur Rodzinsky, conductor of the Cleveland symphony, has been invited to be guest conductor for one of the three Tchaikovsky programs.

Dorothy Maynor, fine young Negro soprano discovered by Koussevitzky at last year's festival, will be presented as a soloist in a group of arias and the choral group from Koussevitzky's school will join with the full orchestra and the soloists in presentation of Bach's B Minor Mass.

Albert Spaulding, distinguished violinist and a summer resident of the Berkshires, will be the soloist in the Tchaikovsky concerto.

To round out the three weeks' programs, Koussevitzky has selected compositions by Beethoven, Schumann, Sibelius, Brahms, Haydn and Wagner.

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THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

FEB 18 1940

Catching the Beat in Music World Today

By INA WICKHAM.

SERGE KOUSSEVITSKY, conductor of the Boston Symphony orchestra and director of the Berkshire Symphonic festival, held each year in August at Tanglewood, Mass, is announcing some of his plans for the seventh annual festival to be held for three weeks in August from the 1st to 18th. Many interesting events are promised. One week will be devoted to the music of Tschaikowsky in celebration of the 100th anniversary of his birth. Albert Spalding, American violinist, will be soloist at one of these concerts playing Tschaikowsky's Violin concerto. Another concert will be devoted to Bach's B Minor Mass with distinguished soloists and chorus.

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220 WEST 19th ST., NEW YORK
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THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

FEB 15 1940

MORNING GOSSIP

VALENTINE THOUGHT

My heart has just returned to me
That I might pen this valentine—
Expression for my love of thee,
And thus convey it to my mind.

My heart has been released from
thine
To spend a slender moment here,
That I might ben this valentine—
And now it's gone another year!
—Sigfrid Hauck.

Three programs of music by Peter Ilyitch Tchaikovsky, as an observance of the centenary of the composer's birth, will be included in the repertoire to be played by the Boston Symphony Orchestra under Serge Koussevitsky's direction in the seventh annual Berkshire Symphonic Festival next August at Tanglewood, Lenox, Mass.

According to an announcement from the festival office at Stockbridge, there will be nine concerts this Summer, three more than in the last few years, to be held Thursday and Saturday nights and Sunday afternoons. Arthur Rodzinski, conductor of the Cleveland Orchestra, will direct one of the Tchaikovsky programs. Soloists already engaged are Dorothy Maynor, Negro soprano, who was first heard at a party given by Dr. Koussevitsky for the Boston Symphony during the 1939 festival; Albert Spalding, violinist, and Jesus Maria Sanroma, pianist.

The festival will be divided into three series. Works to be heard in Series A, Aug. 1, 3 and 4, are the first symphonies of Beethoven, Schumann and Sibelius; Schubert's C major symphony, Brahms' second symphony and Roy Harris' third symphony; Respighi's arrangement of Bach's C minor Passacaglia, Faure's music for "Pelleas et Melisande," Stravinsky's Capriccio for piano and orchestra, with Mr. Sanroma as soloist, Prokofieff's Classical Symphony and Ravel's second "Daphnis et Chole" suite.

The Tchaikovsky works to be heard in Series B, Aug. 8, 10 and 11, are all the symphonies, except the third, the violin concerto with Mr. Spalding as soloist; "Romeo and Juliet," the serenade for strings and second suite.

One of the progoms of Eeries C, Aug. 15, 17 and 18, will be devoted to Bach's mass in B minor. Other works scheduled for that week are Beethoven's "Eroica" symphony, Brahms' first symphony, a Haydn symphony, Wagner excerpts, Hindemith's "Mathis der Maler" symphony, and arias to be sung by Miss Maynor. The chorus for the Mass will be from the Bergshire Music Center at Tanglewood, which, with Dr. Koussevitsky as director and G. Wallace Woodworth, chairman of the Harvard University music department, as assistant director, will open its first six weeks' session July 8.

Dr. Graf to Speak On Opera at Harvard

Dr. Herbert Graf, stage director of the Metropolitan Opera Association of New York and of the San Francisco Opera Company, will give a free public lecture at Harvard University Friday evening, March 14, on "Opera as a Popular Art in America." The lecture will take place at 8:30 in the Harvard music building.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

FEB 19 1940

Berkshire Festival Broadens Its Scope

An ambitious program promises world leadership for the Berkshire Symphonic Festival of 1940, to be given by the Boston Symphony orchestra under its famed conductor, Serge Koussevitzky.

The Festival, now in its seventh year, remains essentially symphonic. By extending its length from two weeks to three weeks and by the inauguration of a new school the membership of which is already assured, the repertory will be greatly broadened.

One of the three weeks will be devoted to music by Tchaikovsky, in celebration of the 100th anniversary of his birth. Another will include Bach's B Minor Mass with the full orchestra and the chorus and soloists. The symphonic field is to be generously represented with symphonies by Beethoven, Schumann, Schubert, Sibelius, Brahms, aydn, Tchaikovsky, Roy Harris. Hindemith and Prokofieff.

Arthur Rodzinski has been invited as guest conductor and Dorothy Maynor, introduced to the world at a Boston Symphony picnic at Tanglewood last summer, will have an anniversary appearance at one of the Festival programs.

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220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

FEB 20 1940

Develop Plans For Berkshire Festival

Centenary of Birth Of Tschaikowsky To Be Observed

The Berkshire Symphonic Festival next August at Tanglewood will feature three programs of music by Peter Ilyitch Tschaikowsky, as an observance of the centenary of the composer's birth. This will be the seventh annual festival played by the Boston Symphony Orchestra under Serge Koussevitzky's direction.

There will be nine concerts this Summer, three more than in the last few years. Arthur Rodzinski, conductor of the Cleveland Orchestra, will direct one of the Tschaikowsky programs. Soloists already engaged are Dorothy Maynor, Negro soprano, who was first heard at a party given by Dr. Koussevitzky for the Boston Symphony during the 1939 Festival; Albert Spalding, violinist, and Jesus Maria Sanroma, pianist.

The festival will be divided into three series. Works to be heard in the first—August 1, 3 and 4—are the early symphonies of Beethoven, Schumann and Sibelius; Schubert's C Major Symphony, Brahm's Second Symphony and Roy Harris' Third Symphony; Respighi's arrangement of Bach's C Minor Passacaglia; Faure's music for "Pelleas et Melisande," Stravinsky's "Capriccio" for piano and orchestra, with Mr. Sanroma as soloist; Prokofieff's Classical Symphony and Ravel's second "Dapnis et Chloe," Suite.

The second series of concerts—August 8, 10 and 11—will be devoted to Tschaikowsky and will feature all the symphonies, except the third, the Violin Concerto with Mr. Spalding as soloist, "Romeo and Juliet," the Serenade for strings and the Second Suite.

One of the programs of the third series—August 15, 17 and 18—will be devoted to Bach's Mass in B minor. Other works scheduled for that week are Beethoven's "Eroica" Symphony, Brahm's First Symphony, a Haydn symphony, Wagner excerpts, Hindemith's "Mathis der Maler" Symphony and arias to be sung by Miss Maynor. The chorus for the Mass will be formed from the Berkshire Music Center at Tanglewood, which, with Dr. Koussevitzky as director and G. Wallace Woodworth, chairman of the Harvard University music department, as assistant director will open July 8.

THIS CLIPPING FROM
MILWAUKEE, WIS.
JOURNAL

MAR 24 1940

Tchaikovsky's Centenary Will Be Noted at Festival

The seventh annual Berkshire summer symphonic festival, conducted by Dr. Serge Koussevitzky of the Boston symphony, will include a celebration of the centenary of the birth of Tchaikovsky.

Artur Rodzinski, conductor of the Cleveland symphony, will be a guest conductor in one of the three all-Tchaikowsky programs at the festival in Stockbridge, Mass.

The season will be extended this year to three weeks. A music school will be conducted in conjunction with the symphonic programs.

THIS CLIPPING FROM
DENVER, COLO.
POST

MAR 31 1940

was commissioned second lieutenant.

Q.—Whose estate in the Berkshires was given to the Boston Symphony orchestra?—D. H.

A.—The Boston Symphony orchestra received from the heirs of Richard C. Dixey the gift of his Tanglewood estate in the Berkshire mountains as a permanent summer home. The 200-acre estate was the home of Nathaniel Hawthorne at the time he was writing "Tanglewood Tales" and making sketches for "The House of Seven Gables."

THIS CLIPPING FROM
AUGUSTA, GA.
HERALD
THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

MAR 31 1940

Q. Wh[illegible] was Colonel Lindbergh at K[illegible]y Field in Texas? A. B. E.
A. On March 9, 1924, he enlisted as a flying cadet in the air service at Kelly Field and in the spring of 1925 was commissioned second lieutenant.

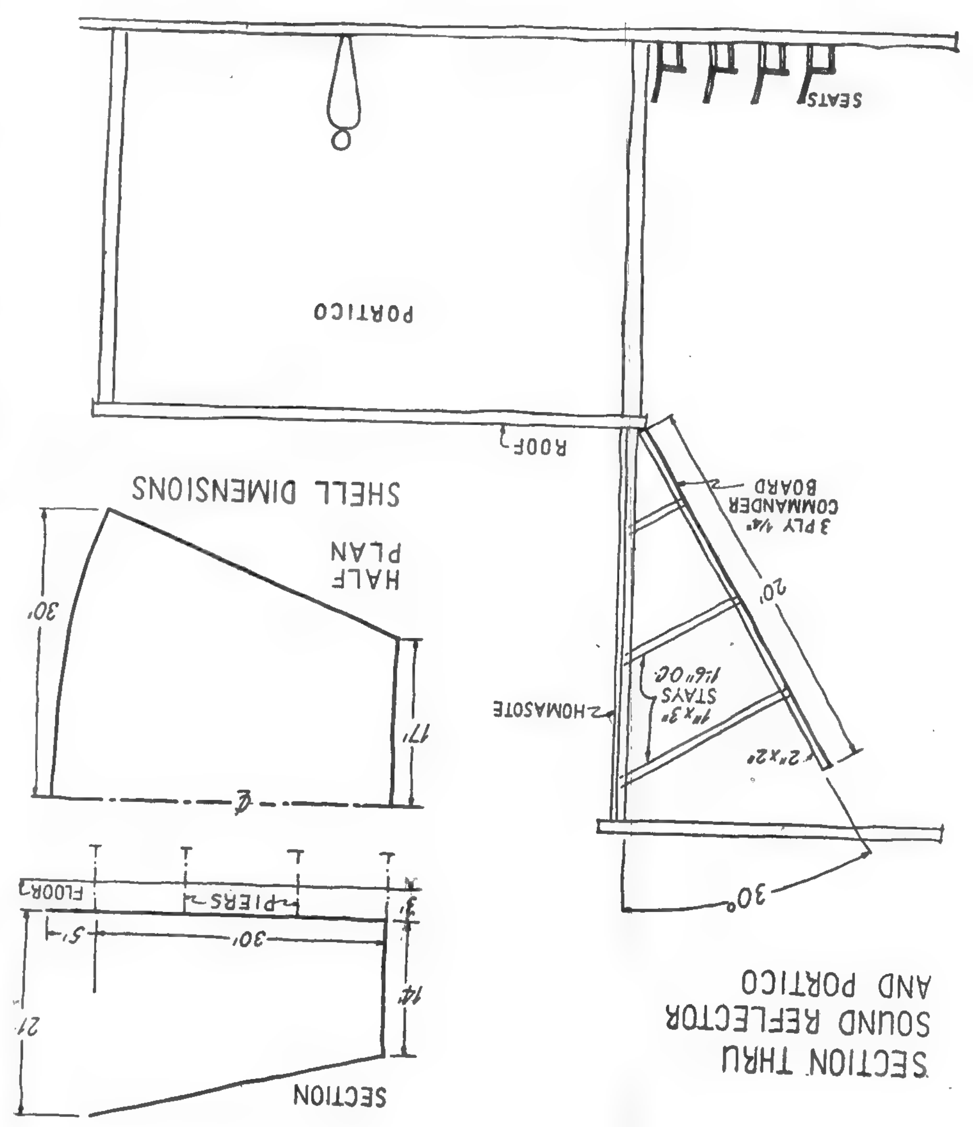
Q. Whose estate in the Berkshires was given to the Boston Symphony Orchestra? D. H.
A. The Boston Symphony Orchestra received from the heirs of Richard C. Dixey the gift of his Tanglewood estate in the Berkshire Mountains as a permanent summer home. The two-hundred-acre estate was the home of Nathaniel Hawthorne at the time he was writing "Tanglewood Tales" and making sketches for "The House of Seven Gables."

INFORMATION OBSCURED

ARCHITECTURAL FORUM
PHILA., PA
MARCH, 1940

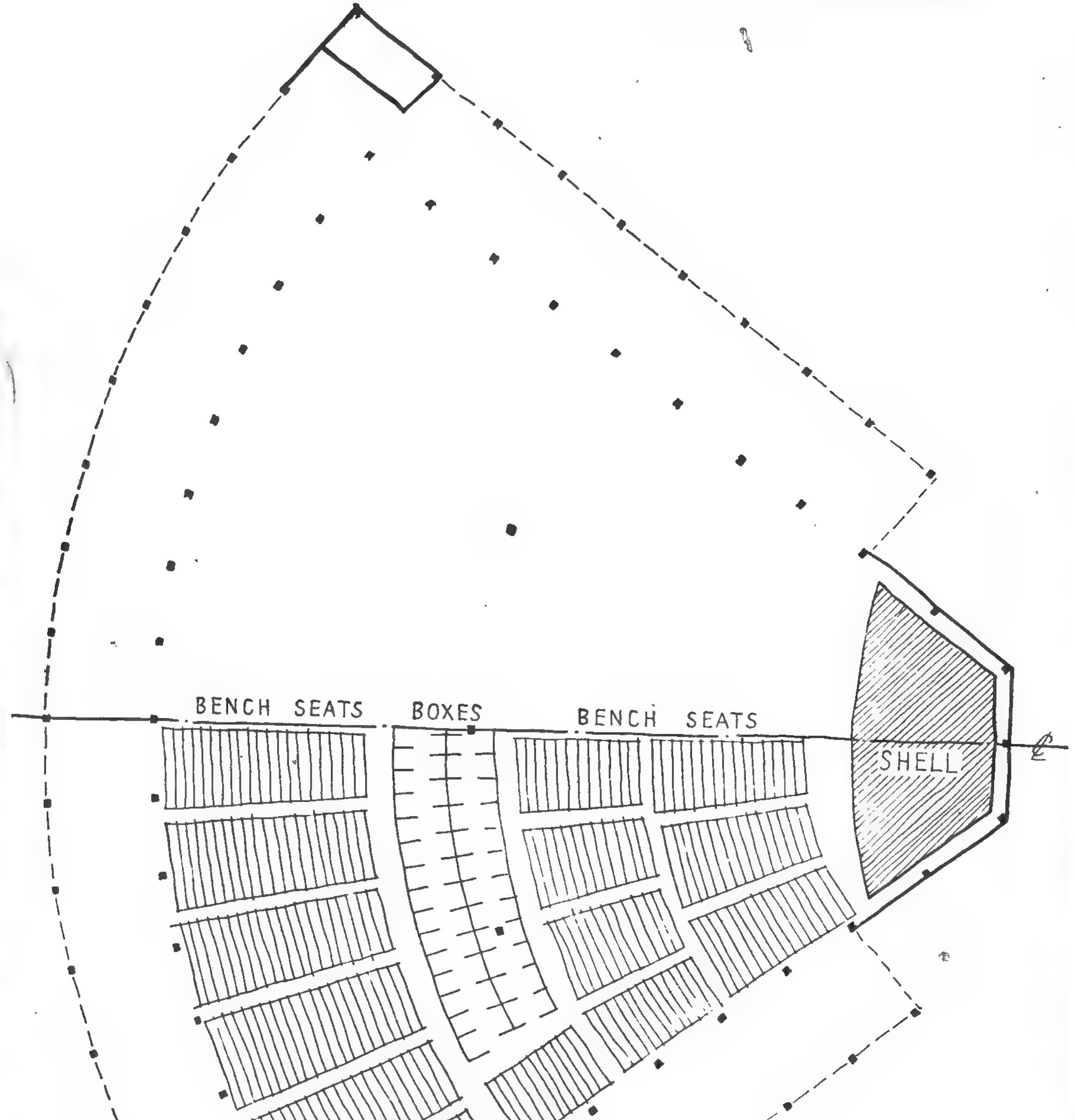
27

To meet the needs of the Berkshire summer colonists for symphonic music festivals, Architect Eliel Saarinen was asked to design a proper setting. Working in collaboration with Serge Koussevitzky, conductor of the Boston Symphony Orchestra, he produced a design and made a model. The scheme was magnificent, the available money insufficient. Rather than risk a necessary compromise with his vision, Saarinen withdrew. The hunger of the colonists for symphonic music persisted, and Joseph Franz, member of the board of directors and an engineer, undertook to supply the half a loaf warranted by the $80,000 in sight. The Berkshires now have their Music Shed, as they modestly call it, in place of a Symphonic Pavilion. The shed suggests again that esthetics and economy need not be strange bedfellows. The floor is of dirt, oiled; the enclosure of wallboard on studs bolted to a steel frame. When and if funds are available, wood roller doors will be added to enclose the shed. The orchestra shell is built of plywood on a wood frame, and its supports are entirely independent of the main structure.


SECTION THRU SOUND REFLECTOR AND PORTICO
SEATS
PORTICO
ROOF
3 PLY 1/4" COMMANDER BOARD
20'
2"x2"
1⅛"x3" STAYS 1'6" O.C.
2 HOMASOTE
30°
SHELL DIMENSIONS
HALF PLAN
30'
17'
℄
SECTION
FLOOR
PIERS
30'
5'
14'
21'

to be directed back to the audience by a sound reflector extending around the outer arc of the plan and above the colonnade. The reflector is 20 feet wide, built of quarter-inch wall board on wood frame.

JOSEPH FRANZ, ENGINEER


BENCH SEATS
BOXES
BENCH SEATS
SHELL
℄
PORTICO
Scale
0
10
50

ARCHITECTURAL
FORUM
PHILA., PA
MARCH, 1940

27

All photos, Ezra Stoller

BERKSHIRE SYMPHONIC MUSIC SHED

JOSEPH FRANZ, ENGINEER

TANGLEWOOD, STOCKBRIDGE, MASS.

10x

ARCHITECTURAL
FORUM
PHILA., PA
MARCH, 1940

27

BERKSHIRE SYMPHONIC MUSIC SHED

JOSEPH FRANZ, ENGINEER

Looking across the arc of the colonnade, from within (above) and without (below).

Present seating capacity—6,025 inside, with the possibility of adding 3,000 more in the colonnade.

CONSTRUCTION OUTLINE

STRUCTURE: Steel frame—Bethlehem Steel Co. Exterior facing—Homasote board, Agasote Co., nailed to 2 x 4 in. studs, bolted to steel frame. All lumber by Weyerhaeuser Lumber Co.

ROOF: Covered with 3-ply felt and asphalt, 10 year guarantee. Flashing and gutters—galvanized iron.

SHELL: Wood structure on separate foundation faced with 3-ply plywood.

SOUND REFLECTOR: Commander board, ¼ in., Upson Co., nailed to studs.

LIGHTING FIXTURES: By General Electric Co.

16x

28

THIS CLIPPING FROM
BILLINGS, MONT.
MORNING GAZETTE

THIS CLIPPING FROM
WHEELING, W. VA.
NEWS

MAR 24 1940

The annual Berkshire Symphonic Festival, to be held this summer at Tanglewood (between Lenox and Stockbridge, Mass.) is looking forward to one of its best seasons.

By mid-March, early applications for advance reservations had been sold to one-third of capacity. The season has been extended from two weeks to three, comprising the first three weeks of August.

During the opening week of the festival, the programs will include works by Beethoven, Schumann, Sibelius, Schubert, Brahms, Prokofleff, Ravel, Stravinsky and Roy Harris.

For the second week there will be a Tchaikovsky festival, celebrating the 100th anniversary of the composer's birth. Artur Rodzinski will conduct one of the programs and Albert Spalding, violinist, will be soloist on another.

Dorothy Maynor, Negro soprano, will appear with the orchestra the third week. The programs will include works by Brahms, Haydn, Wagner, Hindemith, and Bach's B-minor mass with the festival chorus of the Berkshire Music Center.

The Boston Symphony orchestra, under Serge Koussevitzky, will conduct the festival as usual.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

APR 6 - 1940

Grants to Benefit Two Institution

The Rockefeller Foundation's annual report for 1939 shows a five-year grant of $32,500 to the biology group at Amherst College for the support of genetics as well as experimental embryology and growth studies.

The report also records a grant of $60,000 over a two-year period to the Boston Symphony Orchestra for the establishment in 1940 of a musical educational center at the Berkshire Symphonic Festival. It will provide six weeks instruction under the direction of Serge Koussevitzky. Festival concerts will be given for three weeks in August. In the final week all productions are to be new symphonies by American composers. For 50 selected advance students there will be an institute offering courses in orchestral conducting, dramatic interpretation, advanced composition. For 400 others there will be an academy giving instruction in choral, orchestral, and chamber music.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS
APR 13 1940

BERKSHIRE FESTIVAL ADDS TWO TRUSTEES

Stockbridge, April 13—Dr James Phinney Baxter, 3d, president of Williams college and Mrs Myron C. Taylor of New York, have been elected to the board of the Berkshire Symphonic festival, it was announced today by the trustees. Mrs Taylor fills the vacancy caused by the death of Miss Mary Parsons of New York and Lenox.

It was also announced by the trustees that there has been "a most encouraging" response to announcements concerning subscriptions and boxes for the seventh annual festival concerts to be presented by the Boston Symphony orchestra under the direction of Serge Koussevitzky. The nine concerts will be given the first three weeks in August at Tanglewood, the festival's home, located between Lenox and Stockbridge. Already 168 of the 240 boxes available for the three weeks have been sold.

Harold V. Ruback, executive secretary for the festival for two years, has resigned to accept an executive position in Shreveport, La., and his place is being filled by Dale Phalen, secretary to Olin Downes, music editor of the New York Times. Peter Malevsky of New York has been added to the staff as assistant manager.

Complete information about the festival concerts may be obtained by writing to the office at Stockbridge or to the New York office at Steinway hall, 113 West 57th street.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
MAR 31 1940

Berkshire Society Season Commences as April Nears, Despite Wintry Landscape

Dr Seaver B. Buck, Headmaster of Berkshire School, Sheffield, and Mrs Buck, to Entertain Prof and Mrs Walter Prichard Eaton of Yale and Mr and Mrs Frank J. Pope of Great Barrington at Dinner Today—First Meeting of Year for Berkshire Symphonic Festival Directors Called—Personal Notes of Interest

Special Dispatch to the Sunday Union and Republican

BERKSHIRE HILLS, March 30—True to form, the Berkshire society season is starting in a small way with the approach of April, even though snow was nine feet deep today on the lawn at the Lenox club at Lenox. Tomorrow Dr Seaver B. Buck, headmaster of Berkshire school, Sheffield, and Mrs Buck, are having their initial dinner party of the season. It will be in compliment to their weekend guests, Prof Walter Prichard Eaton of the Yale school of the drama, and Mrs Eaton; also to Mr and Mrs Frank J. Pope of Great Barrington. Prof and Mrs Eaton are just back from Charlottesville and Williamsburg, Va. Prof Eaton has been sworn in as a member of the Mount Everett Reservation commission, to which he was appointed recently by Gov Leverett Saltonstall and of which Mr Pope is chairman.

Berkshire Symphonic Festival

Miss Gertrude Robinson Smith, president of Berkshire Symphonic Festival, inc, has called the first meeting of the directors this year for next Friday afternoon at her town house, 1 Sutton place, South, New York city. More tickets than ever before have been sold for this summer series of concerts during three weeks in August at Tanglewood. It is said the limit of 300 students for the school of music at Tanglewood to be conducted by the Boston Symphony orchestra in July and August already has been reached.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

APR 8 - 1940

Music Center In Berkshires To Get $60,000

RockefellerFoundationWill Aid Training School To Be Led by Koussevitsky

In a report of its 1939 activities which was made public yesterday, the Rockefeller Foundation announced that it made a grant of $60,000 to the Berkshire Music Center, which will open its first session under Serge Koussevitzky's direction at Tanglewood, Lenox, Mass, on July 8. The center, a project which was first announced by Dr. Koussevitzky last summer, has its home at the site of the Boston Symphony Orchestra's annual Berkshire festivals, and its first session will precede the seventh festival in this series next August.

Of, the foundation's allotment, $10,000 will be available for psysical improvements. This will permit remodeling of the three buildings on the estate to provide assembly, rehearsal and class rooms and for the construction of a practicable unit for a small theater which can be used for chamber concerts and for stage productions by the center's class in opera dramatics. The remainder of the sum will make it possible to provide instruction of a high standard at low cost in the 1940 and 1941 sessions.

The center will have two divisions, the Institute for Advanced Study for those who have had thorough preliminary musical training and intend to pursue professional careers, and the academy, for students with less specific qualifications. The total enrollment will be limited to about 300 persons. G. Wallace Woodworth, of Harvard University, will be the assistant director, and approximately thirty members of the Boston Symphony will be included in the faculty.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

APR 8 - 1940

THE ROCKEFELLER FOUNDATION, in a report issued today of its activities for 1939, makes the first public announcement of a substantial grant to assist in establishing a Summer music school, the Berkshire Music Center. The grant is a recognition of the project of the Boston Symphony Orchestra at Tanglewood.

The music center was chosen because of the unprecedented opportunities it will offer-six weeks of living and working in music in association with Dr. Koussevitzky and members of the Boston Symphony Orchestra. The Rockefeller grant will provide equipment adequate for the conduct of the school in all its branches with a student body of 300.

Of the $60,000 allocated to the Music Center for use during the next two years, $10,000 will be available for physical improvements. In addition to the music shed which is used for the Berkshire Symphonic Festival concerts, there are three buildings on the estate which can be remodelled to provide adequate accommodations for assembly, rehearsals and classes. The grant will also be sufficient to permit the construction of a practicable unit for a small theater which will be used for school rehearsals and chamber concerts and can permit stage presentations by the class in opera dramatics. The balance will make it possible during the Summer sessions of 1940 and 1941 to provide the finest instruction at a relatively low cost to the student body. About 300 can be accepted, although the applications to date exceed this number, those received in the present month will be considered when acceptances are decided upon by the first of May. The Lenox School, also located in the Stockbridge Bowl, will provide dormitory accommodations to the extent of its capacity.

The Music Center, which opens July 8 and continues until August 18, including three week-ends of the Berkshire Festival Concerts, will have two sections: an Institute for advanced study and an Academy for music lovers with less specific qualifications. The faculty will include Dr. Serge Koussevitzky as Director; G. Wallace Woodworth, assistant Director; Olin Downes, Dr. Herbert Graf, Paul Hindemith, Aaron Copland and 30 instrumental musicians and members of the Boston Symphony Orchestra, including all first-stand players.

THIS CLIPPING FROM
SAN DIEGO, CALIF.
UNION

MAR 31 1940

Music Festival To Be Widened In Repertory

A comprehensive program has been planned for the Berkshire Symphonic festival, 1940, to be presented by the Boston Symphony orchestra, Serge Koussevitsky, conductor. The Tchaikovsky centenary will be observed; Arthur Rodzinski has been invited to appear as guest conductor.

The festival, now in its seventh year, will remain essentially symphonic, but by extending its length from two to three weeks, and by beginning a new school, the repertory will be greatly broadened.

Dorothy Maynor, introduced at a Boston Symphony picnic at Tanglewood last summer, who has become known sensationally for her coloratura voice will have an anniversary appearance.

Jesus Maria Sanroma will play the piano in a work by Stravinsky and Albert Spaulding will be heard with the orchestra in a violin concerto.

A chorus will be drawn from the new Berkshire Music Center at Tanglewood which will open a six-week season July 8.

Dr. Koussevitzky will be the director of the school and G. Wallace Woodworth, chairman of the music department at Harvard, assistant director.

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL
MAR 31 1940

Berkshire Festival

An ambitious program has been arranged for the Berkshire Symphonic festival which is to be given by the Boston Symphony orchestra under the direction of Serge Koussevitzky.

The festival, now in its seventh year, remains essentially symphonic. By extending its length from two weeks to three weeks and by the inauguration of a new school, the membership of which is already assured, the repertory will be greatly broadened.

One of the three weeks will be devoted to music by Tschaikowsky in celebration of the hundredth anniversary of his birth. Another will include Bach's B-minor mass with the full orchestra and the chorus and soloists. The symphonic field is to be generously represented with symphonies by Beethoven, Schumann, Schubert, Sibelius. Brahms, Haydn, Tschaikowsky, Roy Harris, Hindemith and Prokofieff.

Arthur Rodzinski has been invited as guest conductor while Dorothy Maynor, introduced to the world at a Boston Symphony picnic at Tanglewood last summer, will have an anniversary appearance at one of the festival programs. Jesus Maria Sanroma will play the piano part in a work by Stravinsky and Albert Spalding will join the orchestra in a violin concerto.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
APR 8 - 1940

The Rockefeller Foundation gave $60,000 to the Berkshire Music Center, which is under Serge Koussevitzky's direction.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
APR 7 - 1940

BERKSHIRE FESTIVAL IN SEVENTH SERIES

Koussevitzky Again to Conduct Tanglewood Concerts —Academy to Open

Stockbridge,—The seventh annual Berkshire Symphonic Festival to be given by the Boston Symphony orchestra under the direction of Serge Koussevitzky has increased its activities from two to three weeks this season which also sees the inauguration of a school at Tanglewood.

The centennial of the birth of Tchaikovsky will be marked by devoting one entire week to the music of this Russian master. Other features include the performance of Bach's Mass in B minor and the offering of symphonic works by Roy Harris, Hindemith, Prokofieff, Sibelius, Schubert, Schumann, Haydn, Brahms and Beethoven.

Artur Rodzinski will be guest conductor and Dorothy Maynor, soprano, who made her debut last season at this festival, will be heard again. Albert Spalding is soloist in Tchaikovsky's violin concerto and Jesus Maria Sanroma will play the piano part in Stravinsky's Capriccio.

The chorus will be from the new Berkshire Music center at Tanglewood which opens a six-week season on July 8 with Dr Koussevitzky as director and G. Wallace Woodworth as assistant.

The season will be divided into thred series: the first, with performances on August 1, 3 and 4 will be symphonic; the second, on August 8, 10 and 11 will be devoted to Tchaikovsky; and the third, on August 15, 17 and 18 will present, in addition to the Bach mass, works of Beethoven, Brahms, Haydn, excerpts from Wagnerian scores and Hindemith's Mathis der Maler with Miss Maynor.

Of the first 200 applications received for admission to the new school to be conducted this summer in connection with the Berkshire Festival, 111 are from men and 89 from women. About half of the applicants are under 25 years of age and 24 are over 40.

The applicants include students from leading American schools and conservatories and several have been received from persons enroled at the Salzburg Mozarteum, the American Conservatory at Fontainebleau, and the Royal College of Music in London.

About half of the applicants are already engaged in the musical profession as teachers, directors, supervisors of music, orchestral and choral conductors, composers, arrangers and players of various instruments. Many applications have been received for admission to the class in orchestral conducting which will be in charge of Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra. Only qualified students will be admitted.

Thirty-six have applied for admission to courses in choral conducting at the Berkshire Music center while 57 have expressed interest in chamber music and ensemble playing. Two student orchestras will also be organized. As part of the work the academy chorus will prepare Bach's B minor Mass for presentation with the Boston Symphony under Dr Koussevitzky. Already 37 sopranos, 30 altos, 18 tenors and 26 basses have filed applications.

Students of the new center will be permitted to attend the nine festival concerts and a number of rehearsals. Important scores which they will hear being prepared include the first symphonies of Beethoven, Schumann and Sibelius; the C major symphony of Schubert, the second of Brahms, the third of Roy Harris, Bach's Passacaglia, Faure's Pelleas et Melisande suite, Stravinsky's Capriccio for piano and orchestra, Prokofieff's Classical Symphony, the second Daphnis et Chloe suite of Ravel, Tchaikovsky's second, fourth, fifth and sixth symphonies, the violin concerto of this Russian composer and his Romeo and Juliet overture, the third symphony of Beethoven, a Haydn symphony, the first of Brahms and works of Wagner and Hindemith.

THIS CLIPPING FROM
CLINTON, IA.
HERALD

APR 11 1940

Q. Whose estate in the Berkshires was given to the Boston Symphony orchestra? D. H.

A. The Boston Symphony orchestra received from the heirs of Richard C. Dixey the gift of his Tanglewood estate in the Berkshire mountains as a permanent summer home. The two-hundred-acre estate was the home of Nathaniel Hawthorne at the time he was writing "Tanglewood Tales" and making sketches for "The House of Seven Gables."

THIS CLIPPING FROM
FOND DU LAC, WIS.
Commonwealth-Reporter

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
APR 8 - 1940

ROCKEFELLER AID TO MUSIC CENTER

Foundation Grants $60,000 to Berkshire Festival Group for School Project

TO BE USED IN TWO YEARS

Musical Education Available for 300 Students During the Festival Season

The Rockefeller Foundation has made a grant of $60,000 to the Berkshire Music Center for use during the next two years, it was announced yesterday in a report of the foundation's activities for 1939. The center will open a Summer music school on July 8 at Tanglewood, the home of the Berkshire Symphonic Festival, between Stockbridge and Lenox, Mass.

The sum of $10,000 of the grant is available for physical improvements. The remaining $50,000 will make it possible during the Summer sessions of 1940 and 1941, according to the announcement, "to provide the finest instruction at relatively low cost to the student body."

The report added:

"In 1939 the foundation stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra."

The foundation grant was made because the center will offer six weeks of "living and working in music" in association with Dr. Koussevitzky and members of the Boston Symphony Orchestra. It will help provide equipment for the conduct of the school in all its branches with a student body of 300.

There are three buildings on the estate, known as Tanglewood, that can be remodeled for assembly, rehearsals and classes. The grant will also be sufficient to permit the construction of a practicable unit for a small theatre, which will be used for school rehearsals and chamber concerts and which will permit stage presentations by the class in opera dramatics.

The center will continue its work from July 8 to Aug. 18. During the first three weeks in August the annual festival will be held in the music shed at Tanglewood.

GROTON, N.Y
JOURNAL
4/10/40

Hawthorne's Home

Tanglewood, the estate at Stockbridge, Mass, where Nathaniel Hawthorne lived, was deeded to the Boston symphony as a permanent home several years ago. It is here that the annual Berkshire Symphonic festivals are held.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN
APR 8 - 1940

Rockefeller Gift

THE announcement today of a grant of money by the Rockefeller Foundation to establish the Berkshire Music Center means that the Stockbridge-Lenox area will become even more than in the past a summer mecca of music lovers. The news is of importance to the whole New England section, enhancing as it does the significance of what is rapidly becoming one of our great centers of art and culture.

From New England and beyond are annually drawn the audiences for the Berkshire festival with the performances by the Boston Symphony orchestra and musical artists of outstanding reputation. Now, by the terms of this Rockefeller Foundation gift, there will be established at Tanglewood, the orchestra's estate in the Berkshire hills, a summer school that will offer six weeks of "living and working in music" with Dr. Serge Koussevitzky and members of the great musical organization which he conducts.

Facilities for a school are already in the orchestra's possession but $10,000 of the Rockefeller grant will be available for physical improvements, to include the building of a small theater, and the remaining $50,000 for the attraction there of an outstanding faculty.

At the outset about 300 pupils will be accepted and the rates they will pay made relatively low. And it is hoped that the project "will have an important influence on the development of music in America." Certainly it is an addition to the educational attractions of this section and the cultural enjoyment of its people for which we should be profoundly thankful.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
APR 11 1940

Dr. Baxter, Mrs. Myron Taylor Elected to Festival Board

Dr. James Phinney Baxter, 3d, president of Williams College, and Mrs. Myron C. Taylor of New York, have been elected to the board of the Berkshire Symphonic Festival, it was announced today by the trustees.

Whereas last fall there were many misgivings locally as to the wisdom of extending the Festival from two to three weeks, these misgivings have been largely dissipated according to the trustees because of the "most encouraging response" from subscribers and boxholders. The returns from areas outside the Berkshires added to the substantial support from the Berkshires themselves, make the total well ahead of the returns of a corresponding date last year. Already 168 of the 240 available boxes have been sold.

Ruback Resigns

The trustees also announced with regret the resignation of Harold V. Ruback, executive secretary for two years. He has accepted an executive position in Shreveport, La. His place is being filled by Dale Phalen, secretary to Olin Downes, music editor of the New York Times. Peter Malevsky of New York has been added to the staff as assistant manager.

Widespread interest has been shown in the school to be opened by the Boston Symphony Orchestra at Tanglewood in July. About 400 applications have been received by the secretary, Mrs. Margaret Grant. Only 300 can be accommodated.

Information concerning the Festival's nine concerts by the orchestra may be obtained from the main office at Stockbridge or from the New York office at Steinway Hall.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News
APR 13 1940

An American Salzburg

THE European war and the Berkshire music festival in the Stockbridge-Lenox region of Massachusetts may serve to make the United States the leading music nation of the world. The festival has already gone far toward this end. The war will accentuate the pace, bringing musicians to the hills of western Massachusetts from all the centers of Europe.

Tanglewood is the attractive name of the spot selected by Serge Koussevitzky of the Boston Symphony Orchestra and his associates in this venture. Great crowds have come to Tanglewood and have gone away enthusiastic, using such phrases as "the American Salzburg."

"We want to be modest in our promises, but not in our aspirations," Dr. Koussevitzky told a recent gathering of club women interested in the project. He went on to describe how not only amateurs were being drawn to the Berkshire school, but musical experts including composers, choral directors, orchestral conductors, music supervisors and of course competent players from all over the world.

Up to now this country has had nothing comparable to the great music centers abroad, but we are on our way.

THIS CLIPP
SPRINGFIELD, MASS.
NEWS
APR 26 1940

Lots of people laughed when there was talk a few years back among a group of far-sighted folks that the Berkshires had the ideal setting for an American Salzburg. Those who were not so skeptical, and those who were, have seen the Berkshire festival thrive at Tanglewood; they have seen the concerts move from a tent to a permanent structure; they have seen a two weeks' season extend to three; they have seen a grant of $60,000 come from the Rockefeller foundation to aid the academy set up in conjunction with the festival. Now that Serge Koussevitzky has purchased the 162 acre summer estate of the late Kate Buckingham on Bald Head mountain at Lenox, the Berkshires gain another notable resident. Rodzinski already has a Lenox estate. Must be that Serge figures Tanglewood is past the worrying stage.

THIS CLIPPING FROM

NEWARK, N.J
EVE. NEWS
4/15/4

Berkshire Flavor

STOCKBRIDGE, Mass.—A distinct Berkshire flavor will be given to the Boston Symphony Orchestra's festival here this Summer.

The guest conductor, Dr. Artur Rodzinski, owns a farm in Stockbridge, where he spends all his spare time. Albert Spaulding, who will appear as violin soloist, is a resident of nearby Great Barrington.

The extent of the festival's influence is indicated in inquiries from South America. In response to requests, festival information in Spanish has been forwarded through the Pan-American Union to 26 Latin American nations. Nine concerts will be given under the direction of Serge Koussevitsky the first three weeks in August at Tanglewood, the festival's home.

Dr. James P. Baxter, president of Williams College, and Mrs. Myron C. Taylor of New York have been elected to the festival board.

THIS CLIPP
SPRINGFIELD, MASS.
NEWS
APR 10 1940

Once there was a husky young man who for years did little but wrestle a big, growling bull-fiddle, winning every decision and becoming the world's greatest virtuoso of the double bass. In a new day, in a new world, he took command of the Valkyries, the only conductor with a wide enough wingspread to shepherd all the daughters of Odin at once. That was Serge Koussevitzky, director of the Boston Symphony orchestra, and of the Berkshire Music Center, which gets $60,000 from the Rockefeller foundation. He will lead its new training center, which these funds will provide.

In his bull-fiddle days, his father-in-law gave him a steamboat and he put on musical showboat tours on the Volga. The Bolsheviks ordered him to keep up with his music. He and his orchestra played with mittens on, but later he said, in effect, "to hell with it," and went to Paris. There he arranged chairs and mirrors to simulate an audience and continued his studies of conducting. He attracted a real audience, built his fame and went to Boston, at $50,000 a year to rebuild the orchestra after Dr Karl Muck went to Fort Oglethorpe.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST
APR 13 1940

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THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN
APR 14 1940

FESTIVAL BOARD PICKS TRUSTEES

Dr. James Phinney Baxter, 3d, president of Williams college, and Mrs. Myron C. Taylor of New York, have been elected to the board of the Berkshire Symphonic Festival, it was announced today by the trustees. Mrs. Taylor fills the vacancy caused by the death of Miss Mary Parsons of New York and Lenox.

It was also announced by the trustees that there has been "a most encouraging" response to announcements concerning subscriptions and boxes for the seventh annual festival concerts to be presented by the Boston Symphony orchestra under the direction of Sege Koussevitzky. The nine concerts will be given the first three weeks in August at Tanglewood, the festival's home, located between Lenox and Stockbridge. Already 168 of the 240 boxes available for the three weks have been sold.

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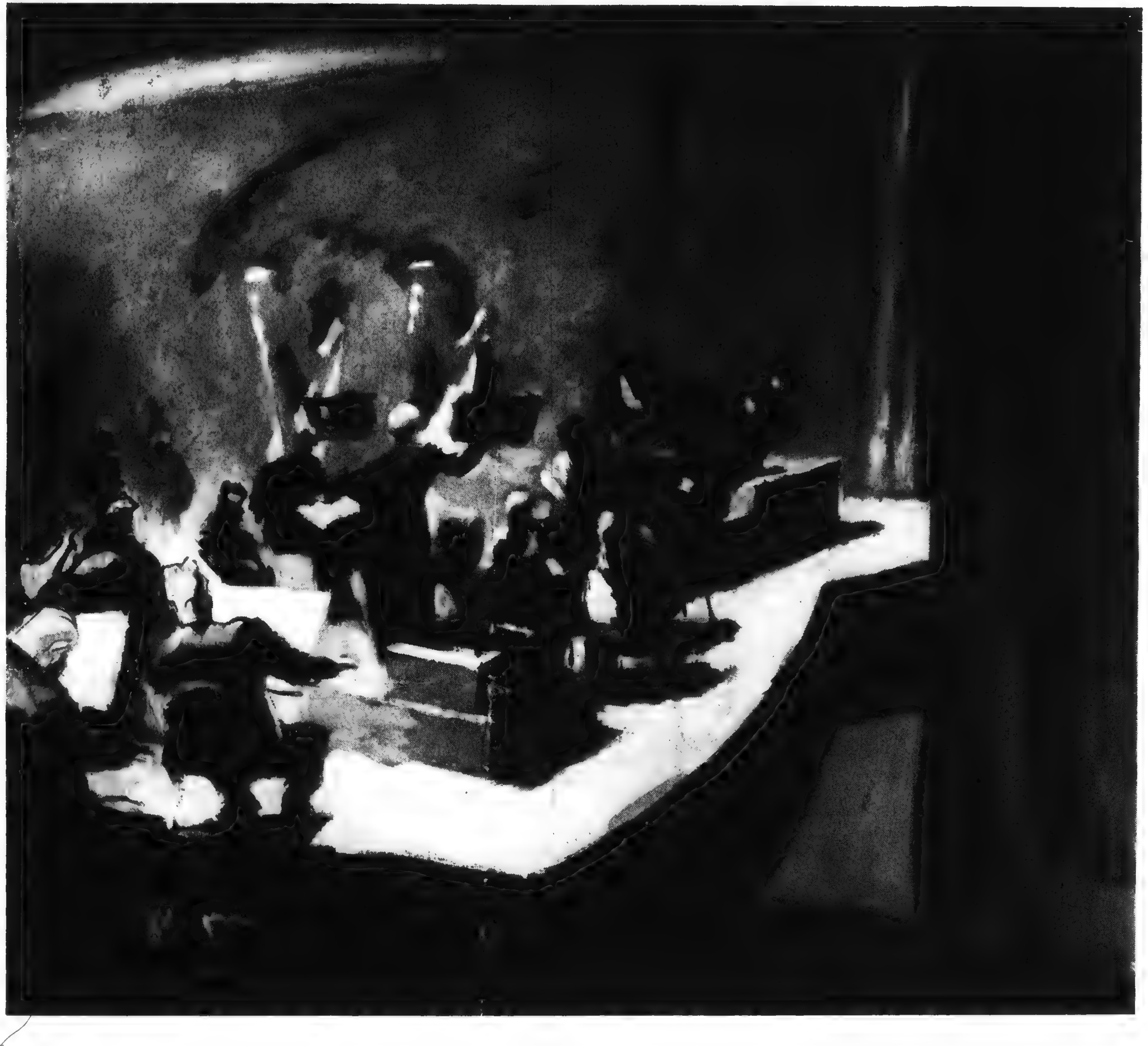
THIS CLIPPING FROM
Theatre Arts Monthly
NEW YORK CITY

- - 1940

Hudson Walker Gallery — photo Roy Jacoby



THE BOSTON SYMPHONY ORCHESTRA IN REHEARSAL
Gouache by Donald Greason

America's distinguished orchestra, under the baton of Serge Koussevitzky, leaves its Boston home each summer for a festival of music at Stockbridge in the Berkshires. This year the festival time has been lengthened from two to three weeks, and the scope of the program broadened to include The Berkshire Music Center, which will open for six weeks on July 8.

The Berkshire Symphonic Festival is more than a promise. It has become the focus of music lovers from all over America. Firmly ensconced in its ample Music Shed at Tanglewood near Stockbridge, the Boston Symphony Orchestra, under Serge Koussevitzky, will launch its seventh annual program. This year it takes an important new step forward by sponsoring in addition to its concerts a Music Center. Beside instruction in instrumental music, composition and conducting, a class in opera dramatics will be established. The staff is a guarantee of the high professional standard of teaching. It includes, besides Mr. Koussevitzky and members of the Boston Symphony Orchestra itself, Herbert Graf for Opera Dramatics; Aaron Copland and Paul Hindemith, in Composition; Olin Downes, Douglas Kennedy and G. Wallace Woodworth each in charge of his special field. This addition to its schedule suggests enticing possibilities for the future of the Berkshire Music Center. The American Summer festivals as a whole have definitely entered a new phase of experience, influence and leadership.

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HARTFORD, CONN.
TIMES

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

APR 24 1940

Dr. Koussevitzky Buys Estate In Lenox

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The property consists of a 20-room house and numerous other buildings overlooking Tanglewood, the summer home of the Boston Symphony orchestra, Lake Mahkeenac and the southern Berkshire hills.

The estate, the registry of deeds revealed, was bought from the Art Institute of Chicago which had received it from Miss Buckingham.

The purchase price was not disclosed.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

APR 15 1940

30

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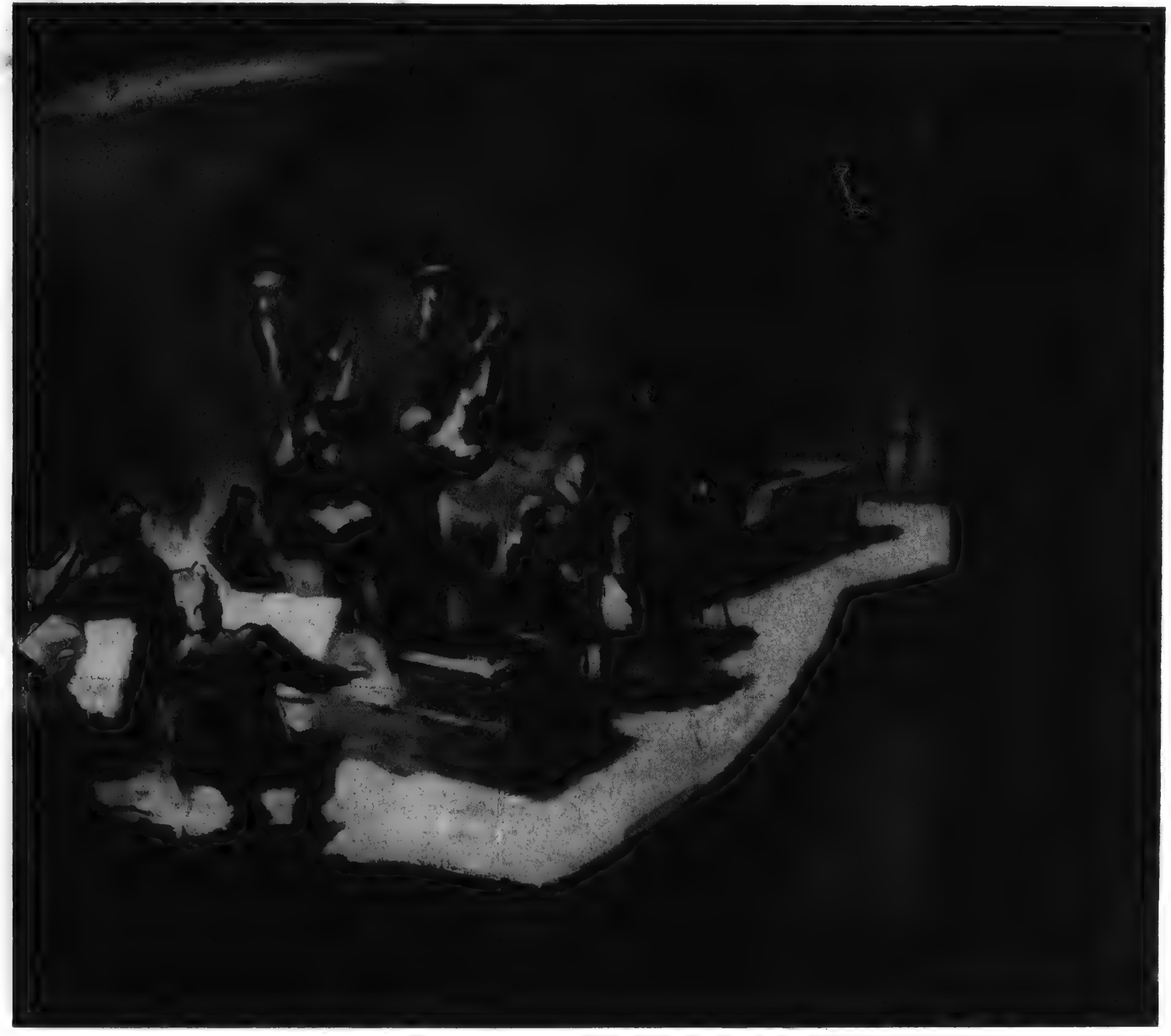
Complete information about the Festival concerts may be obtained by writing to the office at Stockbridge or to the New York office at Steinway Hall, 113 West 57th St.

30

THIS CLIPPING FROM
Theatre Arts Monthly
NEW YORK CITY

APR - - 1940

Hudson Walker Gallery — photo Roy Jacoby



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SCHENECTADY, N. Y.
GAZETTE
APR 8 - 1940

3

Berkshire Festival Gets $60,000 Grant for Music

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"In 1939," the report states, "the foundation stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra. It is significant that no other school of similar proportions has been undertaken with such modest equipment. Nevertheless, the Rockefeller grant will make this equipment adequate for the conduct of the school in all its branches, and for a student body of 300.

Of the $60,000 allocated to the music center for use during the next two years, $10,000 is available for physical improvements. In addition to the music shed which is used for the Berkshire Symphonic Festival concerts and which will be an important factor in the school's facilities, there are three buildings on the estate which can be remodeled to provide adequate accommodations for assembly, rehearsals, and classes. The grant will also be sufficient to permit the construction of a practicable unit for a small theater which will be used for school rehearsals and chamber concerts, and can permit stage presentations by the class in opera dramatics.

The balance of $50,000 will make it possible during the summer sessions of 1940 and 1941 to provide the finest instruction at a relatively low cost to the student body. About 300 can be accepted, and although the applications to date exceed this number, those received in the present month will be considered when acceptances are decided upon by the first of May.

Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra, is the director of the Music Center. G. Wallace Woodworth, chairman of the department of music, Harvard university, is the assistant director. Other members of the faculty include Olin Downes, music editor of the New York Times; Dr. Harbert Graf, stage director of the Metropolitan Opera Co.; Paul Hindemith and Aaron Copland, composers and authors, and a faculty of 30 instrumental musicians and members of the Boston Symphony orchestra, including all first-stand players. Special assistants on the faculty will be Stanley Chapple, conductor and lecturer; Richard Burgin, assistant conductor and concert-master of the Boston Symphony orchestra; Howard Abell, head of the music department at Milton academy; Malcolm Holmes, conductor of the Harvard, Radcliffe and Wellesley orchestras; and Boris Goldovsky, head of the opera department at the Cleveland Institute of Music. Special guest lecturers for 1940 include Archibald T. Davidson, professor of choral music at Harvard university; Carleton Sprague Smith, chief of the division of music, New York Public Library; Randall Thompson, director of the Curtis Institute of Music; and Augustus D. Zanzig, director of music at the National Recreation association.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION
APR 25 1940

Koussevitzkys Buy Berkshires Estate

Acquire Buckingham Place, Plan for Music Season

LENOX, April 24—Dr. Serge Koussevitzky and Mrs. Koussevitzky have definitely purchased the residence on the south slope of Bald Head Mountain, the summer home of the late Miss Kate Buckingham. The purchase was made from the Art Institute in Chicago which had received the estate as a bequest from Miss Bu ingham. The Institute was represen by Atty. Milton B. Warner of Pi field.

The Koussevitzkys expect to t

Center Gets $60,000 ockefeller Foundation

Music School To Be Beneficiary

Grant Provides $10,000 for Physical Improvements, $50,000 for Instruction

Announcement of a grant of $60,000 to assist in establishing the summer music school at Tanglewood, scene of the annual Berkshire Symphonic Festival, was announced today in the 1939 report of the Rockefeller Foundation.

School Opens July 8

"In 1939," the report states, "the Foundation stepped outside its usual program of humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra. The first session will begin July 8, at Tanglewood, the orchestra's estate between Stockbridge and Lenox, and continue until Aug. 18.

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The Lenox School, also located in the Stockbridge Bowl, will provide dormitory accommodations to the extent of its capacity.

The Music Center, which will be in session during the three week ends of the Berkshire Festival Concerts, will have two sections: One to be known as the Institute for Advanced Study, limited to those who have had a thorough preliminary musical training and who are studying to make music their career; the other to be known as the Academy, for music lovers with less specific qualifications, who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation and to participate in a stimulating musical experience.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is the director of the Music Center. G. Wallace Woodworth, chairman of the department of music, Harvard University, is the assistant director. Other members of the faculty include Olin Downes, music editor of the New York Times; Dr. Herbert Graf, stage director of the Metropolitan Opera Company; Paul Hindemith and Aaron Copland, composers and authors, and a faculty of 30 instrumental musicians and members of the Boston Symphony Orchestra, including all first-stand players.

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
APR 8 - 1940

$60,000 Given Music Center In Stockbridge

Rockefeller Foundation Makes Grant to Symphony Project

The Rockefeller Foundation, in a report issued today of its activities for the year 1939, makes the first public announcement of a substantial grant to assist in establishing a summer music school, to be known as the Berkshire Music Center.

The grant is a notable recognition of the ambitious project of the Boston Symphony Orchestra.

"In 1939," the report states, "the Foundation stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra."

The first session will begin July 8 at "Tanglewood," the Orchestra's estate between Stockbridge and Lenox.

Chosen for Opportunity Offered

The Music Center was chosen on account of the quite unprecedented opportunities it will offer —six weeks of "living and working in music," in association with Dr. Koussevitzky and members of the Boston Symphony Orchestra. It is significant that no other school of similar proportions has been undertaken with such modest equipment. Nevertheless, the Rockefeller grant will make this equipment adequate for the conduct of the school in all its branches, and for a student body of 300.

The sum of $60,000 has been allocated to the Music Center for use during the next two years, of which $10,000 is available for physical improvements. In addition to the Music Shed, used for the Berkshire Symphonic Festival concerts and which will be an important factor in the School's facilities, there are three buildings on the estate which can be remodelled to provide adequate accommodations for assembly, rehearsals and classes. The grant will also be sufficient to permit the construction of a practicable unit for a small theater for school rehearsals and chamber concerts which can permit stage presentations by the class in opera dramatics.

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Grant Provides $10,000 for Physical Improvements, $50,000 for Instruction

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School Opens July 8

"In 1939," the report states, "the Foundation stepped outside its usual program of humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra. The first session will begin July 8, at Tanglewood, the orchestra's estate between Stockbridge and Lenox, and continue until Aug. 18.

Of the $60,000 allocated to the Music Center for use during the next two years $10,000 is available for physical improvements. In addition to the Music Shed which is used for the Berkshire Symphonic Festival concerts and which will be an important factor in the school's facilities, there are three buildings on the estate which can be remodelled to provide adequate accommodations for assembly, rehearsals and classes. The grant will also be sufficient to permit the construction of a practicable unit for a small theatre which will be used for school rehearsals and chamber concerts, and can permit stage presentations by the class in opera dramatics.

$50,000 for Faculty

The balance of $50,000 will make it possible during the summer sessions of 1940 an 1941 to provide the finest instruction at a relatively low cost to the student body. About 300 can be accepted, and although the applications to date exceed this number, those received in the present month will be considered when acceptances are decided upon by the first of May.

The Lenox School, also located in the Stockbridge Bowl, will provide dormitory accommodations to the extent of its capacity.

The Music Center, which will be in session during the three week ends of the Berkshire Festival Concerts, will have two sections: One to be known as the Institute for Advanced Study, limited to those who have had a thorough preliminary musical training and who are studying to make music their career; the other to be known as the Academy, for music lovers with less specific qualifications, who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation and to participate in a stimulating musical experience.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is the director of the Music Center. G. Wallace Woodworth, chairman of the department of music, Harvard University, is the assistant director. Other members of the faculty include Olin Downes, music editor of the New York Times; Dr. Herbert Graf, stage director of the Metropolitan Opera Company; Paul Hindemith and Aaron Copland, composers and authors, and a faculty of 30 instrumental musicians and members of the Boston Symphony Orchestra, including all first-stand players.

Special assistants on the faculty will be Stanley Chapple, conductor and lecturer; Richard Burgin, assistant conductor and concertmaster of the Boston Symphony Orchestra; Howard Abell, head of the music department at Milton Academy; Malcolm Holmes, conductor of the Harvard, Radcliffe, and Wellesley orchestras; and Boris Goldovsky, head of the opera department at the Cleveland Institute of Music.

Special guest lecturers for 1940 include Archibald T. Davison, professor of choral music at Harvard University; Carleton Sprague Smith, chief of the division of music, New York Public Library; Randall Thompson, director of the Curtis Institute of Music; and Augustus D. Zanzig, director of music at the National Recreation Association.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
APR 8 - 1940

$60,000 Given Music Center In Stockbridge

Rockefeller Foundation Makes Grant to Symphony Project

The Rockefeller Foundation, in a report issued today of its activities for the year 1939, makes the first public announcement of a substantial grant to assist in establishing a summer music school, to be known as the Berkshire Music Center.

The grant is a notable recognition of the ambitious project of the Boston Symphony Orchestra.

"In 1939," the report states, "the Foundation stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra."

The first session will begin July 8 at "Tanglewood," the Orchestra's estate between Stockbridge and Lenox.

Chosen for Opportunity Offered

The Music Center was chosen on account of the quite unprecedented opportunities it will offer —six weeks of "living and working in music," in association with Dr. Koussevitzky and members of the Boston Symphony Orchestra. It is significant that no other school of similar proportions has been undertaken with such modest equipment. Nevertheless, the Rockefeller grant will make this equipment adequate for the conduct of the school in all its branches, and for a student body of 300.

The sum of $60,000 has been allocated to the Music Center for use during the next two years, of which $10,000 is available for physical improvements. In addition to the Music Shed, used for the Berkshire Symphonic Festival concerts and which will be an important factor in the School's facilities, there are three buildings on the estate which can be remodelled to provide adequate accommodations for assembly, rehearsals and classes. The grant will also be sufficient to permit the construction of a practicable unit for a small theater for school rehearsals and chamber concerts which can permit stage presentations by the class in opera dramatics.

$50,000 for Instruction

The balance of $50,000 will make it possible during the summer sessions of 1940 and 1941 to provide the finest instruction at a relatively low cost to the student body. About 300 can be accepted, and although the applications to date exceed this number those received in the present month will be considered when acceptances are decided upon by the first of May.

The Lenox School, also located in the Stockbridge Bowl, will provide dormitory accommodations to the extent of its capacity.

The Music Center, which will open July 8 and continue until Aug. 18, including three weekends of the Berkshire Festival Concerts, will have two sections. One will be known as the Institute for Advanced Study, limited to those who have had a thorough preliminary musical training and who are studying to make music their career; the other will be known as the Academy, for music lovers with less specific qualifications, who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation and to participate in a stimulating musical experience.

The Faculty

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is director of the Music Center. G. Wallace Woodworth, chairman of the department of music, Harvard University, is the assistant director. Other members include Olin Downes, music editor of the New York Times; Dr. Herbert Graf, stage director of the Metropolitan Opera Company; Paul Hindemith and Aaron Copland, composers and authors; and a faculty of 30 instrumental musicians and members of the Boston Symphony Orchestra, including all first-stand players.

Special assistants on the faculty will be Stanley Chapple, conductor and lecturer; Richard Burgin, assistant conductor and concertmaster of the Boston Symphony Orchestra; Howard Abell, head of the music department at Milton Academy; Malcolm Holmes, conductor of the Harvard, Radcliffe and Wellesley Orchestras; and Boris Goldovsky, head of the opera department at the Cleveland Institute of Music.

Special guest lecturers for 1940 include Archibald T. Davison, professor of choral music at Harvard; Carleton Sprague Smith, chief of the division of music, New York Public Library; Randall Thompson, director of the Curtis Institute of Music; and Augustus D. Zanzig, director of music at the National Recreation Association.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

APR 7 - 1940

GRANT OF $60,000 FOR MUSIC SCHOOL AT TANGLEWOOD

Rockefeller Foundation Gives Funds for Musical Education at Symphonic Festival's Center

Pittsfield, April 6—The annual report of the Rockefeller foundation for 1939 made public today announced a grant of $60,000 to assist in the establishment of a summer music school at Tanglewood, the Berkshire Symphonic festival's musical center.

The report says in part:—

"In 1939, the foundation stepped outside its usual program of humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of Boston Symphony orchestra. The first session will begin July 8, at Tanglewood, the orchestra's estate between Stockbridge and Lenox, and continue until August 18.

"Of the $60,000 allocated the music center for use during the next two years $10,000 is available for physical improvements. In addition to the music shed which is used for the Berkshire Symphonic festival concerts and which will be an important factor in the school's facilities, there are three buildings on the estate which can be remodeled to provide adequate accommodations for assembly, rehearsals and classes. The grant will also be sufficient to permit the construction of a practicable unit for a small theater which will be used for school rehearsals and chamber concerts, and can permit stage presentations by the class in opera dramatics.

$50,000 for Faculty

"The balance of $50,000 will make it possible during the summer sessions of 1940 and 1941 to provide the finest instruction at a relatively low cost to the student body. About 300 can be accepted, and althought the applications to date exceed this number, those received in the present month will be considered when acceptances are decided upon by the first of May.

"The Lenox school, also located in the Stockbridge bowl, will provide dormitory accommodations to the extent of its capacity.

"The music center, which will be in session during the three weekends of the Berkshire festival concerts, will have two sections: One to be known as the Institute for Advanced Study, limited to those who have had a thorough preliminary musical training and who are studying to make music their career; the other to be known as the academy, for music lovers with less specific qualifications, who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation and to participate in a stimulating musical experience."

Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, is the director of the music center. G. Wallace Woodworth, chairman of the department of music, Harvard university, is the assistant director. Other members of the faculty include Olin Downes, music editor of the New York Times; Dr Herbert Graf, stage director of the Metropolitan Opera company; Paul Hindemith and Aaron Copland, composers and authors, and a faculty of 30 instrumental musicians and members of the Boston Symphony orchestra, including all first-stand players.

THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH

APR 8 - 1940

Gift of $60,000 Backs Summer Music Center

Dr. Koussevitsky Will Direct School Aided by Rockefeller Foundation

The Rockefeller Foundation, in a report released today of its activities for the year 1939, makes the first public announcement of a substantial grant to assist in establishing a Summer music school to be known as the Berkshire Music Center. The grant is a notable recognition of the ambitious project of the Boston Symphony Orchestra. "In 1939," the report states, "the foundation stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America.

In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra." The first session will begin July 8 at "Tanglewood," the orchestra's estate between Stockbridge and Lenox.

The Music Center was chosen on account of the quite unprecedented opportunities it will offer—six weeks of "living and working in music," in association with Dr. Koussevitzky, and members of the Boston Symphony Orchestra. It is significant that no other school of similar proportions has been undertaken with such modest equipment. Nevertheless, the Rockefeller grant will make this equipment adequate for the conduct of the school in all its branches, and for a student body of 300.

$60,000 Allocated to Center

Sixty thousand dollars has been allocated to the Music Center for use during the next two years, of which $10,000 is available for physical improvements. In addition to the music shed which is used for the Berkshire Symphonic Festival concerts and which will be an important factor in the school's facilities, there are three buildings on the estate which can be remodeled to provide adequate accommodations for assembly, rehearsals, and classes. The grant also will be sufficient to permit the construction of a practical unit for a small theater which will be used for school rehearsals and chamber concerts, and can permit stage presentations by the class in opera dramatics.

The balance of $50,000 will make it possible during the Summer sessions of 1940 and 1941 to provide the finest instruction at a relatively low cost to the student body. About 300 can be accepted, and although the applications to date exceed this number, those received in the present month will be considered when acceptances are decided upon by the first of May.

The Lenox School, also located in the Stockbridge Bowl, will provide dormitory accommodations to the extent of its capacity.

Music Lovers' Academy

The Music Center, which will open July 8 and continue until August 18, including three week-ends of the Berkshire Festival Concerts, will have two sections: One to be known as the Institute for Advanced Study, limited to those who have had a thorough preliminary musical training and who are studying to make music their career; the other to be known as the Academy, for

(Continued from Page 1)

music lovers with less specific qualifications, who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation and to participate in a stimulating musical experience.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is the director of the Music Center. G. Wallace Woodworth, chairman of the Department of Music, Harvard University, is the assistant director. Other members of the faculty include Olin Downes, music editor of the New York Times; Dr. Herbert Graf, stage director of the Metropolitan Opera Company; Paul Hindemith and Aaron Copeland, composers and authors, and a faculty of 30 instrumental musicians and members of the Boston Symphony Orchestra, including all first-stand players.

Special assistants on the faculty will be Stanley Chapple, conductor and lecturer; Richard Burgin, assistant conductor and concert-master of the Boston Symphony Orchestra; Howard Abell, head of the music department at Milton Academy; Malcolm Holmes, conductor of the Harvard, Radcliffe, and Wellesley Orchestras; and Boris Goldovsky, head of the opera department at the Cleveland Institute of Music.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican

APR 14 1940

Berkshire Music Center

Interest in the Berkshire Symphonic festival this year does not wait for the approach of August, for it is to be part of a more extended musical season. The Berkshire Music Center at Tanglewood, summer home of the Boston Symphony orchestra at Stockbridge, was announced last year, and now it is to be established with the aid of substantial support from the Rockefeller foundation.

This summer school has been a pet project of the orchestra's famous conductor, Dr Serge Koussevitzky, who has held that the Berkshire summer season, and the gift of a beautiful estate, gave a wonderful opportunity to make educational use of the varied skill and knowledge of the assembled musicians. The first conception was to give instruction and training to conductors and students in the art of conducting, together with technical instruction in the playing of orchestral instruments and in scoring.

This in itself should draw to Berkshire, for the school and the festival, many musicians and teachers of music from all parts of the country, but the work of the music center has been expanded by courses in music appreciation and kindred subjects for which nothing is required of entrants except interest in music and willingness to attend the classes and do the work.

From the music lovers thus brought together will be formed a large chorus for the production of an important work, which is an innovation at the festivals. This year it will be Bach's great Mass in B minor, which probably will be the closing event. The rest of the festival will be mainly devoted, as usual, to great symphonies, but a slight deviation will result from dedicating three concerts to a Tschaikowsky festival, celebrating the 100th anniversary of the composer's birth. Altogether the festival, in three series, which may be subscribed for separately, extends from August 1 to August 18, and the work of the new music center will begin on July 8.

With Europe practically barred to the many American teachers and performing musicians who have been accustomed to spend their summers abroad for advanced study, the courses offered at Tanglewood should be a great attraction, and school and concerts taken together will make Berkshire a music center in the fullest sense.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

APR 24 1940

Music Scores for Festival Delayed by Allied Blockade

Tanglewood is not escaping the effects of the Allied blockade. Music scores are either being withheld from shipment or delayed in transit.

The situation came to light yesterday when Charles A. Ward Jr., founder and conductor of the Westchester Bach Society tried to obtain copies of Mozart's adagio and fugue in C minor. After canvassing music shops, Mr. Ward found three copies and the society's concert for the Finnish Relief Fund will go on as scheduled Saturday night in New Rochelle.

Scores Ordered

But to return to Tanglewood, and the Boston Symphony Orchestra's problem. An order had been placed for 300 copies of Paul Hindemith's oratorio, "The Perpetual," scheduled for its American premiere by the Berkshire Music Center's chorus at the Berkshire Symphonic Festival. Unable to import the choral scores from the non-Jewish exile's native land, the publisher is running off 300 copies by the offset process. The orchestral parts are being imported from London

The Associated Music Publishers Inc., says that British sea power stands between the best editions of some of the greatest music and American concert stages. Even yesterday a $3000 shipment of scores, all paid for, was in a warehouse in Rotterdam.

Use Stamps To Fool Censor

A small trickle of the scores passes under the big guns of Gibraltar, but only a trickle. And even these must be fixed up with Italian labels and stamps to fool the British censor. Other small shipments find their way out through Hungary and Switzerland, but not in quantities to meet even the generally light demand for such things in New York City.

After Mr. Ward's efforts came to light, the situation was explained by an official of the Associated Music Publishers, Inc., which has a virtual monopoly here of German-printed music works. It represents eight German publishers and owns their American copywrights for many thousands of compositions and arrangements.

He said that acceptable editions of many works were printed only in Germany and that these have been sold out. Many are in the public domain, but the demand is so small that the cost would be prohibitive to reprint them here. In cases where only one or two copies of a work remain here the corporation is not selling them but rents them to orchestras.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

APR 24 1940

Koussevitzkys Buy Estate Overlooking Tanglewood

LENOX—Dr. and Mrs. Serge Koussevitzky have definitely purchased the residence on the south slope of Bald Head Mountain, the summer home of the late Miss Kate Buckingham. The purchase was made from the Art Institute in Chicago which had received the estate as a bequest from Miss Buckingham. The Institute was represented by Atty. Milton B. Warner of Pittsfield.

The property commands a striking view of Lake Mahkeenac and the mountains of Southern Berkshire. It is conveniently located near Tanglewood, home of the Berkshire Symphonic Festival and the newly established Berkshire Music Center of which Dr. Koussevitzky is the director. Besides the large residence, there are 162 acres of land and a superintendent's cottage.

The Koussevitzkys expect to take immediate possession. They will probably arrive in Lenox the early part of the summer to have the house in readiness for the opening of the Center July 8.

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THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN
APR 8 - 1940

Rockefeller Foundation Gives $60,000 Grant To Berkshire Music Center

Serge Koussevitsky To Direct Six-Week Course At Stockbridge

(Special to The Republican)

The Rockefeller foundation, in a report issued today of its activities for the year 1939, makes the first public announcement of a substantial grant to assist in establishing a summer music school, to be known as the Berkshire Music center. The grant is a notable recognition of the ambitious project of the Boston Symphony orchestra.

"In 1939," the report states, "the Foundation stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of the Boston Symphony orchestra." The first session will begin July 8 at "Tanglewood," the orchestra's estate between Stockbridge and Lenox.

Six-Week Program

The Music center was chosen on account of the quite unprecedented opportunities it will offer—six weeks of "living and working in music," in association with Dr. Koussevitzky, and members of the Boston Symphony orchestra. It is significant that no other school of similar proportions has been undertaken with such modest equipment. Nevertheless, the Rockefeller grant will make this equipment adequate for the conduct of the school in all its branches, and for a student body of 300.

$60,000 Grant Given

Sixty thousand dollars has been allocated to the Music center for use during the next two years, of which $10,000 is available for physical improvements. In addition to the Music Shed which is used for the Berkshire Symphonic festival concerts and which will be an important factor in the school's facilities, there are three buildings on the estate which can be remodeled to provide adequate accommodations for assembly, rehearsals, and classes. The grant will also be sufficient to permit the construction of a practicable unit for a small theater which will be used for school rehearsals and chamber concerts, and can permit stage presentations by the class in opera dramatics.

300 Vacancies Exist

The balance of $50,000 will make its possible during the summer sessions of 1940 and 1941 to provide the finest instruction at a relatively low cost to the student body. About 300 can be accepted, and although the applications to date exceed this number, those received in the present month will be considered when acceptances are decided upon by the first of May.

The Lenox school, also located in the Stockbridge Bowl, will provide dormitory accommodations to the extent of its capacity.

Two Sections Arranged

The Music center, which will open July 8 and continue until Aug. 18, including three week-ends of the Berkshire Festival concerts, will have two sections: One to be known as the Institute for Advanced Study, limited to those who have had a thorough preliminary musical training and who are studying to make music their career; the other to be known as the Academy, for music lovers with less specific qualifications, who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation and to participate in a stimulating musical experience.

Members Named

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, is the director of the Music center. G. Wallace Woodworth, chairman of the department of music, Harvard university, is the assistant director. Other members of the faculty include Olin Downes, music editor of The New York Times; Dr. Herbert Graf, stage director of the Metropolitan Opera Co.; Paul Hindemith and Aaron Copland, composers and authors, and a faculty of 30 instrumental musicians and members of the Boston Symphony orchestra, including all first-stand players. Special assistants on the faculty will be Stanley Chapple, conductor and lecturer; Richard Burgin, assistant conductor and concert-master of the Boston Symphony orchestra; Howard Abell, head of the music department at Milton academy; Malcolm Holmes, conductor of the Harvard, Radcliffe and Wellesley orchestras; and Boris Goldovsky, head of the opera department at the Cleveland Institute of Music.

Special guest lecturers for 1940 include Archibald T. Davison, professor of choral music at Harvard university; Carleton Sprague Smith, chief of the division of music, New York public library; Randall Thompson, director of the Curtis Institute of Music; and Augustus D. Zanzig, director of music at the National Recreation association.

MISSION ANNOUNCED

A mission service will be held April 19 at the St. Mary's Russian Orthodox church, it was announced yesterday by Rev. Peter Dzubay, pastor.

Fr. Dzubay will announce soon the clergyman to preach at the special service. Valery Ivanoff will direct the choir.

THIS CLIPPING FROM
COLUMBUS, O.
CITIZEN
APR 14 1940

Music Notes - - -

HERE COMES

By GEORGE HAGE

OF INESTIMABLE importance on the American musical scene is a development implied in last week's report by the Rockefeller Foundation on its activities for the year 1939. Contained in the report was the first public announcement of a sizeable grant to the Berkshire Music Center, the summer music school whose establishment was announced earlier this spring by Dr. Serge Koussevitzky.

"In 1939," the report stated, "the Foundation stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra."

The Foundation has allocated a sum of $60,000 to the Music Center for use during the next two years. Of this sum, $10,000 will be available for physical improvements. "Tanglewood," the orchestra's estate near Stockbridge which will be the home of the school, has the Music Shed in addition to three buildings which can be remodelled to provide accommodations for assembly, rehearsals and classes. Lenox School, also in the Stockbridge Bowl, will provide dormitory accommodations.

The balance of $50,000 will go toward providing the finest instruction at relatively low cost to the student body.

The Music Center, as Dr. Koussevitzky announced earlier, will offer a six weeks' course of study from July 8 to Aug. 18, including the three week-ends of Berkshire Festival Concerts. The school will be divided into two sections: the Institute for Advanced Study, "for those who have had thorough preliminary training and are studying to make music their career"; and the Academy "for music lovers with less specific qualifications who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation.

The faculty, in addition to Director Koussevitzky, includes such distinguished names as Assistant Director G. Wallace Woodworth, chairman of the department of music at Harvard; Olin Dewnes, New York Times music editor; Dr. Herbert Graf, stage director of the Metropolitan Opera Company; and Composers Paul Hindemith and Aaron Copeland.

Valuable as will be the opportunities afforded by the school for short-term music study, their promise is almost dwarfed by the significance of the Foundation's action. As the report noted, the grant marks a departure from th usual allocation of funds by the great philanthropical institution. The Foundation, and others of its ilk, has been overlong in recognizing the right of musical art to share in benefactions along with the natural sciences, the medical sciences and the social sciences. Now that the precedent has been established, we hope that it will bear rich fruit.

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

MAY 2 - 1940

$12,000 ORGAN BOUGHT FOR MUSIC FESTIVAL

BOSTON, May 2.—(AP) Boston Symphony orchestra officials announced today the Carnegie Corporation of New York had contributed $12,000 for the acquisition of an organ for the Berkshire Symphonic festival this summer.

The organ will, as far as possible, duplicate one used by Johann Sebastian Bach, famed composer, and will be heard for the first time in public at the festival. It will, however, be used privately at the Berkshire Music Center a month before the festival.

One of the advantages of the instrument, known as a Barogue organ, is that it is better adapted to orchestra use than organs of modern construction.

THIS CLIPPING FROM
CATSKILL, N. Y.
MAIL

THIS CLIPPING FROM
TROY, N. Y.
OBSERVER & BUDGET

ALBANY, N. Y.
Knickerbocker News

MAY 4 - 1940

Boston Symphony Has New Organ

A fine organ has been presented to the Boston Symphony Orchestra for use in the Berkshires. The gift has been made possible, it is announced, by a fund of $12,000 granted by the Carnegie Corporation of New York.

The organ will be built by the Aeolian-Skinner Organ Company, from the design of G. Donald Harrison, the company's president, and will be installed in time for use in the first sessions of the Berkshire Symphonic Festival, to be given Aug. 1 to 18 under the direction of Serge Koussevitzky.

E. Power Biggs, announced as the organist for the festival next August, will play the new instrument in the performance of Bach's Mass in B minor, and likewise in Respighi's orchestral transcription of Bach's Organ ssacaglia.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR

MAY 6 - 1940

DUPLICATE BACH ORGAN FOR FESTIVAL

BOSTON, May 5—Boston Symphony Orchestra officials have announced the Carnegie Corporation of New York has contributed $12,000 for an organ for the Berkshire Symphonic Festival this summer.

The organ will duplicate one used by Johann Sebastian Bach, famed composer, and will be heard for the first time in public at the Festival. It will, however, be used privately at the Berkshire Music Center a month before the Festival.

One of the advantages of the instrument, known as a barogue organ, is that it is better adapted to orchestra use than organs of modern construction.

THIS CLIPPING FROM
BENNINGTON, VT.
BANNER

MAY 9 - 1940

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

MAY 5 - 1940

IN THE WORLD OF MUSIC

A FINE ORGAN has been presented to the Boston Symphony orchestra for use in the Berkshires. The gift has been made possible, it is announced, by a fund of $12,000 granted by the Carnegie Corporation of New York. The organ will be built by the Aeolian-Skinner Organ company from the design of G. Donald Harrison, the company's president, and will be installed in time for use in the first sessions of the Berkshire Symphonic Festival, to be given August 1-18 under the direction of Serge Koussevitzky.

Possessing an organ of its own at "Tanglewood," the Boston Symphony orchestra, which appears with its complete personnel at the Berkshire Festival, will be entirely equipped for whatever instrumentation a symphonic score may demand. E. Power Biggs, announced as the organist for the Festival next August, will play the new instrument in the performance of Bach's Mass in B minor ,and likewise in Respighi's orchestral transcription of Bach's Organ Passacaglia.

The specifications of the organ have been decided upon in consultation by Dr. Koussevitzky, E. Power Biggs and Dr. Archibald Davison. The placement of the instrument has been subjected to the advice of Professor Richard D. Fay of the Massachusetts Institute of Technology, the acoustical expert to whom the phenomenal sound properties of the "Tanglewood" Shed are due. The organ will be semiconcealed and will be placed above the stage in a boxlike replica of the stage itself, designed both to project the sound to the best advantage and to enclose the delicate mechanism adequately against deterioration by wheater conditions.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

MAY 6 - 1940

WITH the gift of a fine organ, announced this week, the Boston Symphony Orchestra will be entirely equipped for whatever instrumentation a symphonic score may demand when the Berkshire Symphonic Festival opens at Tanglewood August 1st. E. Power Biggs, organist for the Festival, will play the new instrument in the performance of Bach's Mass in B minor and Respighi's orchestral transcription of Bach's Organ Passacaglia.

The new organ wlil be semi-concealed, placed above the stage in a boxlike replica of the stage itself, designed to project the sound to the best advantage and to enclose the delicate mechanism adequately against deterioration by weather conditions. The instrument is designed to resemble in tonal scheme the baroque period instrument of Bach's time. Variations in the design have been made in order to make it suitable for combination with a full symphony orchestra. An enclosed section will be added for greater flexibility of tone and real pianissimo and other stops will make possible a fullness and brilliance of sonority suitable to the large auditorium. Increased dynamic range and range in pitch will be provided by the addition of the deepest pedal notes.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

MAY 5 - 1940

Boston Symphony Presented Organ

A fine organ has been presented to the Boston Symphony orchestra for use in the Berkshires. The gift has been made possible, it is announced, by a fund of $12,000 granted by the Carnegie corporation of New York. The organ will be built by the Aeolian-Skinner Organ company, from the design of G. Donald Harrison, the company's president, and will be installed in time for use in the first sessions of the Berkshire Symphonic festival, to be given August 1-18 under the direction of Serge Koussevitzky.

Possessing an organ of its own at "Tanglewood," the Boston Symphony orchestra, which appears with its complete personnel at the Berkshire festival, will be entirely equipped for whatever instrumentation a symphonic score may demand. E. Power Biggs, announced as the organist for the festival next August, will play the new instrument in the performance of Bach's Mass in B-minor, and likewise in Respighi's orchestral transcription of Bach's organ Passacaglia.

The specifications of the organ have been decided upon in consultation by Dr Koussevitzky, E. Power Biggs, and Dr Archibald T. Davison. The placement of the instrument has been subjected to the advice of Prof Richard D. Fay of the Massachusetts Institute of Technology, the acoustical expert to whom the phenomenal sound properties of the "Tanglewood" shed are due. The new organ will be semiconcealed, and will be placed above the stage in a boxlike replica of the stage itself, designed both to project the sound to the best advantage, and to enclose the delicate mechanism adequately against deterioration by weather conditions.

The new organ is designed to resemble in tonal scheme the baroque period instrument which the same company built to restore the type of instrument which Bach used. This organ stands in the Germanic Museum of Harvard university. Variations in the plan of the "Tanglewood" organ will consist principally in suiting it for combination with a full symphony orchestra. An enclosed section, not existing in the Germanic organ, will be added for the purpose of obtaining greater flexibility of tone and to provide a real pianissimo required under certain conditions.

Other stops in this section will likewise make possible a fullness and brilliance of sonority suitable to the larger auditorium. The dynamic range will be notably increased, and the range in pitch as well, by the addition of the deepest pedal notes. The organ will be suitable not only in orchestral combination, but for solo use and for the purposes of the new music center.

THIS CLIPPING FROM
BRADFORD, PA.
STAR RECORD

MAY 21 1940

The Berkshire Symphonic Festival will hold its annual season between Aug. 1 and Aug. 18 at the Tanglewood estate, Stockbridge, Mass. Soloists to be heard there with the Boston Symphony Orchestra under Dr. Serge Koussevitzky will include Gregor Piatagorsky. cellist; Jesus Maria Sanroma, pianist; Albert Spalding, violinist, and Dorothy Maynor, soprano. Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor. and Alexander Kipnis, bass, will be the soloists in a performance of Bach's B minor mass.

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MAY 18 1940

Music News And Views

By ROGER S. VREELAND

BERKSHIRE SYMPHONIC PLANS ARE ANNOUNCED

Complete programs for the 3 weeks of concerts at Tanglewood to be presented by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, were announced today by the Berkshire Symphonic Festival.

The Festival will open August 1 with Beethoven's Symphony No. 1 in C major and will close August 18 with the Brahms Symphony No. 1 in G minor.

In the first series of concerts, Gregor Piatigorsky, cellist will appear as soloist in Strauss's "Don Quixote". Jesus Maria Sanroma will be soloist August 4 when the orchestra presents Stravinsky's Capriccio for Piano and Orchestra.

The second series of concerts opening August 8 will include compositions of Beethoven and Tschaikowsky in commemoration of the 100th anniversary of Tschaikowsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for Violin the opening night.

The third series will open August 15 with a performance of Bach's Mass in B minor. This performance starting at 7 P. M. will be in two parts. The second part of the program will begin at 9:30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance. They will be Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor and Alexander Kipnis, bass. The Berkshire Festival Chorus will make its initial appearance with the orchestra. The chorus will include many singers who have appeared in this mighty work with the orchestra in Boston. They will be students at the orchestra's new music center being established this summer at Tanglewood. They will be prepared as was the chorus in Boston by Professor G. Wallace Woodworth, head of the music department at Harvard University.

Dorothy Maynor, talented Negro soprano who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitsky, will appear on the program August 17. She will be the soloist in the Mozart Concert Aria and Beethoven's "Adelaide".

* * *

Despite he mechanization of music, piano playing still holds its own as a favorite form of American music expression, according to Mrs. Irl Allison, general chairman of the National Guild of Piano Teachers, who has announced the Guild's eleventh national piano playing auditorium will be held at the Biltmore Hotel, New York City, June 6, 7, and 8.

About 450 entrants, 4 years old to adulthood, will perform for a total of 100 hours before the judges. Guild headquarters is at 640 Riverside Drive, New York City, telephone Audubon 3-1539.

* * *

Three thousand, six hundred musicians (instrumentalists and singers) representing 150 school systems in 10 Eastern States opened competition yesterday with the National Regional Music Festival. Entries include 36 choirs and 32 bands. The festival continues through tonight.

* * *

"One of the oddities of music", observes Dr. Frank Black "is that few people realize Brahms was one of the Marks Brothers". Dr. Black points out that Brahms used the name G. W. Marks when he turned out pot boilers.—Groucho?

* * *

Marion Bauer, author of "Music Through the Ages", "Twentieth Century Music", and other books, will address the Music Educators Association of New Jersey on "The American Composer and his Relation to the Teacher", Wednesday, 6:30 P. M., at the Newark Y. W. C. A. President Gertrude Hale will preside. A program will be given by Miss Hale and Austin Henry as duo-pianists, Eleanor Eberhardt, contralto, and the Newark String Quartet.

* * *

Girls Chorus of Dumont High School will give its annual concert Tuesday night, in the school auditorium, under the direction of Mavis Alpaugh. The program will be "In May", Schumann; "The Call", Paull; "Spin, Spin", Fischer; "The Keeper", English folk song; "Cousin Jebediah", Thompson; "Old King Cole", "Flowing River", Chilean folk song; "On Wings of Song", Mendelssohn, and "Song of the Gypsies", Roeckel. There will be a guest artist. Dorothy Fletcher will accompany.

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REPUBLICAN

MAY 20 1940

MUSIC FESTIVAL PROGRAMS TO OPEN ON AUG. 1

Details Arranged For Series Of Three Concerts At Berkshire

Complete programs for the three weeks of concerts at Tanglewood, Stockbridge, Mass., to be presented by the Boston Symphony orchestra, Serge Koussevitzky, conductor, were announced today by the Berkshire Symphonic festival.

The festival will open Aug. 1 with Beethoven's symphony No. 1 in C Major and will close Aug. 18 with the Brahms symphony No. 1 in G. Minor.

In the first series of concerts, Gregor Piatigorsky, eminent cellist will appear as soloist in Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist Aug. 4 when the orchestra presents Stravinsky's Capriccio for piano and orchestra.

The second series of concerts opening Aug. 8 will include compositions of Beethoven and Tchaikovsky in commemoration of the 100th anniversary of Tchiakovsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for violin, the opening night.

The third series will open Aug. 15 with a performance of Bach's Mass in B minor. This performance starting at 7 p. m. will be in two parts. The second part of the program will begin at 9:30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance.

They will be: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor and Alexander Kipnis, bass. The Berkshire Festival chorus will make its initial appearance with the orchestra. The chorus will include many singers who have appeared in this mighty work with the orchestra in Boston. They will be students at the orchestra's new music center being established this summer at Tanglewood. They will be prepared as was the chorus in Boston by Prof. G. Wallace Woodworth, head of the music department at Harvard university.

Dorothy Maynor, talented Negro soprano who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program Aug. 17. She will be the soloist in the Mozart Concert Aria and Beethoven's "Adelaide."

Other composers represented on the program include Sibelius, Schumann, Berlioz, Harris, Debussy, Ravel, Stravinsky, Brahms, Prokofieff, Hindemith and Faure.

Further details may be obtained by writing to the Berkshire Symphonic Festival office, Stockbridge. Indications already point to a tremendous audience planning to make the pilgrimage to Tanglewood from all parts of United States, Canada and Latin America. Advance reservations are substantially ahead of the same date last year.

S. M.

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

MAY 20 1940

Berkshire Festival Announces Program And Lists Soloists

Complete programs for the three weeks of concerts of Tanglewood, Mrs. Coolidge's music barn in the Berkshires, at Stockbridge, Mass., have just been announced by the directors of the Berkshire Symphonic festival. Serge Koussevitzky, conductor of the Boston Symphony orchestra, will direct.

The festival will open Aug. 1, with Beethoven's Symphony, No. 1, in C Major and will close Aug. 18, with Brahms' Symphony No. 1 in G Minor.

In the first series of concerts, Gregor Piatigorsky, eminent 'cellist, will appear as soloist in Straus' "Don Quixote." Jesus Maria Sanroma will be soloist Aug. 4, when the orchestra presents Stravinsky's Capriccio for piano and orchestra.

Spalding a Soloist

The second series of concerts opening Aug. 8 will include compositions of Beethoven and Tschaikowsky in commemoration of the anniversary of the latter's birth. Albert Spalding, a summer resident of the Berkshires, will be soloist for Beethoven's concerto for violin on the opening night.

The third series will open Aug. 15, with a performance of Bach's Mass in B Minor. The performance, starting at 7 p. m., will be in two parts. The second part of the program will begin at 9:30. Elizabeth Schuman, soprano; Viola Silva, mezzo-soprano, William Main, tenor, and Alexander Kipnis, bass, who performed with the Boston Symphony orchestra this spring, will appear at the festival, the New England Salzburg.

Chorus to Make Debut

The Berkshire Festival chorus will make its initial appearance with the orchestra. It will be prepared by Prof. G. Wallace Woodworth, head of the music department of Harvard university.

Dorothy Maynor, talented Negro soprano, who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program Aug. 17. She will also be the soloist in the Mozart Concert Aria and Beethoven's "Adelaide."

Composers represented on the program include Sibelius, Schumann, Berlioz, Harris, De Bussy, Ravel, Stravinsky, Brahms, Prokofieff, Hindemith and Faure.

THIS CLIPPING FROM
PLAINFIELD, N. J.
COURIER-NEWS

MAY 25 1940

Symphonic Festival To Be Held This Summer In the Berkshires

The Boston Symphony Orchestra will inaugurate a Berkshire Music Center and Symphonic Festival this August at Tanglewood, its historic 200-acre estate between Lenox and Stockbridge, Mass. Its purpose, according to Dr. Serge Koussevitsky, will be to "serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture." Both the skilled and unskilled will find much of interest and profit.

Members of this Music Center will be trained as a festival chorus to appear in a performance of Bach's B Minor Mass on Aug. 15, with Elizabeth Schumann, Viola Silva, William Hain, and Alexander Kipnis as soloists. On Aug. 17 Dorothy Maynor will be soloist in Beethoven's "Adelaide".

The Festival will open on Aug. 1 with a series of concerts by the Boston Symphony Orchestra. The second series, beginning Aug. 8, will feature Albert Spalding, a summer resident of the Berkshires, as soloist.

Indications point to a tremendous audience, planning to make a pilgrimage to Tanglewood from all parts of the United States, Canada and Latin America.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

MAY 19 1940

BERKSHIRE SYMPHONIC FESTIVAL ANNOUNCES COMPLETE PROGRAMS

Complete programs for the three weeks of concerts at Tanglewood to be presented by the Boston symphony orchestra, Serge Koussevitzky, conductor, were an[illegible] yesterday by the Berkshire Symphonic festival.

The festival will open Aug. 1 with Beethoven's Symphony No. 1 in C Major and will close Aug. 18 with the Brahms Symphony No. 1 in G Minor.

In the first series of concerts, Gregor Piatigorsky, eminent 'cellist, will appear as soloist in Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist Aug. 4 when the orchestra presents Stravinsky's Capriccio for piano and orchestra.

The second series of concerts opening Aug. 8 will include compositions of Beethoven and Tchaikovsky in commemoration of the 100th anniversary of Tchaikovsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for Violin the opening night.

The third series will open Aug. 15 with a performance of Bach's Mass in B. Minor. This performance starting at 7 p. m. will be in two parts. The second part of the program will begin at 9:30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance. They will be: Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor and Alexander Kipnis, bass. The Berkshire Festival chorus will make its initial appearance with the orchestra. They will be prepared as was the chorus in Boston by Professor G. Wallace Woodworth, head of the music department at Harvard university.

Dorothy Maynor, talented Negro soprano who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program Aug. 17. She will be the soloist in the Mozart Concert aria and Beethoven's "Adelaide."

Further details may be obtained by writing to the Berkshire Symphonic Festival office, Stockbridge. Indications already point to a tremendous audience planning to make the pilgrimage to Tanglewood from all parts of United States, Canada and Latin America.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

MAY 24 1940

Berkshire Festival Program

By PITTS SANBORN.

Looking over the programs announced for the Berkshire Symphonic Festival at Stockbridge in August, one is struck by the prevalence of Buelow's musical trinity in B—Bach, Beethoven and Brahms. Even Bach's B minor Mass is to be performed, helping to improve the increased attention paid to a work that not many years ago was so seldom heard.

It will be given in two sessions—the first at 7 p. m., the second at 9:30 p. m. The quartet of soloists announced comprises Elisabeth Schumenn, Viola Silva, William Hain and Alexander Kipnis. Prof. G. Wallace Woodforth of Harvard has the task of preparing the Berkshire Festival Chorus for Serge Koussevitsky, conductor of the festival.

Beethoven will be represented by the First, Fourth and Sixth symphonies, the overtures to Egmont and Coriolanus, the violin concerto and the song Adelaide. Albert Spalding is to be the soloist in the concerto. Dorothy Maynor will sing Adelaide.

Brahms appears on the programs only twice, but each time solidly, for the Brahms numbers announced are the symphonies Nos. 1 and 2.

THIS CLIPPING FROM
MONTREAL, CANADA
STAR

MAY 25 1940

Summer Festival in Berkshire Hills

The Boston Symphony Orchestra, conducted by Serge Koussevitsky, will play in all the concerts of the ninth Berkshire Symphonic Festival, which will be given in the first three weeks of August. Nine concerts are to be given, in three series of three concerts, on the Thursday, Saturday and Sunday of three successive weeks, beginning on August 1st.

In Series A the works to be given are the first symphonies of Beethoven, Schumann and Sibelius, Schubert's C major symphony, Brahms second and Roy Harris' third, as well as Respighi's arrangement of Bach's Passacaglia and works by Stravinsky, Faure, Prokofieff and Ravel.

Series B will consist entirely of music by Tchaikovsky, including the second, fourth, fifth and sixth symphonies, the violin concerto with Albert Spalding as soloist, the "Romeo and Juliet" overture, the serenade for strings and other works. Arthur Rodzinski will conduct one of these concerts.

Bethoven's "Eroica" symphony Brahms' symphony and one by Haydn, works by Wagner and Hundemith, arias to be sung by Dorothy Maynor, and Bach's Mass in B minor, with the Festival Chorus of the Berkshire Music Centre, will make up Series C.

The concerts are given in the Festival Barn at Tanglewood, between Stockbridge and Lenox Massachusetts. Information can be obtained from the local committee headed by Mrs. Graham Drinkwater, PLateau 2069; enquiries about living accommodation must be sent to the Berkshire Hills Conference Pittsfield, Mass. Subscription tickets will be on sale only till June 30th.

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THIS CLIPPING FROM

GREAT BARRINGTON,
MASS.
BERKSHIRE COURIER
5/23/40

COMPLETE PROGRAMS

Berkshire Symphonic Festival Announces Numbers for Three Series.

Complete programs for the three weeks of concerts at Tanglewood, to be presented by the Boston Symphony orchestra, Serge Koussevitzky, conductor, were announced last week by the Berkshire Symphonic Festival.

The Festival will open August 1 with Beethoven's Symphonv No. 1 in C Major and will close August 18 with Brahms Symphony No. 1 in G Minor.

In the first series of concerts, Gregor Piatigorsky, eminent cellist, will appear as soloist in Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist August 4 when the orchestra presents Stravinsky's Capriccio for piano and orchestra.

The second series of concerts opening August 8 will include compositions of Beethoven and Tchaikovsky in commemoration of the 100th anniversary of Tchaikovsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for violin the opening night.

The third series will open August 15 with a performance of Bach's Mass in B. Minor. This performance starting at 7:00 p. m. will be in two parts. The second part of the program will begin at 9:30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance. They will be: Elisabeth Schuman, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass. The Berkshire Festival Chorus will make its initial appearance with the orchestra. The chorus will include many singers who have appeared in this mighty work with the orchestra in Boston. They will be students at the orchestra's new music center being established this summer at Tanglewood. They will be prepared as was the chorus in Boston, by Professor G. Wallace Woodworth, head of the music department at Harvard University.

Dorothy Mavnor, talented Negro soprano, who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzkv, will appear on the program August 17. She will be the soloist in the Mozart Concert Aria and Bethoven's "Adelaide."

Other composers represented on the program include Sibelius, Schumann, Berlioz, Harris, Debussy, Ravel, Stravinsky, Brahms, Prokofieff, Hindemith and Faure.

Further details may be obtained by writing to the Berkshire Symphonic Festival office, Stockbridge. Indications already point to a tremendous audience planning to make the pilgrimage to Tanglewood from all parts of the United States, Canada and Latin America. Advance reservations are substantially ahead of the same date last year.

The programs are as follows:

Series A

First Programme.

Thursday Evening, August 1, at 8:30 O'clock

Beethoven: Symphony No. 1 in C. major, Op. 21
(1) Adagio molto; Allegro con brio
(2) Andante cantabile con moto
(3) Menuetto: Allegro molto e vivace
(4) Finale: Adagio; Allegro molto e vivace
Schumann: Symphony No. 1 in D-flat, Op. 38
(1) Andante un poco maestoso; Allegro molto vivace
(2) Larghetto
(3) Scherzo: Molto vivace. Trio: Molto piu vivace. Trio II
(4) Allegro animato e grazioso
Intermission of Twenty-five Minutes
Sibelius: Symphony No. 1 in E minor, Op. 39
(1) Andante ma non troppo; allegro energico
(2) Andante ma non troppo lento
(3) Allegro
(4) Finale (Quasi una Fantasia): Andante; Allegro molto

Second Programme

Saturday Evening, August 3, 8:30 O'clock

Berlioz: Overture to "Benvenuto Cellini"
Strauss: "Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35.
(Introduction, Theme with Variations, and Finale)
Violoncello solo: Georg Piatigorsky
Viola solo: Jean Lefranc
Intermission of Twenty-five Minutes
Harris: Symphony No. 3 (in one movement)
Debussy: "Prelude a l'Apres-Midi d'un Faune (Eglogue de S. Mallarme)" ("Prelude to the Afternoon of a Faun," Eclogue by S. Mallarme)
Ravel: Orchestral Excerpts from "Daphnis et Chloe" (Second Suite) Lever du Jour—Pantomime—Danse Generale

Third Programme

Sunday Afternoon, August 4, at 3:30 O'clock

Mozart: Symphony in E-flat, No. 3 (K. 543)
(1) Adagio. Allegro
(2) Andante
(3) Menuetto: Trio
(4) Finale: Allegro
Stravinsky: Capriccio for Orchestra with Piano Solo
(1) Presto
(2) Andante rapsodico
(3) Allegro capriccioso, ma tempo giusto (Played without pause)
Soloist: Jesus Maria Sanroma
Intermission of Twenty-five Minutes
Brahms: Symphony No. 2 in D major, Op. 73
(1) Allegro non troppo
(2) Adagio non troppo
(3) Adagietto; quasi andantino
(4) Allegro con spirito

Series B

(Programmes of Beethoven and Tchaikovsky, commemorating the one hundredth anniversary of Tchaikovsky's birth)

Fourth Concert

Thursday Evening, August 8, at 8:30 O'clock

Beethoven: Overture to Goethe's "Egmont," Op. 84
Beethoven: Concerto for Violin in D. Opus 61
(1) Allegro, ma non troppo
(2) Larghetto
(3) Rondo
Soloist: Albert Spalding
Intermission of Twenty-five Minutes
Tchaikovsky: Symphony No. 6 in B minor, "Pathetique," Op. 74
(1) Adagio—Allegro non troppo
(2) Allegro con grazio
(3) Allegro molto vivace
(4) Finale: Adagio lamentoso

Fifth Concert

Saturday Evening, August 10, at 8:30 O'clock

Beethoven: Overture, "Coriolanus," Op. 62
Beethoven: Symphony No. 4 in B-flat major, Op. 60
(1) Adagio; Allegro vivace
(2) Adagio
(3) Allegro vivace; Trio; Un poco meno allegro
(4) Finale: Allegro, ma non troppo
Intermission of Twenty-five Minutes
Tchaikovsky: Symphony No. 4 in F minor, Op. 36
(1) Andante sostenuto. Moderato con amina in moviment di Valse
(2) Andantino in modo di canzona
(3) Scherzo Pizzicato ostinato; Allegro
(4) Finale: Allegro con fucco.

Sixth Concert

Sunday Afternoon, August 11, at 8:30 O'clock

Beethoven: Symphony No. 6 in F major, Op. 68, "Pastoral"
(1) Awakening of serene impressions on arriving in the country: Allegro ma non troppo
(2) Scene by the brookside: Andante molto moto
(3) Jolly gathering of country folk: Allegro; in tempo d'allegro Thunderstorm; Tempest: Allegro
(4) Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto
Intermission of Twenty-five Minutes
Tchaikovsky: Symphony No. 5 in E minor, Op. 64
(1) Andante; Allegro con anima
(2) Andante cantabile, con alcuna Licenza
(3) Valse (Allegro Moderato)
(4) Finale (Andante maestoso): Allegro vivace

Series C

Seventh Concert

Thursdav Evening, August 15, at 7:00 O'clock and 9:30 O'clock

Bach: Mass in B. Minor (in two parts) Berkshire Festival Chorus, Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass; Louis Speyer and Jean Devergie, Oboi d'Amore; Richard Burgin, violin; William Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ; Edwin Bodky, harpsicord.

Eighth Concert

Saturday Evening, August 17, at 8:30 O'clock

Prokofieff: "Classical" Symphony, Op. 25
(1) Allegro
(2) Larghetto
(3) Gavotte
(4) Finale
Hindemith: Symphony, "Mathis der Maler" ("Matthias the Painter")
(1) Angelic Concert
(2) Entombment
(3) Temptation of Saint Anthony
Intermission of Twenty-five Minutes
Mozart: Concerto Aria
Beethoven: "Adelaide"
Soloist: Dorothy Maynor
Faure: "Pelleas et Melisande," Suite from the Stage Music to Maeterlinck's
(1) Prelude: Quasi adagio. Tragedy Op. 80
(2) "Fileuse": Andantino quasi allegretto
(3) Molto adagio
Respighi: Symphonic Poem, "The Pines of Rome"
(1) The Pines of the Villa Borghese
(2) The Pines near a Catacomb
(3) The Pines of the Janiculum
(4) The Pines of the Appian Way

Ninth Concert

Sunday Afternoon, August 18, at 3:30 O'clock

Haydn: Svmphony in G-major, No. 88
(1) Adagio; Allegro
(2) Largo
(3) Minuet (Trio)
(4) Finale: Allegro con spirito
Sibelius: Symphony No. 7 (in one movement) Op. 105
Intermission of Twenty-five Minutes
Brahms: Symphony No. 1 in C-minor, Op. 68
(1) Un poco sostenuto; Allegro
(2) Andante sostenuto
(3) Un poco allegretto e grazioso
(4) Adagio; Allegro non troppo, ma con brio

THIS CLIPPING FROM
TUCSON, ARIZ.
STAR

MAY 26 1940

Festivals will be held throughout the summer, with the Berkshire festival at Tanglewood, Mass., August 1 to 18, as a magnet for many music lovers. The Boston Symphony under Koussevitzky is annually featured [illegible]stival.

Colleges and communities in the east, and particularly in New England, have alredy begun their festivals. Many have been held this month, and even in April.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

MAY 26 1940

Koussevitzky Lists Works For Festival

Boston Symphony Gives Nine Programs; Bach's B Minor Mass Aug. 15

The nine programs to be played by the Boston Symphony Orchestra under Serge Koussevitsky's direction in the seventh annual Berkshire Symphonic Festival next August in the Music Shed at Tanglewood, Lenox, Mass., have been announced in detail. The dates are Thursday and Saturday nights and Sunday afternoons, Aug. 1, 3, 4, 8, 10, 11. 15, 17 and 18.

The schedule will be as follows:

Series A

Thursday, Aug. 1, 8:30

Symphony No. 1, in C major......Beethoven
Symphony No. 1, in B flat major..Schumann
Symphony No. 1, in E minor 1.......Sibelius

Saturday, Aug. 3, 9:30

Overture to "Benvenuto Cellini"...Berlioz
Don Quixote...................R. Strauss
Cello solo, Gregor Piatigorsky; viola solo, Jean Lefranc
Symphony No. 3.....................Harris
Afternoon of a Faun.............Debussy
"Daphnis et Chloe," Suite No. 2.....Ravel

Sunday, Aug. 4, 3:30

Symphony in E flat (K. 543).....Mozart
Capriccio for orchestra with piano solo, Stravinsky
Soloist, J. M. Sanroma
Symphony No. 2, in D major......Brahms

Series B

Thursday, Aug. 8, 8:30

Overture to "Egmont"..........Beethoven
Violin concerto in D major.....Beethoven
Soloist, Albert Spalding
Symphony No. 6, in B minor (Pathetic), Tchaikovsky

Saturday, Aug. 10, 8:30

Overture to "Coriolanus".......Beethoven
Symphony No. 4, in B flat........Beethoven
Symphony No. 4, in F minor....Tchaikovsky

Sunday, Aug. 11, 3:30

Symphony No. 6, in F major (Pastoral), Beethoven
Symphony No. 5, in E minor....Tchaikovsky

Series C

Thursday, Aug. 15, 7:30

Mass in B minor....................Bach
Soloists: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, basso. [illegible]mental soloists: Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; William Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ; Erwin Bodky, harpsichord
Berkshire Festival Chorus

Saturday, Aug. 17, 8:30

Classical Symphony, Opus 25....Prokofieff
Symphony, Mathis der Maler...Hindemith
Concert Aria.....................Mozart
Song, Adelaide..................Beethoven
Solist, Dorothy Maynor, soprano
Suite from "[illegible]de"...Faure
Pines of Rome..................Respighi

Sunday, Aug. 18, 3:30

Symphony in C major, No. 88........Haydn
Symphony No. 7....................Sibelius
Symphony No. 1, in C minor........Brahms

The originally announced three all-Tchaikovsky programs in series B, in commemoration of the composer's centenary, have been replaced by three Beethoven-Tchaikovsky programs. Whether or not Artur Rodzinski will appear as guest conductor in one of these concerts, as originally announced, is not stated. The Berkshire Festival Chorus, trained by G. Wallace Woodworth, will make its public debut in the Bach B minor mass on Aug. 15. The first part (the Kyrie and Gloria) will begin at 7 o'clock, the second at 9:30.

Further information can be obtained by writing to the Berkshire Symphonic Festival office in Stockbridge, Mass. This will be the fifth festival to be held with the participation of the Boston Symphony Orchestra, the fourth to take place at Tanglewood, and the third to be given in the Music shed.

This Clipping From
COLUMBUS, OHIO
DISPATCH
MAY 26 1940

Berkshire Festival Announces Details Of Program Series

COMPLETE PROGRAM for the three weeks of concerts at Tanglewood (near Lenox, Mass.) to be presented by the Boston Symphony orchestra, Serge Koussevitzky, conductor, have been announced by the Berkshire Symphonic festival. The festival will open August 1 with Beethoven's Symphony No. 1 in C Major and will close August 18 with the Brahms Symphony No. 1 in G Minor.

In the first series of concerts, Gregor Piatigorsky, eminent cellist will appear as soloist in Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist Aug. 4 when the orchestra presents Stravinsky's Capriccio for piano and orchestra.

The second series of concerts opening Aug. 8 will include compositions of Beethoven and Tchaikovsky in commemoration of the 100th anniversary of Tchaikovsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's concerto for violin the opening night.

* * *

THE THIRD series will open August 15 with a performance of Bach's Mass in B Minor. This performance, starting at 7 p. m., will be in two parts. The second part of the program will begin at 9:30.

The soloists will be: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor and Alexander Kipnis, bass. The Berkshire Festival chorus will make its initial appearance with the orchestra. Dorothy Maynor, talented Negro soprano who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program Aug. 17. She will be the soloist in a Mozart Concert Aria and Beethoven's "Adelaide."

Festival programs for the three series will be as follows:

SERIES A

FIRST PROGRAM

Thursday Evening, Aug. 1, at 8:30 o'Clock

Beethoven .... Symphony No. 1 in C Major, Op. 21
Schumann .... Symphony No. 1 in B-Flat, Op. 38
INTERMISSION OF TWENTY-FIVE MINUTES
Sibelius .... Symphony No. 1 in E Minor, Op. 39

SECOND PROGRAM

Saturday Evening, Aug. 3, 8:30 o'Clock

Berlioz .... Overture to "Benvenuto Cellini"
Strauss .... "Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35
(Introduction, Theme with Variations, and Finale)
Violoncello solo, Gregor Piatigorsky
Viola solo: Jean Lefranc
INTERMISSION OF TWENTY-FIVE MINUTES
Harris .... Symphony No. 3 (in one movement)
Debussy .... "Prelude a l'Apres-Midi d'un Faune"
Ravel .... Orchestral Excerpts from "Daphnis et Chloe" (Second Suite)

THIRD PROGRAM

Sunday Afternoon, Aug. 4, at 3:30 o'Clock

Mozart .... Symphony in E-Flat, No. 3 (K. 543)
Stravinsky .... Capriccio for Orchestra with Piano Solo
(Played without pause)
Soloist, Jesus Maria Sanroma
INTERMISSION OF TWENTY-FIVE MINUTES
Brahms .... Symphony No. 2 in D Major, Op. 73

SERIES B

(Programs of Beethoven and Tchaikovsky, commemorating the one-hundredth anniversary of Tchaikovsky's birth)

FOURTH CONCERT

Thursday Evening, Aug. 8, at 8:30 o'Clock

Beethoven .... Overture to Goethe's "Egmont," Op. 84
Beethoven .... Concerto for Violin in D, Op. 61
Soloist, Albert Spalding
INTERMISSION OF TWENTY-FIVE MINUTES
Tchaikovsky .... Symphony No. 6 in B Minor, "Pathetique," Op. 74.

FIFTH CONCERT

Saturday Evening, Aug. 10, at 8:30 o'Clock

Beethoven .... Overture, "Coriolanus," Op. 62.
Beethoven .... Symphony No. 4 in B-Flat Major, Op. 60
INTERMISSION OF TWENTY-FIVE MINUTES
Tchaikovsky .... Symphony No. 4 in F Minor, Op. 36

SIXTH CONCERT

Sunday Afternoon, Aug. 11, at 8:30 o'Clock

Beethoven .... Symphony No. 6 in F Major, Op. 68, "Pastoral"
INTERMISSION OF TWENTY-FIVE MINUTES
Tchaikovsky .... Symphony No. 5 in E Minor, Op. 64

SERIES C

SEVENTH CONCERT

Thursday Evening, Aug. 15, at 7 o'Clock and 9:30 o'Clock

Bach .... Mass in B Minor
(in two parts)
Berkshire Festival Chorus
Elisabeth Schumann, soprano; William Hain, tenor; Viola Silva, mezzo-soprano; Alexander Kipnis, bass; Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; William Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ; Erwin Bodky, harpsichord.

EIGHTH CONCERT

Saturday Evening, Aug. 17, at 8:30 o'Clock

Prokofieff .... "Classical" Symphony, Op. 25
Hindemith .... Symphony, "Mathis der Maler" (Matthias the Painter)
INTERMISSION OF TWENTY-FIVE MINUTES
Mozart .... Concerto Aria
Beethoven .... "Adelaide"
Soloist, Dorothy Maynor
Faure ......"Pelleas et Melisande," Suite from the Stage Music to Maeterlinck's Tragedy, Op. 80
Respighi .... Symphonic Poem "The Pines of Rome"

NINTH CONCERT

Sunday Afternoon, Aug. 18, at 3:30 o'Clock

Haydn .... Symphony in G-Major, No. 88
Sibelius .... Symphony No. 7 (in one movement), Op. 105
INTERMISSION OF TWENTY-FIVE MINUTES
Brahms .... Symphony No. 1 in C-Minor, Op. 68

This Clipping From
NEW YORK, N.Y.
TIMES

37

MAY 26 1940

BERKSHIRE PROGRAMS

Bach's Mass in B minor and three programs celebrating the 100th anniversary of Tchaikovsky's birth will be special features of the concerts to be presented by the Boston Symphony Orchestra, under [redacted]oussevitzky, at the Berkshire Symphonic Festival to be held Aug. 1-18, at Tanglewood, between Lenox and Stockbridge, Mass. Eight soloists will appear in the course of the three weekly series of concerts. All of the evening events except the Mass are slated for 8:30 P. M., and the Sunday concerts for 3:30 P. M.

The festival opens Thursday night, Aug. 1, with a program consisting of the First symphonies of Beethoven, Schumann and Sibelius. Saturday night, Aug. 3, at the second concert the list includes Berlioz's overture to "Benvenuto Cellini"; Strauss's "Don Quixote," with Gregor Piatigorsky, 'cello, and Jean Lefranc, viola, as soloists; Roy Harris's Third symphony, Debussy's "Afternoon of a Faun" and the second "Daphnis et Chloë" suite of Ravel.

The first series closes Sunday afternoon, Aug. 4, with a schedule composed of Mozart's symphony in E flat (K. 543); Stravinsky's "Capriccio," with Jesús María Sanromá as piano soloist, [redacted]ond symphony.

Works by Beethoven and Tchaikovsky will form the programs of the second week, presented in commemoration of the latter composer's birthday centenary. The initial program of this series, on Aug. 8, will be devoted to the "Egmont" overture, the violin concerto of Beethoven, and the Sixth symphony by Tchaikovsky. Albert Spalding will be the soloist in the concerto.

At the Saturday night concert that week works to be performed include Beethoven's "Coriolanus" and Fourth symphony and Tchaikovsky's Fourth symphony. The second series closes Sunday afternoon, Aug. 11, with Beethoven's Sixth symphony and the Fifth symphony of Tchaikovsky.

The third week's series opens Thursday, Aug. 15, with a performance of Bach's Mass in B minor, which will be given in two sessions, the first starting at 7 P. M. and the second at 9:30 P. M. In this work the Berkshire Festival Chorus will make its first appearance. The soloists will be Elisabeth Schumann, Viola Silva, William Hain and Alexander Kipnis. [redacted] will consist of students at the orchestra's music center being established this Summer at Tanglewood, where they will be prepared by G. Wallace Woodworth.

At the Saturday night concert, Aug. 17, Dorothy Maynor, as soloist, will be h[redacted]oncert aria by Mozart and Beethoven's "Adelaide." The rest of the program will comprise Prokofieff's "Classical" symphony, Hindemith's "Mathis der Maler," Fauré's "Pelléas et Mélisande" and Respighi's "The Pines of Rome."

The final concert, Sunday afternoon, Aug. 18, will be concerned with Haydn's symphony in G, No. 88; Sibelius's Seventh symphony and the First symphony by Brahms.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS
MAY 20 1940

Among Soloists for Bach Mass At Berkshire Music Festival

ALEXANDER KIPNIS

WILLIAM HAIN

Complete programs for the three weeks of concerts at Tanglewood to be presented by the Boston Symphony orchestra, Serge Koussevitzky, conductor, were announced today by the Berkshire Symphonic festival.

The festival will open August 1 with Beethoven's Symphony No 1 in C major and will close August 18 with the Brahms Symphony No 1 in G minor.

In the first series of concerts, Gregor Piatigorsky, eminent cellist, will appear as soloist in the Strauss "Don Quixote." Jesus Mària Sanroma will be soloist August 4 wh[redacted]orchestra presents Stravinsky's "Capriccio" for piano and orchestra.

The second series of concerts opening August 8 will include compositions of Beethoven and Tschaikovsky in commemoration of the 100th anniversary of Tschaikovsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's "Concerto for Violin" the opening night.

The third series will open August 15 with a performance of Bach's Mass in B minor. This performance starting at 7 will be in two parts. The second part of the program will begin at 9.30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance. They will be: Elisabeth Schumann, soprano; Viola Silva, mezzosoprano; William Hain, tenor, and Alexander Kipnis, bass.

The Berkshire festival chorus will make its initial appearance with the orchestra. The chorus will include many singers who have appeared in this mighty work with the orchestra in Boston. They will be students at the orchestra's new music center being established this summer at Tanglewood. They will be prepared as was the chorus in Boston by Professor G. Wallace Woodworth, head of the music department at Harvard university.

Dorothy Maynor, talented Negro soprano who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr Koussevitzky, will appear on the program August 17. She will be the soloist in the Mozart "Concert aria" and Beethoven's "Adelaide."

Other composers represented on the program include Sibelius, Schumann, Belioz, Harris, Debussy, Ravel, Stravinsky, Brahms, Prokofieff, Hindemith and Faure.

Further details may be obtained by writing to the Berkshire Symphonic festival office, Stockbridge. Indications already point to a tremendous audience planning to make the pilgrimage to Tanglewood from all parts of the United States, Canada and Latin America. Advance reservations are substantially ahead of the same date last year.

THIS CLIPPING FROM
FALL RIVER, MASS.
HERALD-NEWS

JUL 2 - 1940

A Vacation Highlight.

What many consider to be this country's premier Summer musical festival is the series of concerts to be presented by the famous Boston Symphony Orchestra during the first three weeks in August at Tanglewood, the orchestra's own estate in the Berkshires.

Here is a magnificent background of national scenic beauty and these concerts are considered a New England vacation highlight. Music lovers and enthusiasts from all sections of the country have attended these Berkshire Symphonic Festivals and once again intend to accept New England's cordial invitation to share in the concerts this Summer.

New England takes pardonable pride in this thriving musical center in the majestic hills of Western Massachusetts, if only for the cultural opportunities which help draw the America music loving public to this area.

THIS CLIPPING FROM

WILTON, CONN
BULLETIN
7/2/40

Tickets Available For Music Festival

Although the subscription list for the symphonies to be given near Stockbridge in August has now closed, single tickets for the concerts by the Boston Symphony are still available.

There are this year three series, on Thursday, Saturday and Sunday of the weeks ending August 4, August 11 and August 18. The Thursday and Saturday concerts are in the evening, the Sunday concerts in the afternoon. It is therefore quite possible to make the 80 mile drive from Wilton to Stockbridge on Sunday morning and return the same evening. The programs this year for August 8, 10 and 11 each contain a symphony by Tschaikovsky commemorating the 100th annivers[illegible] his birth. The other music on these programs are from Beethoven. The concerts are given indoors.

Prices for the concerts vary from $1.50 to $3 for single seats. Subscription blanks are available at the Bulletin office at the Cen-

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This Clipping From
DALLAS, TEX.
JOURNAL
JUL 3 - 1940

Berkshire Music Center to Open

Special to The Dallas Journal

Boston, July 3.—The Berkshire Music Center, directed by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will begin its activities Monday at Tanglewood, near Lenox, Mass. From the 600 applications which have been received approximately 325 pupils will be accepted. Of these 125 will comprise the Institute for students of advanced ability, and 200 will form the Academy.

The Boston Symphony's annual Berkshire Symphonic Festival will be held at Tanglewood Aug. 1-18 with prominent soloists appearing in the course of the three weekly series of concerts. Concerts are on Thursday, Saturday and Sunday.

Bach's Mass in B minor and three programs celebrating the 100th anniversary of Tschaikowsky's birth will be special features of this year's festival. Soloists include Gregor Piatigorsky, cellist; Jean Lefranc, violist; Jesus Maria Sanroma, pianist; Albert Spalding, violinist; and Dorothy Maynor, soprano. For [redacted] Minor Mass which is scheduled for Aug. 15, the soloists will be Elisabeth Schumann, Viola Silva, William Hain and Alexander Kipnis. The chorus will consist of students at the newly established music center.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE

JUL 3 - 1940

Symphony School To Open on Monday

The Boston Symphony orchestra will inaugurate its new project, the large sized school for interpretation through practice and performance, on Monday. More than 300 students will assemble on Monday afternoon at "Tanglewood," the orchestra's estate in the Berkshire hills of Massachusetts, for the opening exercises. Dr. Serge Koussevitzky, as the director of the new Berkshire Music center, will address the school at its first meeting.

There will be a number of activities this week at "Tanglewood," the estate which was presented to the orchestra and where it gives its annual Berkshire Symphonic festival. The buildings have been transformed for studio and class work.

Dr. Koussevitzky will coach four pupils in conducting while others will have the privilege of observation. The institute orchestra of 60 musicians, all of high standard ability, will begin to work upon their first program while members of the Boston Symphony orchestra, including all of the principals, coach them collectively or individually, or play beside them in performance.

Dr. Herbert Graf will coach a class in operatic interpretation. Aaron Copland and Paul Hindemith have accepted a few advanced pupils in composition on the merits of scores submitted. These activities, all exacting a high degree of skill and training, constitute the department of the school known as the "Institute."

The remainder, which comprises more than 200, is called the "Academy," and consists of pupils without necessarily professional intentions who wish to deepen their experience of music by performance of it in conjunction with the musicians of a great orchestra.

The festival chorus will prepare, under the direction of G. Wallace Woodworth, Bach's Mass in B Minor. The Mass will be a feature of the Berkshire symphonic festival which the Boston Symphony orchestra will give at "Tanglewood" from Aug. 1, through Aug. 18, coinciding with the last three weeks of school.

The orchestra of the academy, an amateur group, will be led by Malcolm Holmes. There will be classes in choral conducting under G. Wallace Woodworth; lectures on music in the schools by Howard Abell; and a group class in folk dancing.

Lectures by Dr. Koussevitzky, Olin Downes, Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others will be a regular part of the school curriculum, and will include particular study of music being played by the school orchestra, as well as the repertory of the festival.

THIS CLIPPING FROM
BEAUMONT, TEX.
JOURNAL

JUL 5 - 1940

NEW YORK, July 5.—(UP)—The Berkshire Music center, a unique school with a symphony orchestra conductor and some of his players as a faculty, will open in Lenox, Mass., Sunday for a six-week term.

About 325 pupils, chosen from 600 applicants, will attend the school and study under Serge Koussevitzky, conductor, and about 20 members of the Boston Symphony orchestra.

THIS CLIPPING FROM
GALVESTON, TEX.
TRIBUNE

JUL 5 - 1940

The academy will have no formal entrance requirements and the main part of its work will include singing, playing, lectures and concerts. The academy chorus will study under G. Wallace Woodworth, chairman of the Harvard University music department and will assist in performances of the 1940 Berkshire Festival concerts.

The course, costing each pupil $100, is designed to cover collective performance and thus will supplement rather than duplicate the training available in established schools of music.

Rehearsals and concerts of the Boston Symphony Orchestra at its summer home in Tanklewood are open to the students and it is felt that these would provide the pupils with a rare opportunity for close observation of a great orchestra.

THIS CLIPPING FROM
BEAUMONT, TEX.
JOURNAL

JUL 5 - 1940

The academy will have no formal entrance requirements and the main part of its work will include singing, playing, lectures and concerts. The academy chorus will study under G. Wallace Woodworth, chairman of the Harvard university music department, and will assist in performances of the 1940 Berkshire Festival concerts.

The course, costing each pupil $100, is designed to cover collective performance and thus will supplement rather than duplicate the training available in established schools of music.

Rehearsals and concerts of the Boston Symphony orchestra at its summer home [redacted]anglewood are open to the students and it is felt that these would provide the pupils with a rare opportunity for close observation af great orchestra.

THIS CLIPPING FROM
MILLERTON, N.Y.
NEWS
7/4/40

Many Changes At Home Of Berkshire Symphonic Festival

New Bach Organ To Be Dedicated At Concert To Feature Festival Chorus

When music lovers from America, Canada and Latin America arrive at Tanglewood the first three weekends in August for the Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra, they ~~will note~~ many changes.

Three thousand additional chairs painted blue have been purchased and installed in the front section of the huge shed. The red chairs formerly used in the front section have been moved to the rear so that now the color of the chairs corresponds with the color of the tickets for these sections.

The Bach organ made possible through a gift from the Carnegie Corporation to the orchestra has been installed over the stage and will be dedicated with the Bach B minor mass August 15. This concert, opening at 7 p. m. with an intermission of an hour, will feature the Berkshire Festival Chorus trained at the orchestra's new Berkshire Music Center which opens at Tanglewood next month.

The stage and wings of a theater for use in ensemble work and by classes in operatic dramatics to be conducted by Dr. Herbert Graf at the Center, have been completed. This construction, complete for this year, was made possible with a portion of the grant

(Continued from page 1)

rom the Rockefeller Foundation.

The house, garage and barn at anglewood have been transformed for use by the 325 students and faculty of the new Center. These features and others such as the gardens and the lovelv grounds at Tanglewood are open to public inspection.

Trustees of the Festival today called attention to the deadline on ubscriptions. The last date for ap-lying for subscriptions was June 0. After that date only tickets r single concerts will be sold.

The office has reported a large umber of requests for reservations from South America and, in view of this fact, press releases from the Festival headquarters are now being issued in Spanish for use in South American Journals.

THIS CLIPPING FROM
FREEPORT, ILL.
JOURNAL STANDARD

JUL 3 - 1940

J. Manley Clark, North Foley avenue, left today for Sister Bay, Wis., to spend the Fourth with Mrs. Clark and her son, Gaylord Browne, at their summer home. Mrs. Clark may return with her husband, as the weather has been too cold to be enjoyable at this northern summer resort. Mr. Browne is going on to Tanglewood, Mass., where Serge Koussevitzky,, conductor of the Boston Symphony orchestra, is giving a summer course for a small group of conductors.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

JUL 3 - 1940

Greenfield, July 3—Harold A. Leslie of Russell street, violinist and organizer and conductor of both the Young People's and the Pioneer Valley symphony orchestras, has received notice of his acceptance for the Institute of Advanced Study to be conducted under the auspices of the Boston Symphony orchestra at the Berkshire Music center, Stockbridge.

THIS CLIPPING FROM
BRADFORD, PA.
STAR RECORD

JUL 2 - 1940

The World of Music

NEW YORK — (U.P.) — The Berkshire Music center, a unique school with a symphony orchestra conductor and some of his players as a faculty, will open in Lenox, Mass., tomorrow for a six-week term.

About 325 pupils, chosen from 600 applicants, will attend the school and study under Serge Koussevitzky, conductor, and about 20 members of the Boston Symphony Orchestra.

The center will be divided into two sections—The Institute for Advanced Study and The Academy, or general school. The institute includes a class in orchestral conducting, under direct supervisions of Dr. Koussevitzy; an orchestra of skilled players, who will study and perform under the Boston symphony conductor and who will be coached by principals of the orchestra; a class in opera dramatics to be taught by Herbert Graf, stage director of the Metropolitan Opera Company of New York, and a class in advanced composition. The latter will be conducted by Aaron Copland and Paul Hindemith, both noted composers.

The academy will have no formal entrance requirements and the main part of its work will include singing, playing, lectures and concerts. The academy chorus will study under G. Wallace Woodworth, chairman of the Harvard University music department and will assist in performances of the 1940 Berkshire Festival concerts.

The course, costing each pupil $100, is designed to cover collective performance and thus will supplement rather than duplicate the training available in established schools of music.

Rehearsals and concerts of the Boston Symphony Orchestra at its summer house in Tanglewood are open to the students and it is felt that these would provide the pupils with a rare opportunity for close observation of a great orchestra.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
JUL 2 - 1940

Boston Symphony Award Won by Providence Man

Hyman Markowitz To Get Six Weeks' Stockbridge Course

HYMAN MARKOWITZ
Scholarship His

Hyman Markowitz, 24, of 197 Orms street, who wouldn't stop playing in the Rhode Island WPA Symphony Orchestra even when he was removed from the payroll, has won a $100 scholarship for a six weeks' course at the Boston Symphony Orchestra's Berkshire Music Centre, at Stockbridge, Mass.

He tried out for the Stokowski All-American Youth Orchestra and went through the New England auditions successfully, but he missed out in the final tests—came "within one" of making the South America tour. In April he appeared before the Music Centre audition board in Symphony Hall, Boston. Willem Valkenir, first horn of the Boston Symphony, was head of the judges of the brass and wood-wind group. This time, Mr. Markowitz was successful. He will attend the Music Centre academy, beginning next Monday, as a student and as a member of the advanced orchestra.

Mr. Markowitz was born in Denver, Col., but was educated in the Providence public schools. He played in the Central high school orchestra and, later, with the Boston University orchestra under Arthur Fiedler, for a season. He was a member of the Rhode Island WPA Symphony for 3½ years, until one of his family obtained work. That made Hyman ineligible for the orchestra, as far as money goes, but he attended rehearsals and played at concerts regardless.

He has studied French horn for four years with Harry Shapiro, of the Boston Symphony, and plays piano and string bass also.

His brother Harry, a graduate of the New England Conservatory, is a teacher in the public school music department.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

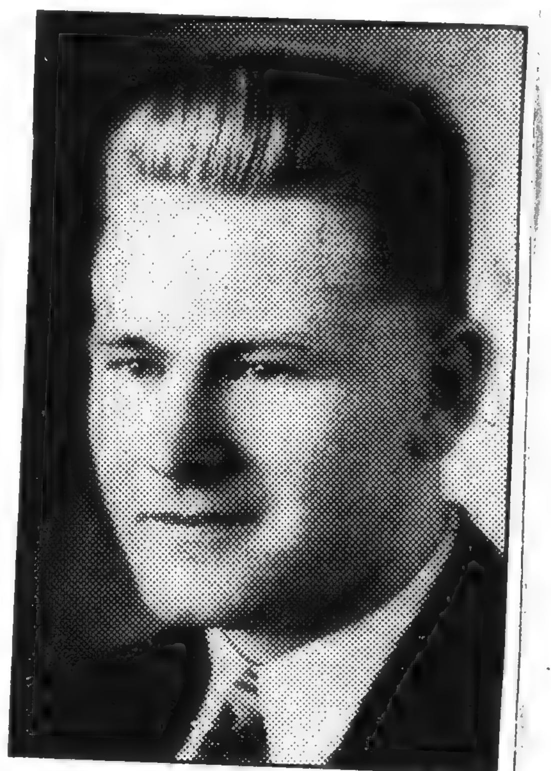
JUL 3 - 1940

ANOTHER R. I. MAN GETS SCHOLARSHIP

Another Rhode Islander has been awarded a $100 scholarship for a six-weeks' course at the Boston Symphony Orchestra's Berkshire Music Centre.

He is Earl Hedberg, 25, of 10 Dartmouth street, Pawtucket, who, well known here as a violinist, has recently turned to the viola and has won his scholarship with that instrument.

A similar scholarship award to Hyman Markowitz, a French horn player, of 197 Orms street, this city, was announced yesterday.



EARL HEDBERG

Mr. Hedberg was given violin lessons when he was seven by his father, and later studied with teachers in this State and in New York. At 14 he was concert master of the Samuel Slater Junior high school orchestra, in Pawtucket, and he has played with the Providence Symphony Orchestra and with the Musical Art Quartet.

Recently he took up the viola and has made such progress, under the tutelage of George Fourel, of the Boston Symphony, that he succeeded at scholarship auditions conducted last April with all the first-desk men of the orchestra's string section as judges.

THIS CLIPPING FROM
HANOVER, PA.
SUN

JUL 6 - 1940

The Berkshire Music Center, which opens at "Tanglewood," Mass., on Monday, under the auspices of the Boston Symphony Orchestra and under the direction of Serge Koussevitzky, will have a considerable part of its personnel from the State of Pennsylvania, and in particular from Philadelphia. More than 600 applied for entrance into the school, and 340 have been accepted.

The members of the school will spend six weeks at "Tanglewood" studying interpretation by singing or playing in association with 30 members of the Boston Symphony Orchestra, including all of the principals.

* * *

Yesterday Billy Rose's Diamond Horseshoe celebrates its second month of presenting the reminiscent revue. "Nights Of Gladness," to the customers in the basement bistro in the Hotel Paramount on West 46th street. The old-time favorites who helped make the show a hit include Blanche Ring, Gilda Gray, Eddie Leonard, Pat Rooney, and Harland Dixon. They are complemented by such stars of a more recent vintage as Professor Lamberti, Wini Shaw, Herman Hyde & Co., The Lane Bros., Dave Mallen and Horton Spurr The gay and gaudy hoopla continues to be presented twice nightly at 8 and 12 p. m. with music furnished by Noble Sissle's band with Don McGrane's waltz crew alternating.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
EAGLE NEWS

JUL 5 - 1940

'Tanglewood' School For Music Lovers Will Open Monday

A large-sized school for music interpretation through practice and performance will be opened at "Tanglewood" Monday by the Boston Symphony orchestra. More than 300 students, many of them from this vicinity, will assemble at the orchestra's estate n the Berkshire hills for the opening exercises. Dr. Serge Koussevitsky, as director of the new Berkshire Music center, will address the school at its first meeting.

"Tanglewood" is the estate which was presented to the orchestra for its annual Berkshire Symphonic festival. Next week the building will be transformed for studio and class work.

Dr. Koussevitzky will coach four pupils in conducting while others will have the privilege of observation. The institute orchestra of 60 musicians, all of high standard ability, will begin to work upon their first program while members of the Boston Symphony orchestra, including all of the principals, coach them collectively or individually, or play beside them in performance.

Dr. Herbert Graf will coach a class in operatic interpretation. Aaron Copland and Paul Hindemith have accepted a few advanced pupils in composition on the merits of scores submitted. These activities, all exacting a high degree of skill and training, constitute the department of the school known as the "Institute."

The remainder, which comprises more than 200, is called the "Academy," and consists of pupils without professional intentions who wish to deepen their experience of music by performance of it in conjunction with the musicians of a great orchestra.

The festival chorus will prepare, under the direction of G. Wallace Woodworth, Bach's Mass in B Minor. The Mass will be a feature of the Berkshire symphonic festival which the Boston Symphony orchestra will give at "Tanglewood" from Aug. 1, through Aug. 18, coinciding with the last three weeks of school.

The orchestra of the academy, an amateur group, will be led by Malcolm Holmes. There will be classes in choral conducting under G. Wallace Woodworth; lectures on music in the schools by Howard Abell; and a group class in folk dancing.

Lectures by Dr. Koussevitzky, Olin Downes, Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others will be a regular part of the school curriculum, and will include particular study of music being played by the school orchestra, as well as the repertory of the festival.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

JUL 5 - 1940

To Attend Six Weeks Course At "Tanglewood"

Miss Mary Yoerg of this city and Miss Betsey Hayes of South Hadley Center are members of the Berkshire Music Center which opens at "Tanglewood" on Monday, July 8th, under the auspices of the oBston Symphony orchestra and under the direction of Serge Koussevitzky, with a considerable part of its personnel from the Berkshires and the nearby communities. More than 600 have applied for entrance into the school, and of these 40 have been accepted. The membership is representative of almost every state on the eastern seaboard and the near west.

Members of the school will spend six weeks at "Tanglewood" studying interpretation by singing or playing in association with thirty members of the Boston Symphony orchestra, including all of the principals. The school will provide a festival chorus which will appear at the Berkshirt Symphonic Festival, in Bach's Mass in B minor.

THIS CLIPPING FROM

BELLEVILLE, N.J
NEWS
7/4/40 5

MUSICAL SILHOUETTES

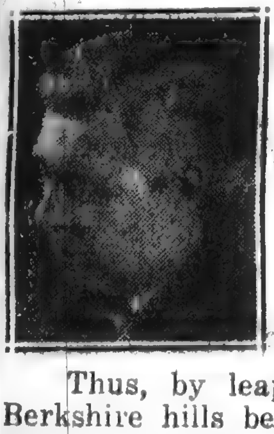
A Musical Commentary by Leon Carson

CCCXXXVI

"Because of its opportunities for soul expansion, music has ever attracted the strong free sons of earth."
—from James Huneker's "Overtones."

Festival Time

America is fast becoming a nation of summer festivals. All over the country musical centers are springing into existence, and the so-called summer-music is now an established feature of our cultural life. Probably in the East the festival attracting the most attention is the Seventh Annual Berkshire Symphonic Festival, with its three series of three concerts each, — given during the first two weeks of August, on the Tanglewood Estate located between Stockbridge and Lenox, Mass. Of course, the Boston Symphony Orchestra, conducted by the celebrated Serge Koussevitzky, dominates the entire situation there. A new School of Music has already been established at Tanglewood, under Koussevitzky's direction, and a new Berkshire Festival Chorus has been organized which will participate in the current summer performances.



Thus, by leaps and bounds, is the new Music Center in the Berkshire hills becoming a vital and imposing feature in America's summer musical life. Not only this, but from coast to coast "warm weather" music is pushing forward, — with operas, Bach and Mozart programs, big and little symphonies, glee club and band concerts, — all setting a new and enthusiastic pace which will ultimately help materially in placing the U. S. A. in a world lead, so far as activity in and quality of good musical projection are concerned.

THIS CLIPPING FROM
TUCSON, ARIZ.
STAR

JUL 5 - 1940

Boston Symphony To Give Festiva

The seventh annual Berkshir Symphonic Festival, featuring th Boston Symphony orchestra und Serge Koussevitzky in nine co certs at Tanglewood, Mass., agai promises to attract people from al parts of the United States to on of the most important musica events not only of the summer but of the entire year.

This year the festival, which wil be held between August 1 and August 18, will continue the prac tice of presenting significant or chestral music with emphasis on the symphonies and other long forms. The event will be divided into three series of three concerts each.

Series B will be a Tchaikovsky festival in celebration of the 100th anniversary of the composer's birth. Arthur Rodzinski will conduct one of the programs on the series, which will include the second, fourth, fifth, and sixth symphonies; the violin concerto, with Albert Spalding as soloist; the overture "Romeo and Juliet" and the "Serenade for Strings"; the second suite; and other works.

Series A will include the first symphonies of Beethoven, Schumann, and Sibelius; the C major symphony of Schubert; the second symphony of Brahms; and the third of Roy Harris. Other works will include Bach's "Passacaglia," orchestrated by Respighi; Faure's suite, "Pelleas et Melisande" Stravinsky's "Capriccio", with J M. Sanroma as piano soloist Prokofieff's "Classical" symphony and Ravel's "Daphnis and Chloe" (second suite).

Series C will include the thir ("Eroica") symphony of Beethoven; first of Brahms; and a symphony of Haydn. Other works w include Wagner excerpts; Hindemith's "Mathis der Maler"; aria by Dorothy Maynor; and Bach "Mass in B Minor", with the fe tival chorus of the Berkshire Mus center and soloists.

This Clipping From
PHILADELPHIA, PA.
INQUIRER
JUL 6 - 1940

9 From Phila. Will Attend Music Center

Berkshire Classes Open Monday

The Berkshire Music Center, which opens at "Tanglewood," Mass., on Monday, under the auspices of the Boston Symphony Orchestra and under the direction of Serge Koussevitzky, will have a considerable part of its personnel from the State of Pennsylvania, and in particular from Philadelphia. More than 600 applied for entrance into the school, and 340 have been accepted.

The members of the school will spend six weeks at "Tanglewood" studying interpretation by singing or playing in association with 30 members of the Boston Symphony Orchestra, including all of the principals.

Of those listed as members of the school, the following live in Philadelphia: Leonard Bernstein, Frank Cappelli, Betty Hallstrom, Grace Purcell, Mrs. Dorothy Treffinger, Frederick Werle, Eloise Chadwick-Collins (Bryn Mawr), Juliana Day (Bryn Mawr) and Donald Hultgren (Merion).

THIS CLIPPING FROM

DES PLAINES, ILL
JOURNAL
7/5/40

Armand Baker Goes East To Take Up Music Course

Armand R. Baker, director of orchestral work in the Park Ridge public schools, leaves Park Ridge this week to attend the Berkshire Music Center conducted by Serge Kousevitzky and members of the Boston Symphony at "Tanglewood," the summer concert site of the Boston Symphony in the Berkshire mountains.

The music center, beginning July 8 and continuing until August 18, is being held this year for the first time in conjunction with the annual series of Berkshire Concerts which the Boston Symphony has played here since the presentation of the estate to the Symphony in 1937 by Mrs. Gorham Brooks.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 6 - 1940

Boston Symphony School Opens at Tanglewood Monday

More Than 300 Students To Assemble for Opening Exercises at Shed

The Boston Symphony Orchestra will inaugurate Monday a project such as neither this orchestra in its 59 years nor any other symphony orchestra has ever undertaken—a large sized school for interpretation through practice and performance. More than 300 students will assemble Monday afternoon at "Tanglewood," the orchestra's estate for the opening exercises. Dr. Serge Koussevitzky, as the director of the new Berkshire Music Center, will address the school in its first assemblage.

Much Activity

There will be plentiful activity next week at Tanglewood, the estate between Lenox and Stockbridge which was presented to the orchestra by Mrs. Gorham Brooks and where it plays at the annual Berkshire Symphonic Festival. The buildings have been transformed for studio and class work. These, together with the meadows, trees and peaceful vistas which surround them will make an inspiring setting for the pursuit of music through performance in association with the musicians of the Boston Symphony Orchestra and its conductor.

Dr. Koussevitzky will coach four students in conducting, while others will have the privilege of observation. The Institute orchestra of 60 musicians will begin to work upon their first program while members of the Boston Symphony Orchestra, including all of the principals, coach them collectively or individually, or play beside them in performance. Dr. Herbert Graf will coach a class in operatic interpretation. Aaron Copland and Paul Hindemith have accepted a few advanced pupils in composition on the merits of scores submitted. These activities, all exacting a high degree of skill and training, constitute the department of the school known as the "Institute."

The Academy

The remainder, which comprises more than 200, is called the "Academy," and consists of pupils without necessarily professional intentions who wish to deepen their experience of music by performance of it in conjunction with the musicians of a great orchestra. The Festival Chorus will prepare, under the direction of G. Wallace Woodworth, Bach's mass in B minor. The mass will be a feature of the Berkshire Symphonic Festival which the Boston Symphony Orchestra will give at Tanglewood from Aug. 1 to 18, coinciding with the last three weeks of the school. The orchestra of the Academy, an amateur group, will be led by Malcolm Holmes.

There will be classes in choral conducting under G. Wallace Woodworth; lectures on music in the schools by Howard Abell and a group class in folk dancing. Lectures by Dr. Koussevitzky, Olin Downes, Archibald T. Davidson, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others will be a regular part of the school curriculum, and include particular study of music being played by the school orchestras, as well as the repertory of the Festival.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News
JUL 6 - 1940

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More than 300 students will assemble on Monday afternoon at "Tanglewood," the orchestra's estate in the Berkshire Hills of Massachusetts, for the opening exercises. Dr. Serge Koussevitzky, as director of the new Berkshire Music Center, will address the school in its first assemblage.

There will be plentiful activity this week at "Tanglewood." the estate between Lenox and Stockbridge presented to the orchestra and where it gives its annual Berkshire Symphonic Festival. The buildings have been transformed for studio and class work.

Dr. Koussevitzky will coach the four pupils in conducting, whom he has accepted, while others will have the privilege of observation. The Institute Orchestra of 60 musicians will begin work upon their first program, while members of the Boston Symphony Orchestra, including all of the principals, coach them collectively or individually, or play beside them in performance. Dr. Herbert Graf will coach a class in operatic interpretation. Aaron Copland and Paul Hindemith have accepted a few advanced pupils in composition on the merits of scores submitted.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

JUL 6 - 1940

Tanglewood School Opens For Season

Koussevitzky Will Coach Four Pupils In Conducting

More than 300 students will assemble Monday afternoon at Tanglewood, the Boston Symphony Orchestra's estate in the Berkshire Hills of Massachusetts, for the opening of the school for interpretation through practice and performance to be sponsored by the orchestra this Summer. Dr. Serge Koussevitzky, as Director of the new Berkshire Music Center, will address the school in its first assembly.

Buildings on the grounds have been transformed for studio and class work. Dr. Koussevitsky will coach the four pupils in conducting whom he has accepted, while others will have the privilege of observation. The institute orchestra of 60 musicians will begin work upon its first program, under the coaching of members of the Boston Symphony. Dr. Herbert Graf will coach a class in operatic interpretation. Aaron Copland and Paul Hindemith have accepted a few advanced pupils in composition on the merits of scores submitted. These activities constitute the department of the school known as the "Institute."

The remainder of the school, which comprises more than 200, includes pupils without necessarily professional intentions who wish to deepen their experience of music by performance in conjunction with the musicians of a great orchestra. The Festival Chorus will prepare, under the direction of G. Wallace Woodworth, Bach's "Mass in B. Minor." The mass will be a feature of the Berkshire Symphonic Festival which the orchestra will give from August 1-18. coinciding with the last three weeks of the school.

The orchestra of the Academy, an amateur group, will be led by Malcolm Holmes. There will be classes in choral conducting under Mr. Woodworth, lectures on music in the schools by Howard Abell and a group class in folk dancing. Lectures by Dr. Koussevitzky, Olin Downes, Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others will be a regular part of the school curriculum and includes particular study of music being played by the school orchestras, as well as the repertory of the festival.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
MORNING TRIBUNE

JUL 1 - 1940

MUSIC CENTER PICKS HAMLINE COMPOSER

John W. Verrall, associate professor of piano and theory at Hamline university, is one of five composers selected to study for six weeks, beginning July 8, at Berkshire Music center in Tanglewood, Massachusetts. He will study with Aaron Copland and Paul Hindemith, leading contemporary composers. The center is directed by Serge Koussevitsky, conductor of Boston Symphony orchestra. Mr. Verrall was chosen from a large number of applicants. Performance of his Symphony No. 1 by the Minneapolis Symphony orchestra last January drew Mr. Verrall high praise from music critics. Another of his works, a Sinfonietta, will be played next January by the New York Philharmonic Symphony orchestra under direction of Dimitri Mitropoulos, guest conductor.

40

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 6 - 1940

Technicians Speed Completion of $12,000 Organ

Koussevitsky Hears Tests At Tanglewood

A corps of technicians is working against time in the huge shed at Tanglewood, to complete the $12,000 organ which will be used for the first time Monday at the opening of the Berkshire Music Center.

Dr. Serge Koussevitzky, conductor of the Boston Symphony, expressed complete satisfaction with the organ which he heard for the first time yesterday. Dr. Koussevitzky conferred with G. Donald Harrison, president of the Aeolian-Skinner Organ Company, builder of the instrument, and with E. Power Biggs, organist of the orchestra.

Hears Tests

While the conductor was hearing tests of the organ, and inspecting the loft and shell which houses all the pipes, tuners and workmen were completing three weeks' work installing the instrument and getting it ready for use.

The main part of the organ is housed above the shell from which the Boston Symphony Orchestra plays. Here are 1800 pipes, ranging in size from slim pencil-sized pipes to others as huge as the mightiest church organ. The organ pipes are housed in a smaller shell, above the main one. It is constructed in the same shape and of the same materials as the one which the audience sees.

Has Three Sections

Playing is done from the console which can be moved to any part of the stage. The organ has three sections, each representing separate and complete organs, and played respectively from the lower keyboard, the upper keyboard and by the feet. Each unit represents a separate instrument, comprising several stops each.

Each of the units can be coupled together by means of electric couplers from a switchboard resembling a miniature telephone board in the loft, and controlled by tablets in the console. The pipes are divided into three distinct groupings pumped by a three horsepower motor.

Dr. Serge Koussevitsky, right, discusses with E. Power Biggs, organist, some of the fine points of the $12,000 organ which technicians at Tanglewood are rushing to completion in time for opening of the Berkshire Music Center on Monday.

THIS CLIPPING FROM
TRENTON, N. J.
STATE GAZETTE
JUL 6 - 1940

The World Of Music

NEW YORK, July 5 (U.P.)—The Berkshire Music Centre, a unique school with a symphony orchestra conductor and some of his players as a faculty, will open in Lenox, Mass., Monday for a six-week term.

About 325 pupils, chosen from 600 applicants, will attend the school and study under Serge Koussevitzky, conductor, and about 20 members of the Boston Symphony Orchestra.

* * *

The National Symphony Orchestra of Washington will open an eight-week season of "sunset symphonies" at the Potomac Water Gate Sunday under the direction of Dr. Hans Kindler.

The season will include a production of "Faust," another grand opera yet to be chosen and the Gilbert and Sullivan "H. M. S. Pinafore" and "Pirates of Penzance."

* * *

The National Orchestral Association of New York, which is a training "laboratory" for young Americans, announces it has acquired the original manuscript of Mozart's Symphony in D major, the "Haffner." It is one of the few Mozart manuscripts in the world outside a national museum, most of the others being in the Prussian State Library in Berlin. The manuscript was described as the first Mozart symphony to enter the market in this generation.

* * *

Bruna Castagna, contralto of the Metropolitan Opera, now with the Cincinnati ~~Summer~~ Opera, will sail for Rio de Janeiro on July 26 to sing a South American opera season. She will return to New York in October for a Fall concert tour before rejoining the Metropolitan.

* * *

Richard Crooks, Metropolitan Opera tenor, will give a recital in the Hollywood Bowl next Tuesday. On September 25, Crooks will make a joint appearance with Helen Jepson and Albert Spalding at Carnegie Hall, New York, with an orchestra composed of members of the Philharmonic - Symphony conducted by Wilfred Pelletier.

THIS CLIPPING FROM
ALEXANDRIA, VA.
GAZETTE

JUL 2 - 1940

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Mr. Richard Horner Bales has left for Massachusetts where he will spend the summer at the Berkshire Music Center and Symphonic Festival. He is one of several young American conductors selected for special instruction in the art by Dr. Serge Koussevitzky, world-famous conductor of the Boston Symphony Orchestra.

The Berkshire Symphonic Festival

(By J. Wesley Hughes)

The seventh annual Berkshire Symphonic Festival will open August 1 and continue through August 18 with concerts by the Boston Symphony Orchestra, Serge Ko[illegible] conductor. These concerts will be held in the new music shed at "Tanglewood" in the majestic hills of the Berkshires on Motor Route 183 between Stockbridge and Lenox, Mass.

The Berkshire Symphonic Festival was established in 1934 to promote the cause of music and to establish a great festival center in America. It has its own home on a 200 acre estate overlooking Lake Mahkeenac. On this estate, the former Tappan place, Hawthorne lived and wrote "The House of Seven Gables," "The Wonder Book," and other tales. Here in 1938 before a capacity audience, the Berkshire Festival dedicated its music shed with a superb concert by the Boston Symphony Orchestra under the direction of Dr. Koussevitzky. The music shed, seating over 6,000 is unique in America. Its utter utilitarian simplicity only emphasizes the beauty of its design.

The Boston Symphony Orchestra is something more than half a century old. In 1881, the late Major Henry L. Higginson dramatized the first dream and aspiration of his life by founding in Boston an orchestra of European standards. He engaged the finest musicians to be had, and brought to Boston a succession of the greatest conductors of their time. Under the conductorship of Serge Koussevitzky, the Boston Symphony Orchestra has grown in the scope of its activities as well as in artistic significance.

Serge Koussevitzky, the orchestra's first Russian conductor, was born in 1874 in the small Russian province of Tver. As a boy he made his way alone and penniless to Moscow where, applying at the Philharmonic school, he was admitted on his abilities by a scholarship which chanced to be open—as a student of the double bass.

The artist Koussevitzky could not long have been satisfield with such a limited medium of expression. He inevitably sought that most expressive of instruments—the full symphony orchestra. With his own orchestra he gave memorable concerts in Moscow and St. Petersburg.

certo, Albert Spalding, soloist. Tschaikowsky: Symphony No. 6, "Pathetique."

August 10. at 8:30 p. m. Beethoven: "Coriolanus" Overture and Fourth Symphony. Tschaikowsky: Fourth Symphony.

August 11, at 3:30 p. m. Beethoven's Symphony No. 6, "Pastorale." Tschaikowsky's Symphony No. 5.

SERIES C — August 15, at 7:00 p. m. Bach's Mass in B Minor, with the Berkshire Festival Chorus.

August 17, at 8:30 p. m. Prokofieff's "Classical" Symphony; Hindemith's "Mathis der Maler;" Faure's Suite from "Pelleas et Melisande;" Respighi's "Pines of Rome;" Dorothy Maynor as soloist in Beethoven's "Adelaide" and a concert aria of Mozart.

August 18, at 3:30 p. m. Hadyn's Symphony in G Major, No. 88; Sibelius' Seventh Symphony; the First Symphony of Brahms.

Granville Sunday, the occasion being the birthday anniversaries of four persons, Wilson Woodell and daughter Elizabeth, Jean Waters and Mrs. F. B. Smith. Covers were laid for 12.

Mr. and Mrs. R. G. Warren and son Fred and Mr. and Mrs. E. J. Marcy were guests of Mr. and Mrs. Riley Winchell in Greenwich, an evening last week.

Mr. and Mrs. Ellud Parker of South Granville, were Sunday dinner guests of Mr. and Mrs. Ray Brown.

Kyril Brown, son of Mr. and Mrs. Ray C. Brown, spent the week-end at his home here. He is employed a Woodstock.

Vernon Brown and daughter of New

THIS CLIPPING FROM
GREENFIELD, MASS.
RECORDER-GAZETTE

JUL 2 - 1940

With Koussevitzky

HAROLD A. LESLIE

Leslie to Study Conducting Under Dr. Koussevitzky

Harold A. Leslie, organizer and director of the Pioneer Valley Symphony orchestra, today received word of his acceptance for the Institute of Advanced Study conducted by the Boston Symphony orchestra at the Berkshire Music center at

us are an addition this year to e program of the center which s presented fon several years a mphonic concert festival at Tanwood. The announcement of the n last fall brought hundreds re applicants than could be accommodated, especially for the highly selective advanced group.

Friends of Leslie, impressed by the first season of the Pioneer orchestra and the continued success of the Young Peoples Symphony, last winter urged him to apply for the Berkshire institute. Previous commitments at that time made it impossible for him to do so.

Although the center some weeks ago announced its enrollment was complete with students selected on a national basis, the record of the local musician, both as a concert soloist and as a conductor who had brought amateur players into an orchestra already of more than regional fame, was last week brought to the attention of Manager G. E. Judd and Concert Master Richard Burgin of the Boston Symphony orchestra. They consulted with Director Koussevitzky, whose judgment has largely governed selection of those to play with the institute.

The center will conduct classes from July 8 to Aug. 18, with the festival concerts to begin Aug. 1 and conclude Aug. 18. Its purpose is stated as "designed to lay special emphasis upon those aspects of musical education concerned with collective performance. It will thus supplement rather than duplicate the training available in the established schools of music where, although some time is devoted to ensemble playing, attention is centered primarily upon developing the technical equipment of the individual."

Beside the direction which Dr. Koussevitzky is to give the sections in which Leslie is enrolled, 30 members of the Boston Symphony will act individually as consultants and collectively for purposes of demonstration. Members of the center may attend all rehearsals of the Boston Symphony as well as the festival concerts for which they prepare.

It was understood today that more than 100 applicants for the course in conducting, where each will have individual coaching from Dr. Kousesevitzky and opportunity according to their ability to conduct groups in playing, were considered before less than 15 were accepted for enrollment.

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EAGLE

JUL 6 - 1940

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The artist Koussevitzky could not long have been satisfield with such a limited medium of expression. He inevitably sought that most expressive of instruments—the full symphony orchestra. With his own orchestra he gave memorable concerts in Moscow and St. Petersburg.

It was in 1924 that Koussevitzky came to America and took his place at the head of the Boston Symphony Orchestra. In the years which have followed, he has touched new heights of his art and brought the orchestra to a new and surpassing importance. The famed precision of the Boston Symphony Orchestra, its perfection of ensemble, and its tonal beauty, excel even the most glorious days of its illustrious past—qualities newly touched by Koussevitzky's ranging artistic vision.

The nine concerts will be given on Thursday and Saturday evenings and Sunday matinees.

SERIES A — August 1, at 8:30 p. m. The First Symphonies of Beethoven, Schumann, and Sibelius.

August 3, at 8:30 p. m. Strauss's "Don Quixote;" Roy Harris's Third Symphony; Debussy's "Prelude a l'apres-midi d'un Faune;" Berlioz' Overture to "Benvenuto Cellini," and Ravel's "Daphnis et Chloe."

August 4, at 3:30 p. m. Symphony in E Flat, Nos. 3 of Mozart; Stravinsky's "Capriccio;" Jesus Maria Sanroma, piano soloist; Brahams' Second Symphony.

SERIES B — Programmes of Beethoven and Tschaikowsky (Commemorating the Hundredth Anniversary of Tschaikowsky's birth).

August 8, at 8:30 p. m. Beethoven: "Egmont" Overture and Violin Con-

Symphony No. 5,
kowsky's Symphony No. 5.

SERIES C — August 15, at m. Bach's Mass in B Minor, Berkshire Festival Chorus.

August 17, at 8:30 p. m. "Classical" Symphony; "Mathis der Maler;" Faure

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Harold A. Leslie, organizer and director of the Pioneer Valley Symphony orchestra, today received word of his acceptance for the Institute of Advanced Study conducted by the Boston Symphony orchestra at the Berkshire Music center at Tanglewood, Stockbridge. He will enroll both in the class in orchestral conducting under direct supervision of Dr. Serge Koussevitzky and in the orchestra for skilled players. He is a violinist.

The institute and its companion academy for less advanced musicians are an addition this year to the program of the center which has presented fon several years a symphonic concert festival at Tanglewood. The announcement of the plan last fall brought hundreds more applicants than could be accommodated, especially for the highly selective advanced group.

Friends of Leslie, impressed by the first season of the Pioneer orchestra and the continued success of the Young Peoples Symphony, last winter urged him to apply for the Berkshire institute. Previous commitments at that time made it impossible for him to do so.

Although the center some weeks ago announced its enrollment was complete with students selected on a national basis, the record of the local musician, both as a concert soloist and as a conductor who had brought amateur players into an orchestra already of more than regional fame, was last week brought to the attention of Manager G. E. Judd and Concert Master Richard Burgin of the Boston Symphony orchestra. They consulted with Director Koussevitzky, whose judgment has largely governed selection of those to play with the institute.

The center will conduct classes from July 8 to Aug. 18, with the festival concerts to begin Aug. 1 and conclude Aug. 18. Its purpose is stated as "designed to lay special emphasis upon those aspects of musical education concerned with collective performance. It will thus supplement rather than duplicate the training available in the established schools of music where, although some time is devoted to ensemble playing, attention is centered primarily upon developing the technical equipment of the individual."

Beside the direction which Dr. Koussevitzky is to give the sections in which Leslie is enrolled, 30 members of the Boston Symphony will act individually as consultants and collectively for purposes of demonstration. Members of the center may attend all rehearsals of the Boston Symphony as well as the festival concerts for which they prepare.

It was understood today that more than 100 applicants for the course in conducting, where each will have individual coaching from Dr. Kousesevitzky and opportunity according to their ability to conduct groups in playing, were considered before less than 15 were accepted for enrollment.

This Clipping From
HARTFORD, CONN.
TIMES
JUL 6 - 1940

4 From Hartford To Attend Berkshire Music Center

Four Hartford musicians will be present when the Boston Symphony Orchestra inaugurates a project Monday such as has never before been undertaken by an orchestra — a large-sized school for interpretation through practice and performance.

Alice Rowley, Elizabeth Northen, Florence Sheehan and Robert Maxwell, all of Hartford, will be among the more than 300 students who will assemble at "Tanglewood," the orchestra's estate in the Berkshire Hills, for the opening exercises. Dr. Serge Koussevitzky, as director of the new Berkshire Music Center, will address the school at its first assemblage.

There will be plentiful activity at "Tanglewood," the estate between Lenox and Stockbridge which was presented to the orchestra and where it gives its annual Berkshire Symphonic Festival. The buildings have been transformed for studio and class work. These, together with the meadows, trees and peaceful vistas which surround them will make an inspiring setting for the pursuit of music through performance in association with the musicians of the Boston Symphony Orchestra and its conductor.

Director to Coach

Dr. Koussevitzky will coach the four pupils in conducting, which he has accepted, while others will have the privilege of observation. The Institute Orchestra of 60 musicians (all of a high standard of ability) will begin to work upon their first program, while members of the Boston Symphony Orchestra, including all of the principals, coach them collectively or individually, or play beside them in performance. Dr. Herbert Graf will coach a class in operatic interpretation. Aaron Copland and Paul Hindemith have accepted a few advanced pupils in composition on the merits of scores submitted. These activities, all exacting a high degree of skill and training, constitute the department of the school known as the "Institute."

200 Academy Pupils

The remainder, which comprises more than 200, is called the "Academy," and consists of pupils without necessarily professional intentions who wish to deepen their experience of music by performance of it in conjunction with the musicians of a great orchestra. The Festival Chorus will prepare, under the direction of G. Wallace Woodworth, Bach's Mass in B minor. The Mass will be a feature of the Berkshire Symphonic Festival which the Boston Symphony Orchestra will give at "Tanglewood" from Aug. 1-18, coinciding with the last three weeks of the school. The orchestra of the Academy, an amateur group, will be led by Malcolm Holmes.

There will be classes in choral conducting under G. Wallace Woodworth, lectures on music in the schools by Howard Abell and a group class in folk dancing. Lectures by Serge Koussevitzky, Olin Downes, Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others will be a regular part of the school curriculum, and include particular study of music being played by the school orchestras, as well as the repertory of the Festival.

MUSICAL TALES FROM "TANGLEWOOD" Eric Schaal-Pix

The Berkshire Music Festival

By George Henry Lovett Smith

When Serge Koussevitzky first raised his baton before the distinguished ranks of the Boston Symphony Orchestra in the great circus tent on the Hanna Farm, between Stockbridge and Lenox, Massachusetts, he knew [illegible] but a novel musical and educational undertaking. That was back in 1936. Mrs. Gorham Brooks' gift of "Tanglewood," one of the most beautiful estates in the Berkshire Hills, to the orchestra the following year only strengthened the conductor's belief. The construction of the great "Shed" on the grounds of "Tanglewood" in 1938 was the final link in the chain.

Decided upon in a thunderstorm, when trustees, orchestra, conductor and public at once realized the inadequacy of the leaking tent, the "Shed" spread its shade and shelter like a giant mushroom over the sloping lawns of the estate, and stirred Dr. Koussevitzky's imagination. Here was the perfect setting not only for a Festival, but for a great school of music. Here in close conjunction with the concerts of the Boston Symphony Orchestra a young generation of musicians could work, catching the spark kindled by the example of the great orchestra and solving its own musical problems under the guidance of a master conductor, virtuoso performers, scholars and eager students.

* * *

But such a visionary plan could not take physical shape immediately. True, there was the "Shed." There was also a roomy "estate" house of the middle nineteenth century. There were barns, acres of lawns rolling toward a beautiful lake crowned with the hills of Berkshire country. The conductor realized that a school at "Tanglewood" would be important because of the association of musicians; it would be, for professional musicians and amateurs alike, "an opportunity for living and working in music."

In his statement about the Berkshire Music Center, which is the official title of this new outgrowth of the Berkshire Symphonic Festival, Dr. Koussevitzky said that it presents a unique opportunity for a summer of living and working in music and the related arts.

"The Music Center is designed to lay special emphasis upon those aspects of musical education concerned with collective performance," he says.

"The rehearsals and concerts of the Boston Symphony Orchestra will provide a rare opportunity for close observation of the work of a great orchestra. Active participation in the student orchestras, choruses, chamber music and operatic groups will offer the means of acquiring a working knowledge of music as it is written, conducted, played, and sung.

"The Music Center will have two sections: one to be known as the Institute for Advanced Study, limited to those who have had a thorough preliminary musical training and who are studying to make music their career; the other to be known as the Academy, for music lovers with less specific qualifications, who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation and to participate in a stimulating musical experience.

"We have chosen a practical method so that the students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

Given such an idea, such a physical setting for its realization, a worker like Dr. Koussevitzky, and the first thing you know the dream becomes a reality.

* * *

The trustees of the Boston Symphony backed the conductor from the beginning, and the orchestra's alert management was quick to gather about it a group of specialists skilled in education. The Rockefeller Foundation soon allocated a fund of $60,000 to the Center for use during its first two years, and especially made available $10,000 of this sum for physical improvements, which include remodelling to provide adequate accommodations for rehearsals, classes, a library, record shop and record playing rooms; and the construction of a little theater for use by the orchestras and chorus, and the department of Opera Dramatics. A further gift of $12,000 was announced early in May by the Carnegie Corporation of New York for an organ to be installed in the "Shed" for use with the orchestra at the Festival as well as for the purposes of the Center.

With these physical assets the Center begins its six weeks term on July 8, the last three weeks being coincident with the Berkshire Symphonic Festival.

Dr. Koussevitzky's assistant director is G. Wallace Woodworth, chairman of the Division of Music at Harvard, and his faculty includes Aaron Copland and Paul Hindemith, composers, who will teach harmony, counterpoint and composition; Herbert Graf, stage director of the Metropolitan Opera, and Boris Goldovsky, head of the opera department of the Cleveland Institute of Music, who will be in charge of the department of Opera Dramatics. Olin Downes of the New York Times is also a member of the faculty, as are Richard Burgin, assistant conductor of the Boston Symphony, and Douglas Kennedy, president of the English Folk Dance Society. The first chair men of the Orchestra are all faculty members, and they will sit in the Institute Orchestra—which will number some 65 students in its complete instrumentation—giving first-hand instruction in orchestral playing, as well as private lessons.

Lecturers will include Dr. Davison, Harvard's professor of choral music, Carleton Sprague Smith of the New York Public Library, and Randall Thompson, composer, and director of the Curtis Institute of Music. General lectures for both the upper and lower schools will be given in the late afternoon and will touch on broader cultural issues that the specific musical instruction of the morning classes might leave uncovered.

The greatest attraction of the Center was the announcement that Dr. Koussevitzky would accept a limited number of students of conducting. Out of 125 applicants, five were chosen for active participation and 25 were accepted as auditors. G. Wallace Woodworth's course in choral conducting will have 20 members and a number of auditors. The Academy's practice orchestra, for amateurs who enjoy playing together for fun, will enlist about 45, and the chorus, which will perform Bach's Mass in B minor with the Boston Symphony under Dr. Koussevitzky during the last week of the Festival, will number about 200. The complete enrollment for the Center will be 325, of which 100 will be in the Institute for Advanced Study and 225 in the Academy. This number represents a capacity group picked from more than 600 applicants.

Emphasis on recreational activities will be strong. Variety will be sought, and there will be an attempt to persuade the students not only to "live and work in music" but to play in an atmosphere of music and the arts. Certainly the location will prove an inspiration. "Tanglewood" takes its name from the "Tanglewood Tales" of Nathaniel Hawthorne written in the little red house he occupied on the estate. Writers and artists from Herman Melville to Ted Shawn, Albert Spalding, and Artur Rodzinski have made the Berkshires their summer as well as their winter homes. Dr. Rodzinski, when not occupied as conductor of the Cleveland Orchestra, goes to his Stockbridge

(Continued on page 12)

THE BERKSHIRE COUNTRY; DR. KOUSSEVITZKY (Inset) CONDUCTING

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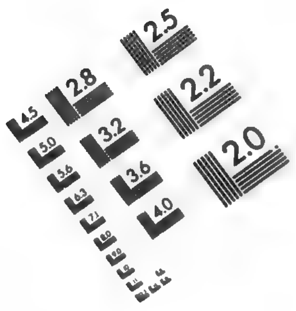
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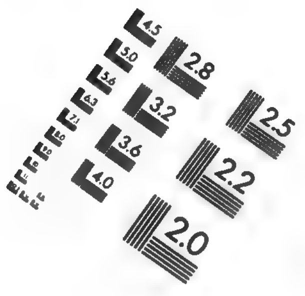
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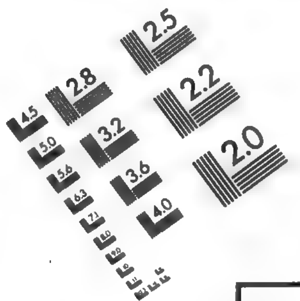
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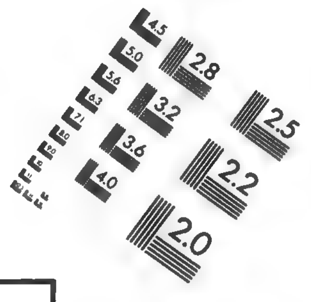
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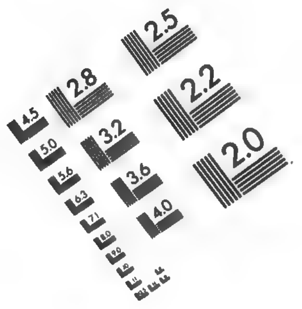
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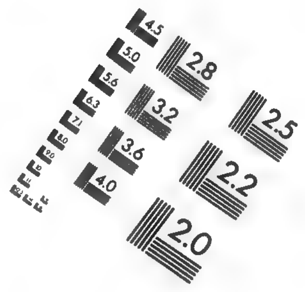
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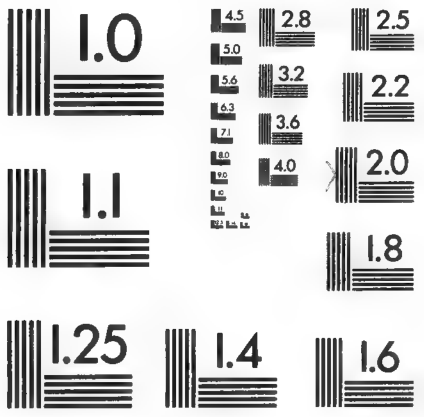
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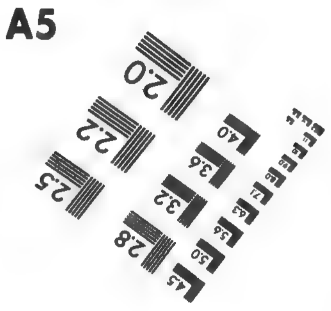
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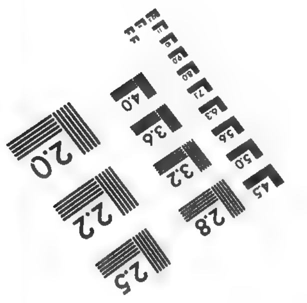
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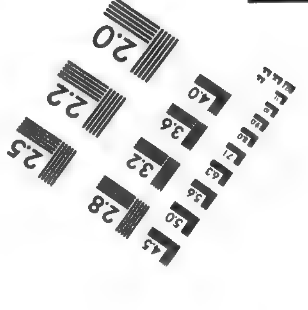
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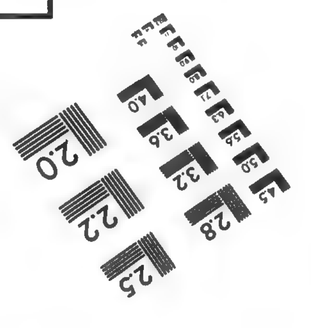
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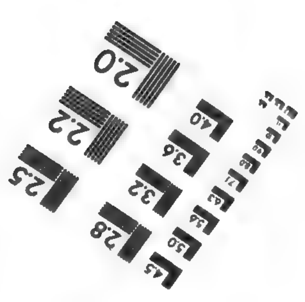
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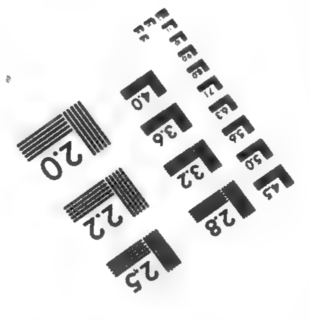
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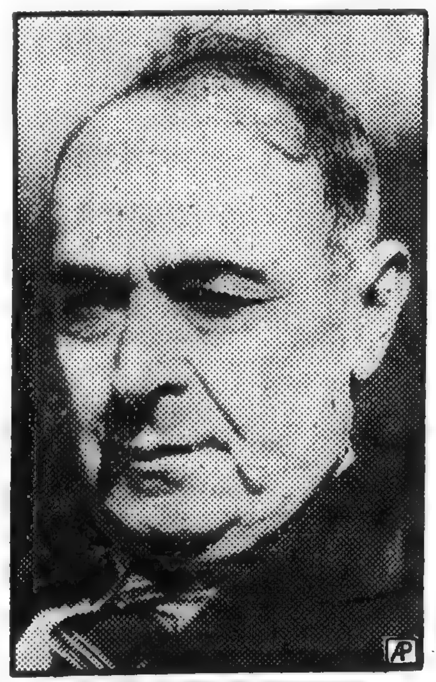
PRESS
JUL 6 - 1940

The World Of Music

NEW YORK, July 6 (UP).—The Berkshire Music center, a unique school with a symphony orchestra conductor and some of his players as a faculty, will open in Lenox, Mass., tomorrow for a six-week term.


SERGE KOUSSEVITSKY

About 325 pupils, chosen from 600 applicants, will attend the school and study under Serge Koussevitzky, conductor, and about 20 members of the Boston Symphony Orchestra.

The center will be divided into two sections—The Institute for Advanced Study and The Academy, or general school. The institute includes a class in orchestral conducting, under direct supervision of Dr. Koussevitzky; an orchestra of skilled players, who will study and perform under the Boston symphony conductor and who will be coached by principals of the orchestra; a class in opera dramatics to be taught by Herbert Graff, stage director of the Metropolitan Opera company of New York, and a class in advanced composition. The latter will be conducted by Aaron Copland and Paul Hindemith, both noted composers.

The academy will have no formal entrance requirements and the main part of its work will include singing, playing, lectures and concerts. The academy chorus will study under G. Wallace Woodworth, chairman of the Harvard university music department and will assist in performances of the 1940 Berkshire festival concerts.

The course, costing each pupil $100, is designed to cover collective performance and thus will supplement rather than duplicate the training available in established schools of music.

Rehearsals and concerts of the Boston Symphony Orchestra at its summer home in Tanglewood are open to the students and it is felt that these would provide the pupils with a rare opportunity for close observation of a great orchestra.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUL 7 - 1940

Ceremonial Rostrum of Mahican Indians Found at Tanglewood Near Council Ring; Connecticut Valley Archeologist Investigates

By CLAY PERRY

LENOX, July 6—The discovery of what is believed to be a ceremonial rostrum close by the mysterious Indian Council ring fireplace on the Tanglewood property, on the north shore of Lake Mahkeenac has been reported to the Massachusetts Archeological society by William S. Fowler of Holyoke, chairman of the Connecticut Valley group of the society, as a result of his investigations at the site recently. Mr Fowler believes that the site is an actual ancient Indian site and has recommended further official investigation to the chairman of the society's project committee, Benjamin Smith of Concord, as a major project in Western Massachusetts this summer.

In his investigation for which Mr Fowler made a special trip to the Tanglewood site and accompanied by Superintendent Ward Gaston, spent part of a day probing into the forest-closed area, he established the fact that from two to three feet of forest humus soil covers the original ground beneath the hemlocks and pines, and that beneath this surface layer of rotted leaves and droppings from the ancient trees are solid rocks and boulders, some of them just showing at the surface. Among them is a circular outcrop of shale nine feet in diameter with a semi-circular shelf on the south side, three feet wide at its maximum, about a foot lower than the top of the circular stone.

Mr Fowler sees in this a possible natural platform or ceremonial rostrum, which perhaps suggested to the builders of the fireplace west of it a few feet, the ideal spot for erecting such a structure. He took measurements with a steel tape of the rostrum, shelf fireplace and the distances between, and found that the fireplace ring of fire-reddened rocks, itself, is 10 feet in diameter, inside, the walls of it where they are intact, ranging up to five feet thick and rising four to five feet above the gravel subsoil in the center of the ring.

Covered by Growth of Centuries

Further probing with a special iron rod, all around the site, brought to light the fact that there seems to have been a large semi-circle of boulders that possibly were used as seats, situated down the gentle slope from the high rostrum which originally appears to have risen at least three feet above the ground immediately surrounding it. One of the most obvious of these seats stands out of the ground about one third its bulk, directly down the slope of the ground toward the lake, 25 feet from the rostrum and fireplace, seeming to mark the outer limit of the larger rink of rocks. Others, partly or completely buried were discovered by probing in the soft, black humus, built up through the centuries as the Tappan woods grew.

Mr Fowler believes that the Indians selected this spot for ceremonies and councils for several good reasons, discovering the natural rostrum, overlooking the lovely lake, 200 feet from its shore, and not too far from the Indian village of Stockbridge and some Indian camps on the south and west shores of the lake. These villages were the homes of the Mahican Indians, sometimes called the Housatonic or River Indians and, better known historically, as the Stockbridge Indians. But whether the Mahicans erected the Council ring is a matter for conjecture and careful research into their written and tribal records, which Mr Fowler is doing by contacting their historians, notably Rev Samuel Miller (Chief Uhm-pa-tuth), who is the present chief or sachem of the remnants of the tribe, in Gresham, Wis. He is also asking Fred C. Tobey of West Stockbridge, who has made a close study of Indian history in this section to assist in trying to solve the mystery, while William B. Browne of North Adams, an authority on the Mohawk Indian visitations and invasions of the Berkshires, is being asked to help, as well.

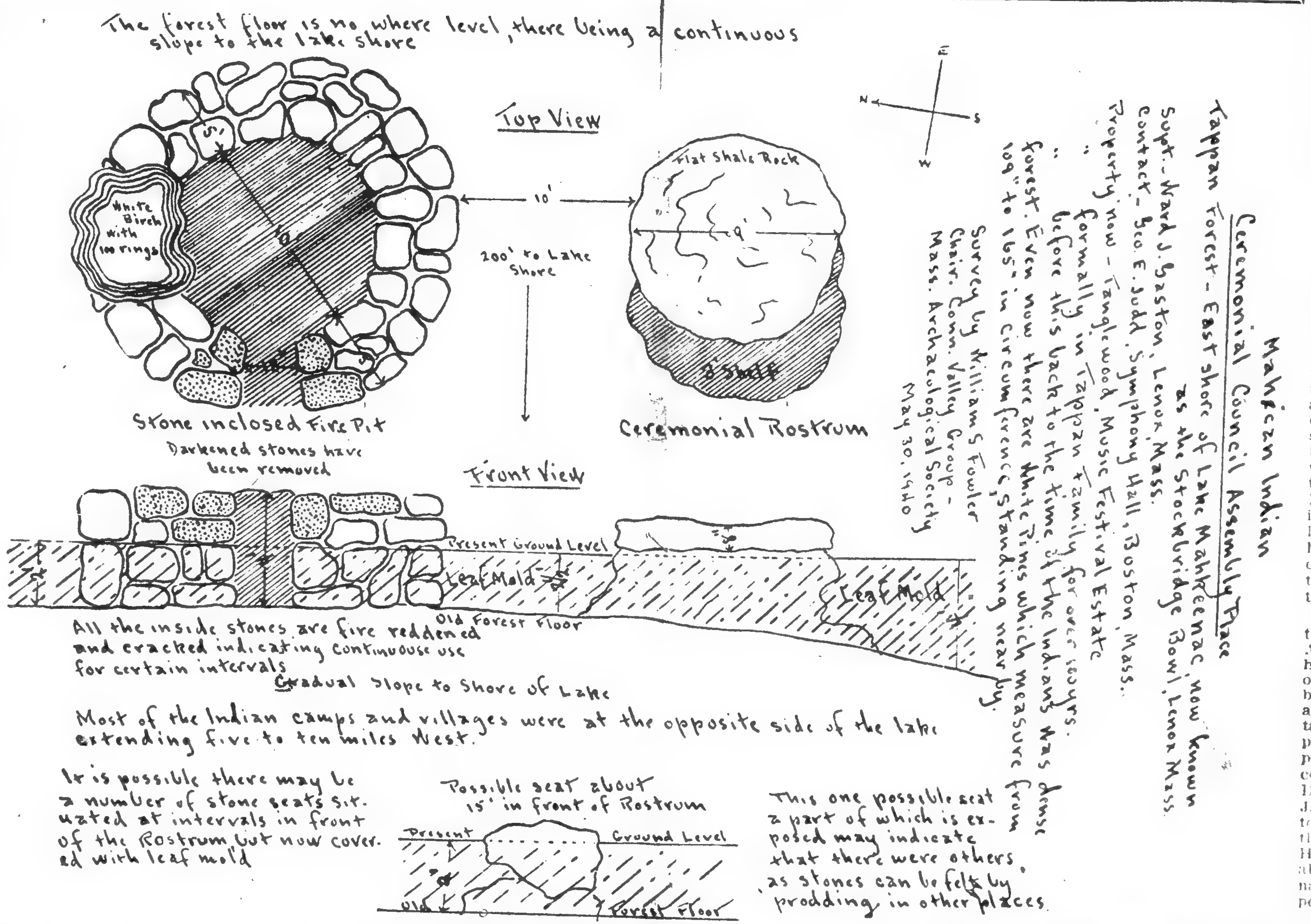
The published history of the Mahican Indians, so far as has been discovered, to date, makes no direct mention of this site although it does describe their councils, in some detail, and relates the custom of building a huge fire to make a barbecue of venison or some other meat, for a feast following the tribal or inter-tribal pow-wow. Wampum belts were exchanged in the case of inter-tribal pow-wows, pipes were smoked and long, eloquent speeches made by the chiefs and leading men.

History of Tanglewood

Superintendent Ward Gaston of the Tanglewood estate, now the property of the Boston Symphony orchestra and home of the Berkshire Symphonic festival, told Mr Fowler that the Tappan Woods property had been in the Tappan family for more than a century before it became the property of the Dixey family whose heirs presented it to the Boston Symphony orchestra, and that even before the early white occupancy of the area it was a forest, never cultivated or disturbed.

This fact, and the lack of any suggestion that the stone structure was erected by white men, helps to bolster Mr Fowler's theory, which is shared by local archeologists. The writer made a preliminary survey of the site last fall, at which time an official survey was planned but was postponed due to the coming of frost and snow. Miss Mabel Choate and Bernhard Hoffmann of Stockbridge stimulated interest in the ring, last year, and have followed the investigations with deep interest. Miss Choate is prominent in the Tanglewood group and is also a member of the archeological society.

Sketch of Indian Council Ring and Rostrum


The forest floor is no where level, there being a continuous slope to the lake shore
Top View
White Birch with 100 rings
10'
Flat Shale Rock
9'
3' Shelf
200' to Lake Shore
Stone inclosed Fire Pit
Darkened stones have been removed
Ceremonial Rostrum
Front View
Present Ground Level
Leaf Mold
Leaf Mold
Old Forest Floor
All the inside stones are fire reddened and cracked indicating continuouse use for certain intervals
Gradual Slope to Shore of Lake
Most of the Indian camps and villages were at the opposite side of the lake extending five to ten miles West.
It is possible there may be a number of stone seats situated at intervals in front of the Rostrum but now covered with leaf mold
Possible seat about 15' in front of Rostrum
Present Ground Level
Old Forest Floor
This one possible seat a part of which is exposed may indicate that there were others, as stones can be felt by prodding in other places
Mahican Indian
Ceremonial Council Assembly Place
Tappan Forest - East shore of Lake Mahkeenac, now known as the Stockbridge Bowl, Lenox Mass.
Supt. - Ward J. Gaston, Lenox Mass.
Contact - Geo. E. Judd, Symphony Hall, Boston, Mass.
Property now - Tanglewood, Music Festival Estate
" formally in Tappan family for over 100 yrs.
" before this back to the time of the Indians was dense forest. Even now there are White Pines which measure from 109" to 165" in circumference standing near by.
Survey by William S Fowler
Chair. Conn. Valley Group -
Mass. Archaeological Society
May 30, 1940
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Report on ancient site at Tanglewood made by William S. Fowler of Holyoke, chairman of Connecticut Valley group, Massachusetts Archeological society.

Mr Fowler has long made a hobby of Indian lore and has discovered several interesting sites and many artifacts in Western Massachusetts. Near his summer camp in Becket, but located in the town of Peru, he has found, he says, a secret Indian cornfield, hidden high up in the woods, near which was a stone mill for grinding corn. This cornfield, he says, was hidden away in the forest by the resident Indians, to have a source of food supply that their enemies would be unlikely to discover in their hunting and war-making expeditions in this section. The stone corn-mill is now in the yard of the Ballou residence in Becket, where it was dragged on a stone-boat, after being blasted off the ledge of which it was a part, so as to preserve it in safety.

May Solve Mystery

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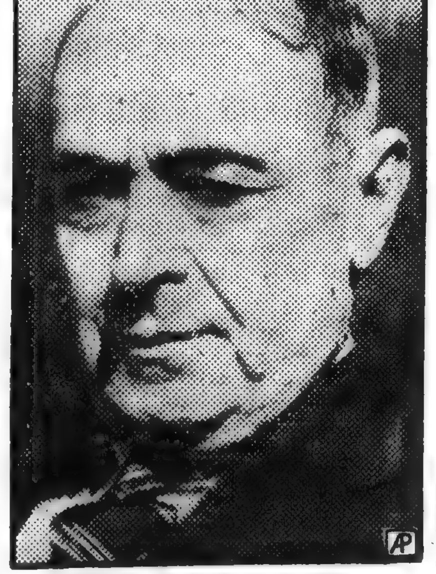
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Further probing with a special iron rod, all around the site, brought to light the fact that there seems to have been a large semi-circle of boulders that possibly were used as seats, situated down the gentle slope from the high rostrum which originally appears to have risen at least three feet above the ground immediately surrounding it. One of the most obvious of these seats stands out of the ground about one third its bulk, directly down the slope of the ground toward the lake, 25 feet from the rostrum and fireplace, seeming to mark the outer limit of the larger rink of rocks. Others, partly or completely buried were discovered by probing in the soft, black humus, built up through the centuries as the Tappan woods grew.

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History of Tanglewood

Superintendent Ward Gaston of the Tanglewood estate, now the property of the Boston Symphony orchestra and home of the Berkshire Symphonic festival, told Mr Fowler that the Tappan Woods property had been in the Tappan family for more than a century before it became the property of the Dixey family whose heirs presented it to the Boston Symphony orchestra, and that even before the early white occupancy of the area it was a forest, never cultivated or disturbed.

This fact, and the lack of any suggestion that the stone structure was erected by white men, helps to bolster Mr Fowler's theory, which is shared by local archeologists. The writer made a preliminary survey of the site last fall, at which time an official survey was planned but was postponed due to the coming of frost and snow. Miss Mabel Choate and Bernhard Hoffmann of Stockbridge stimulated interest in the ring, last year, and have followed the investigations with deep interest. Miss Choate is prominent in the Tanglewood group and is also a member of the archeological society.

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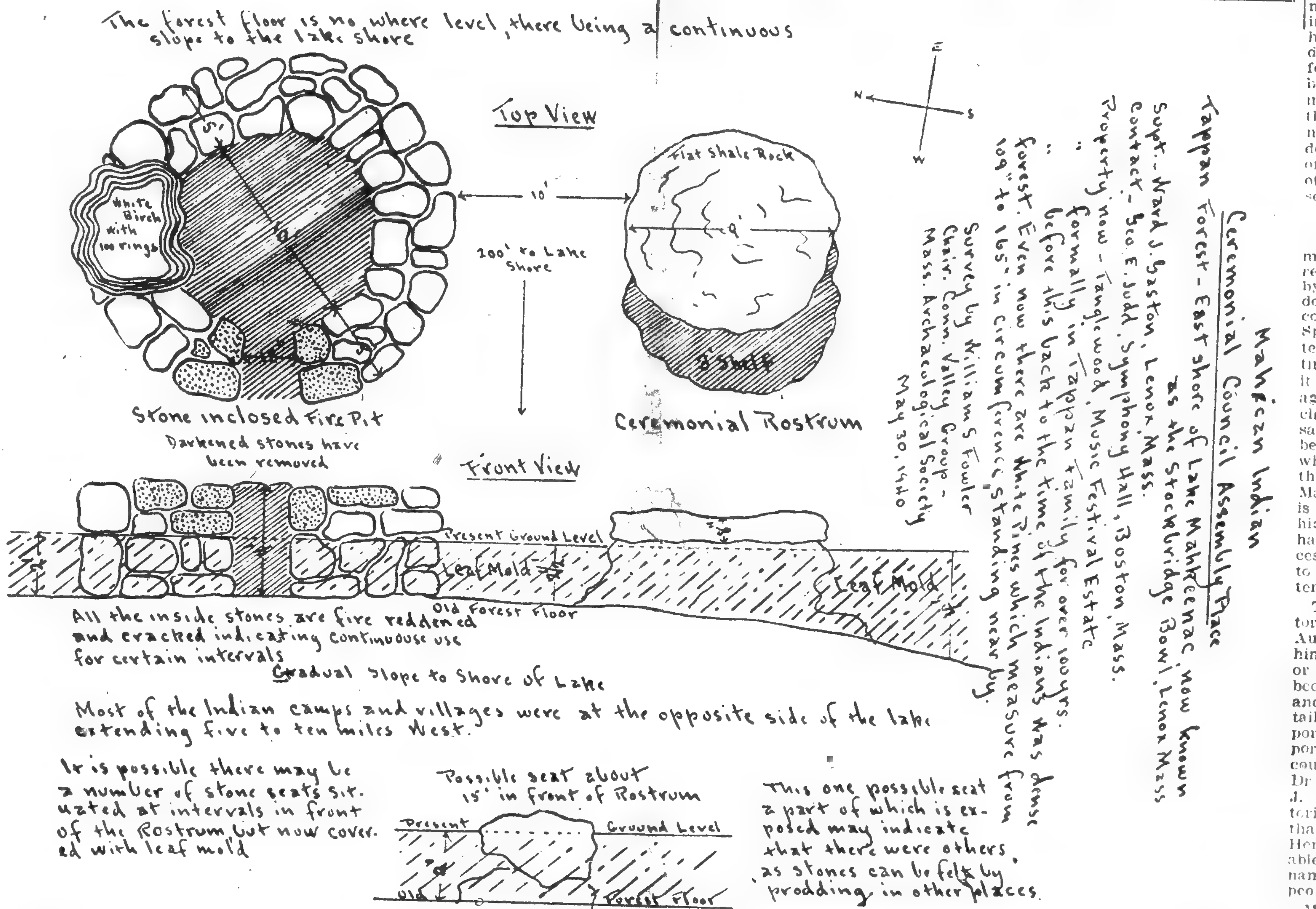
Sketch of Indian Council Ring and Rostrum


The forest floor is no where level, there being a continuous slope to the lake shore
Top View
White Birch with 100 rings
5'
10'
9'
200' to Lake Shore
Flat Shale Rock
3' shelf
Stone inclosed Fire Pit
Darkened stones have been removed
Ceremonial Rostrum
Front View
Present Ground Level
Leaf Mold
Old Forest Floor
All the inside stones are fire reddened and cracked indicating continuouse use for certain intervals
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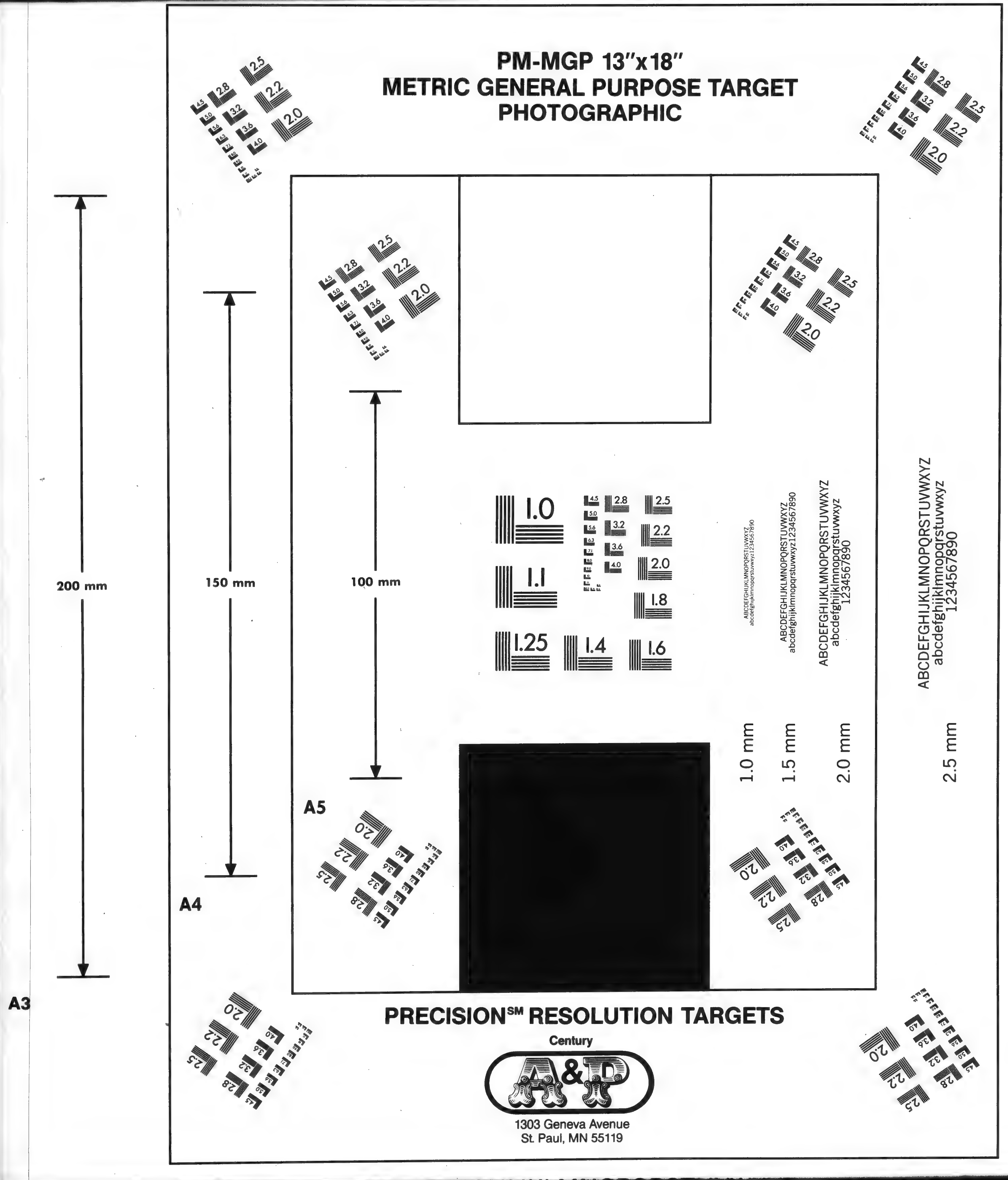
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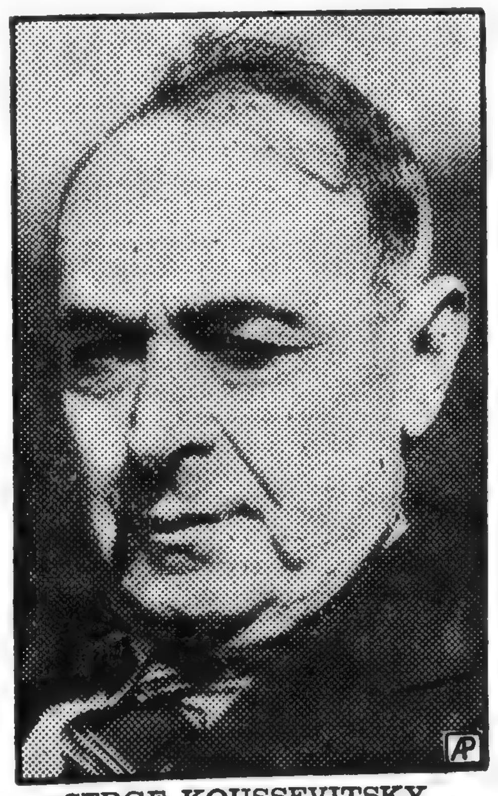
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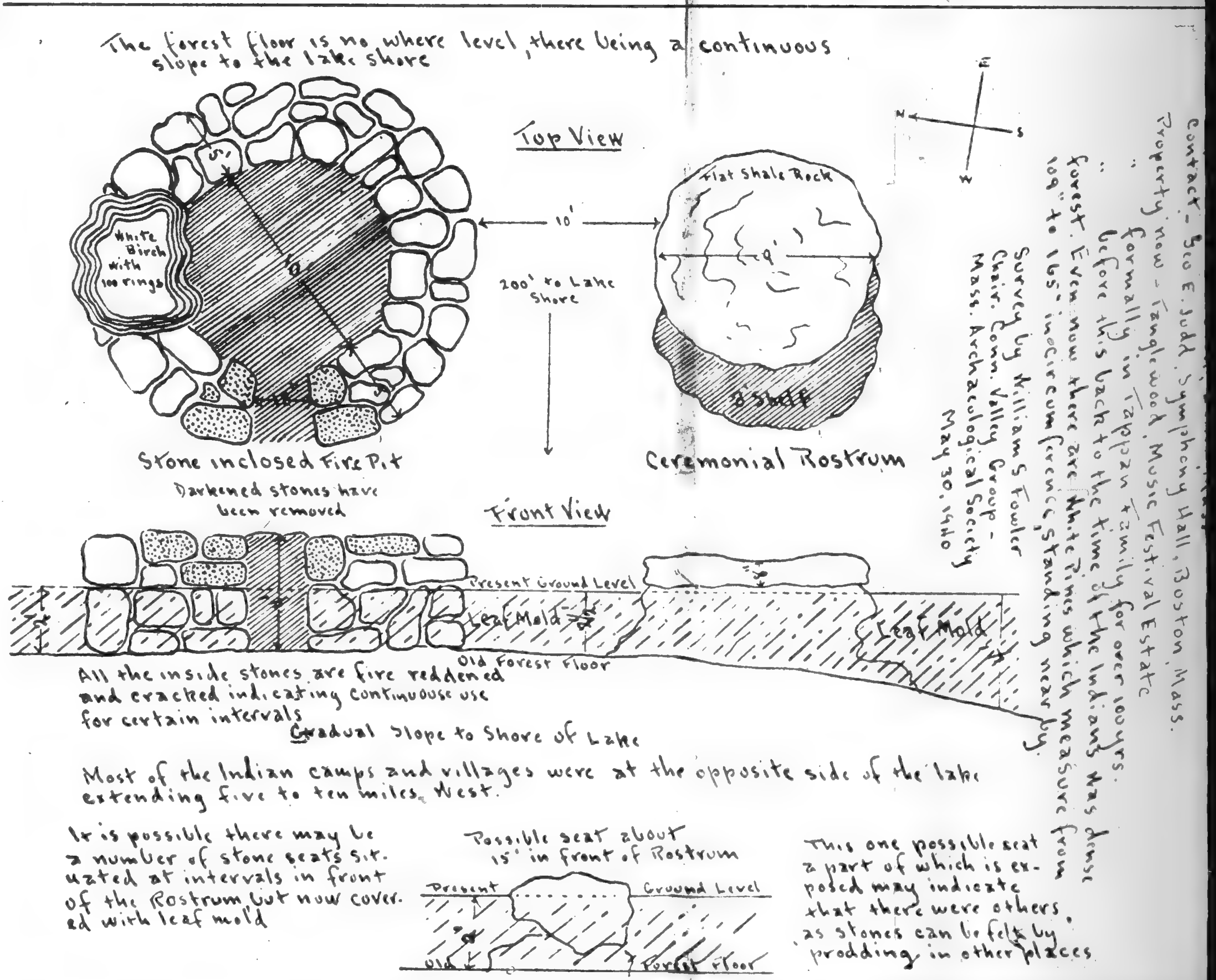
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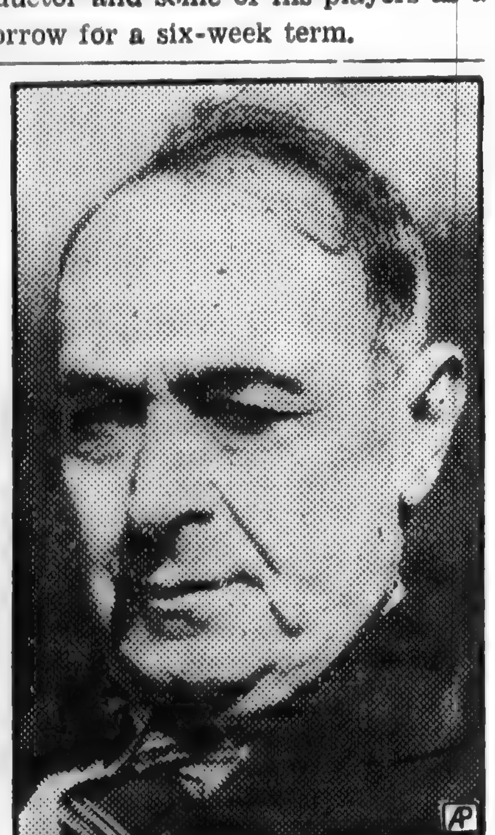

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By CLAY PERRY

LENOX, July 6—The discovery of what is believed to be a ceremonial rostrum close by the mysterious Indian Council ring fireplace on the Tanglewood property, on the north shore of Lake Mahkeenac has been reported to the Massachusetts Archeological society by William S. Fowler of Holyoke, chairman of the Connecticut Valley group of the society, as a result of his investigations at the site recently. Mr Fowler believes that the site is an actual ancient Indian site and has recommended further official investigation to the chairman of the society's project committee, Benjamin Smith of Concord, as a major project in Western Massachusetts this summer.

In his investigation for which Mr Fowler made a special trip to the Tanglewood site and accompanied by Superintendent Ward Gaston, spent part of a day probing into the forest-closed area, he established the fact that from two to three feet of forest humus soil covers the original ground beneath the hemlocks and pines, and that beneath this surface layer of rotted leaves and droppings from the ancient trees are solid rocks and boulders, some of them just showing at the surface. Among them is a circular outcrop of shale nine feet in diameter with a semi-circular shelf on the south side, three feet wide at its maximum, about a foot lower than the top of the circular stone.

Mr Fowler sees in this a possible natural platform or ceremonial rostrum, which perhaps suggested to the builders of the fireplace west of it a few feet, the ideal spot for erecting such a structure. He took measurements with a steel tape of the rostrum, shelf, fireplace and the distances between, and found that the fireplace ring of fire-reddened rocks, itself, is 10 feet in diameter, inside, the walls of it where they are intact, ranging up to five feet thick and rising four to five feet above the gravel subsoil in the center of the ring.

Covered by Growth of Centuries

Further probing with a special iron rod, all around the site, brought to light the fact that there seems to have been a large semi-circle of boulders that possibly were used as seats, situated down the gentle slope from the high rostrum which originally appears to have risen at least three feet above the ground immediately surrounding it. One of the most obvious of these seats stands out of the ground about one third its bulk, directly down the slope of the ground toward the lake, 25 feet from the rostrum and fireplace, seeming to mark the outer limit of the larger rink of rocks. Others, partly or completely buried were discovered by probing in the soft, black humus, built up through the centuries as the Tappan woods grew.

Mr Fowler believes that the Indians selected this spot for ceremonies and councils for several good reasons, discovering the natural rostrum, overlooking the lovely lake, 200 feet from its shore, and not too far from the Indian village of Stockbridge and some Indian camps on the south and west shores of the lake. These villages were the homes of the Mahican Indians, sometimes called the Housatonic or River Indians and, better known historically, as the Stockbridge Indians. But whether the Mahicans erected the Council ring is a matter for conjecture and careful research into their written and tribal records, which Mr Fowler is doing by contacting their historians, notably Rev Samuel Miller (Chief Uhm-pa-tuth), who is the present chief or sachem of the remnants of the tribe, in Gresham, Wis. He is also asking Fred C. Tobey of West Stockbridge, who has made a close study of Indian history in this section to assist in trying to solve the mystery, while William B. Browne of North Adams, an authority on the Mohawk Indian visitations and invasions of the Berkshires, is being asked to help, as well.

The published history of the Mahican Indians, so far as has been discovered, to date, makes no direct mention of this site although it does describe their councils, in some detail, and relates the custom of building a huge fire to make a barbecue of vension or some other meat, for a feast following the tribal or inter-tribal pow-wow. Wampum belts were exchanged in the case of inter-tribal pow-wows, pipes were smoked and long, eloquent speeches made by the chiefs and leading men.

History of Tanglewood

Superintendent Ward Gaston of the Tanglewood estate, now the property of the Boston Symphony orchestra and home of the Berkshire Symphonic festival, told Mr Fowler that the Tappan Woods property had been in the Tappan family for more than a century before it became the property of the Dixey family whose heirs presented it to the Boston Symphony orchestra, and that even before the early white occupancy of the area it was a forest, never cultivated or disturbed.

This fact, and the lack of any suggestion that the stone structure was erected by white men, helps to bolster Mr Fowler's theory, which is shared by local archeologists. The writer made a preliminary survey of the site last fall, at which time an official survey was planned but was postponed due to the coming of frost and snow. Miss Mabel Choate and Bernhard Hoffmann of Stockbridge stimulated interest in the ring, last year, and have followed the investigations with deep interest. Miss Choate is prominent in the Tanglewood group and is also a member of the archeological society.

Mr Fowler has long made a hobby of Indian lore and has discovered several interesting sites and many artifacts in Western Massachusetts. Near his summer camp in Becket, but located in the town of Peru, he has found, he says, a secret Indian cornfield, hidden high up in the woods, near which was a stone mill for grinding corn. This cornfield, he says, was hidden away in the forest by the resident Indians, to have a source of food supply that their enemies would be unlikely to discover in their hunting and war-making expeditions in this section. The stone corn-mill is now in the yard of the Ballou residence in Becket, where it was dragged on a stone-boat, after being blasted off the ledge of which it was a part, so as to preserve it in safety.

May Solve Mystery

The mill is simply a hallowed out mortar in the rock but its interior reveals plainly the scored marks made by the pestle that was rubbed up and down and around on the grains of corn to make it into meal. The Springfield museum has taken an interest in the corn-mill and may sometime acquire it, mount it and restore it as a unique Indian relic. Here, again, there remains an unwritten chapter in the Indian history of Massachusetts which may or may never be written. So far, it is not known whether the Peru Indians who made the mill beside their hidden field were Mahicans or of some other tribe. It is hoped that Chief Uhm-pa-tuth, a highly educated Mahican Indian, who has kept in touch with his tribe's ancestral home, Stockbridge, may be able to solve these mysteries to some extent.

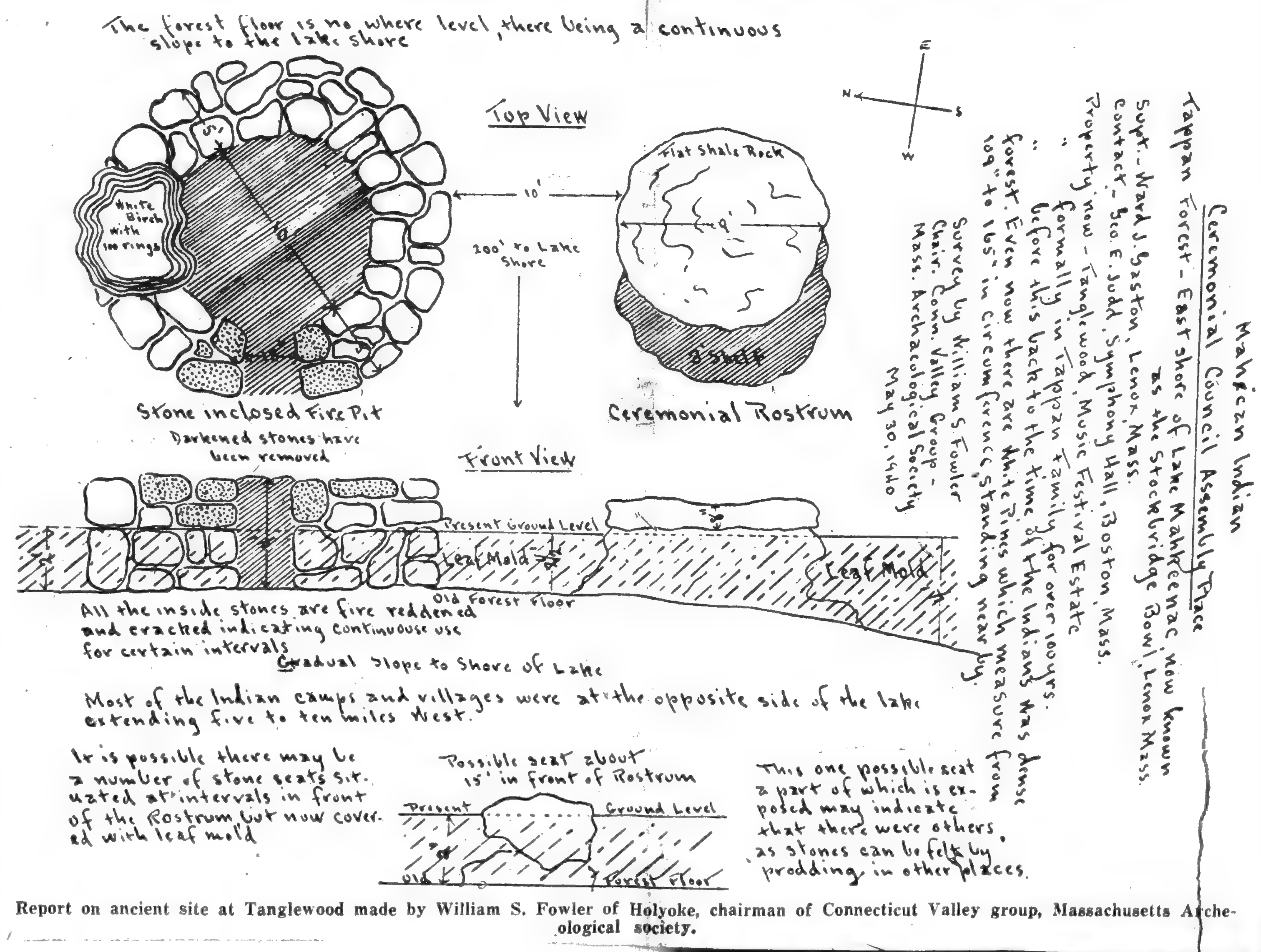
The Mahicans had an Indian historian, one Hendrix Aupumunt or Aupamut but he was not a Mahican himself. He was a Mohawk Indian, or some say, a Mohawk-Mahican who became educated by the missionaries and wrote and had published a detailed history of the Mahicans, some portions of which have been incorporated in later or contemporary accounts written by white men, notably Dr Dwight. It is stated by Historian J. E. A. Smith in his general historical accounts of Berkshire county that Aupamut, who was called Capt Hendrick, was "without question, the ablest, truest and best man whose name appears in the history of the people."

Mr Smith writes that "he was probably the son of the great Mohawk chief of the same name, who was the son of a Mahican, married to a Mohawk princess, through whom by inheritance descending in the female line, his son became grand sachem of the tribe."

Mr Fowler is attempting to discover, if one exists, a copy of Capt Aupumut's original history to see if it throws any light on these sites and their origin.

The next step to be taken in the archeological study of the Tanglewood site is to request the Boston Symphony orchestra through George E. Judd, its manager, for permission to excavate the ground in and around the ring in a search for artifacts which would almost surely be found if the ring was used by Indians as is supposed.

Sketch of Indian Council Ring and Rostrum


The forest floor is no where level, there being a continuous slope to the lake shore
Top View
White Birch with 100 rings
10'
Flat Shale Rock
9'
3' shelf
200' to Lake Shore
N
S
E
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Stone inclosed Fire Pit
Darkened stones have been removed
Ceremonial Rostrum
Front View
Present Ground Level
Leaf Mold
Leaf Mold
Old Forest Floor
All the inside stones are fire reddened and cracked indicating continuouse use for certain intervals
Gradual slope to Shore of Lake
Most of the Indian camps and villages were at the opposite side of the lake extending five to ten miles West.
It is possible there may be a number of stone seats situated at intervals in front of the Rostrum but now covered with leaf mold
Possible seat about 15' in front of Rostrum
Present
Ground Level
Old
Forest Floor
This one possible seat a part of which is exposed may indicate that there were others, as stones can be felt by prodding in other places.
Mahican Indian
Ceremonial Council Assembly Place
Tappan Forest - East shore of Lake Mahkeenac now known as the Stockbridge Bowl, Lenox Mass.
Supt. - Ward J. Gaston, Lenox Mass.
contact - Geo. E. Judd, Symphony Hall, Boston, Mass.
Property now - Tanglewood, Music Festival Estate
" formally in Tappan family for over 100 yrs.
" before this back to the time of the Indians was dense forest. Even now there are White Pines which measure from 109" to 165" in circumference, standing near by.
Survey by William S. Fowler
Chair. Conn. Valley Group -
Mass. Archaeological Society
May 30, 1940

Report on ancient site at Tanglewood made by William S. Fowler of Holyoke, chairman of Connecticut Valley group, Massachusetts Archeological society.

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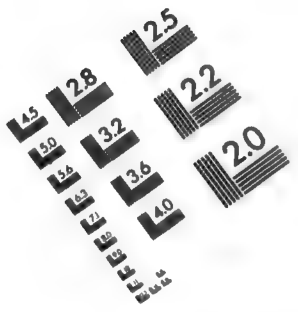
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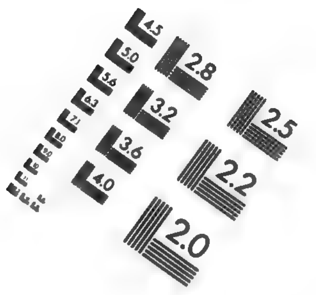
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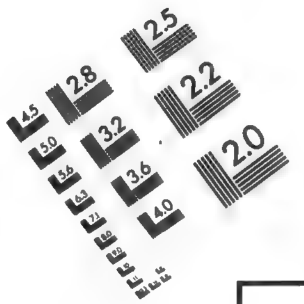
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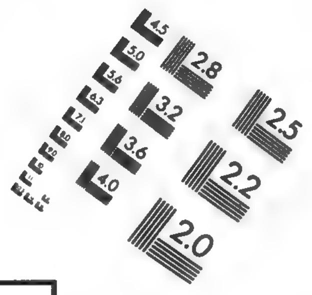
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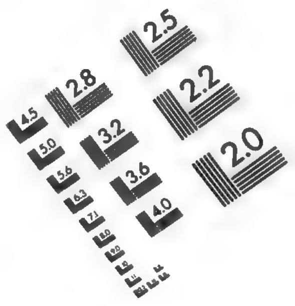
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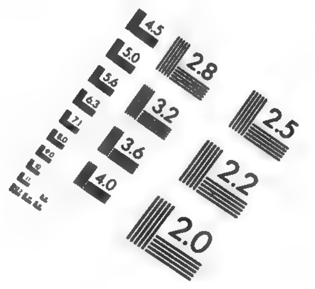
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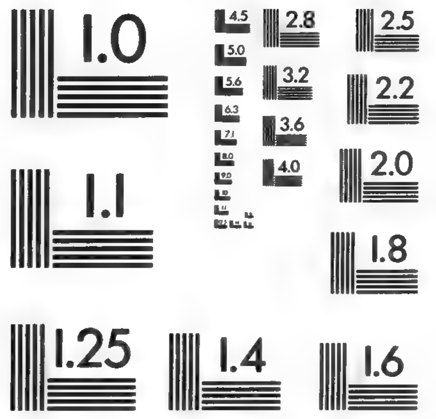
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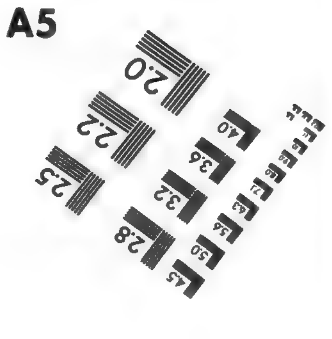
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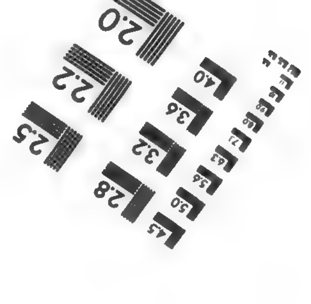
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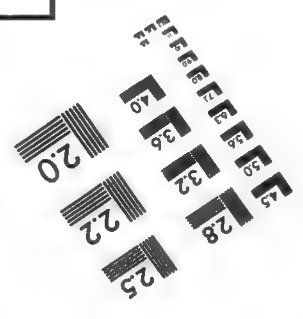
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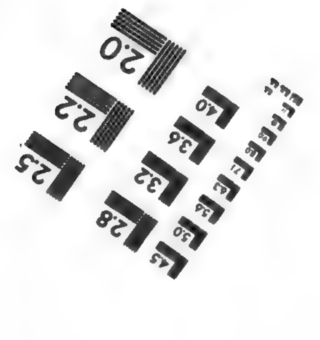
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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

JUL 7 - 1940

Our Present Festival Scheme

ALTHOUGH important urban summer musical activities, such as the outdoor concerts here and in other cities and the opera season in Cincinnati, can be regarded as indispensable parts of the regular metropolitan schedule rather than as festivals, the United States has a number of established series of festival character, of which several have a long and distinguished history. A probable majority of these are of the type represented by the festivals in Cincinnati, Worcester, Evanston and Ann Arbor, to name some prominent examples, consisting of several concerts with a large local chorus, a prominent resident or visiting orchestra and an array of nationally prominent soloists. The most prominent example of the specialized festival is undoubtedly the Bach Choir's May series in Bethlehem, Pa., which has acquired newer counterparts elsewhere. In the orchestral field, the Berkshire Festival of the Boston Symphony Orchestra has steadily gained in appeal and prestige, while the groups of concerts presented from time to time by the Elizabeth Sprague Coolidge Foundation in Washington head the list of festival events specializing in chamber music. Contemporary music has its innings in programs such as those offered at the Yaddo estate in Saratoga, or in the concerts to be presented by the International Society for Contemporary Music here next fall.

This Clipping From
NEW YORK, N.Y.
TIMES
JUL 7 - 1940

NEW MUSIC CENTER

Impressive Response to Koussevitzky's Realization of Lifelong Purpose

By OLIN DOWNES

THE Berkshire Music Center, which represents a long-cherished plan of Dr. Koussevitzky, has its opening exer- ses tomorrow at Tanglewood, hich is also the home of the three eeks season of the Berkshire Symhonic Festival to be given by Dr. oussevitzky and the Boston Symhony Orchestra in August. The nstitutions are closely related.

A general outline of the principal activities of the Center appears in another column. In recent months the public has been acquainted with the fundamental aims and methods of study to be followed there. It is a singular fact that repeated efforts of Dr. Koussevitzky to establish such a Center in past years were defeated in Europe by the outbreak of war in 1914, and have been confronted here by various difficulties, foreseen and unforeseen, until this year of 1940. At this moment it is clearer than ever before that America must carry forward the banners of culture and idealism which have all but faded from sight in desperate Europe. In this year of catastrophe and menace the Music Center opens its doors, and it is a happy omen. The time may well be approaching when evil will have to be resisted with other weapons than those of art, but it is not illogical to believe that if art had been genuinely a part of the living and thought of modern Europe, if it had been served with the faith and enthusiasm which ennoble humanity and create beauty, we might be witnessing something else than the fatal, senseless and all-devouring folly which is rampant overseas. In the meantime one of the most potent antidotes to the spirit which has poisoned modern civilization is the project at Tanglewood.

* * *

THE need of such an institution conceived in the spirit and with the purposes of the Berkshire Music Center has shown by the astonishing response, which is nation-wide, to the unassuming and occasional announcements of its existence which have appeared in the press. Twice the number of students who could be accommodated have applied for entrance, but 350 are the utmost limit that the director and the faculty of the Berkshire Music Center believe can be properly trained.

This is a picked student body, who come with high records of study and accomplishment as recommendations. There are students from every part and nearly every State of the nation. The objectives they pursue neither rival nor conflict with those entertained by other musical institutions of note.

It is not routine music study or the development of individual virtuosity which the Berkshire Music Center endeavors to develop. The classes are in two great divisions, the highest for the specially gifted post-graduate worker who wishes to attain the highest standards of style and interpretation in performance; the lower class consisting of those of less signal endowments, who wish to become acquainted, under excellent auspices and able teaching, with the literature of music and the broad principles of the art.

* * *

THUS in the upper school Dr. Koussevitzky takes four pupils to whom he gives individual training in conducting, while others in the class listen and observe. Review work in musical theory is available, but not courses of study in a subject which requires for its genuine mastery not only months but years of intensive application. But review work in these fields is provided for, and composition in advanced as well as more elementary forms is taught by Paul Hindemith and Aaron Copland. The Center has not only its special classes in conducting: there are rehearsals and performances of an orchestra of selected players, who combine forces with their instructors, first-desk men of the Boston Symphony, in the practice of finished symphonic interpretation. One of the methods followed in the classes will be for the student to play a first part in an ensemble and the musician who instructs him a second. There will be much ensemble performance, under skilled guidance, by small group, and groups of performers of the lower school will be selected and combined according to their capabilities in performance. In the same way the practice of choral singing and conducting will be directed by G. Wallace Woodworth and his associates. This precedes the performance by the best singers of the Center, in combination with the Boston Symphony Orchestra, of Bach's B minor Mass as a special program [illegible] Symphonic Festival which begins in August. Those who study music at the Music Center will also play it. Those who play it will study it, which does not always follow.

* * *

FOR the two things are not necessarily synonymous. "What we want to give our students," said Dr. Koussevitzky in a speech he made on the subject some months ago at the Curtis Institute in Philadelphia, "is constructive advice and a practical method which will stimulate their gifts and carry farther their knowledge gained during years of study with the music schools and conservatories. Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they interpret; to stir their imagination to new heights and new depths, because imagination evokes in the interpreter the right intuition and emotions to conceive the inner meaning of the score and to reveal the emotion of the composer."

The Center as it develops will expand the scope of its activities. To the choral and instrumental classes this first seasan will be added the classes in dramatic musical interpretation of Dr. Herbert Graf, stage manager of the Metropolitan Opera Association. Study of classic drama, development of the ballet and related subjects will be added to the curriculum as their necessity and value are made manifest in the light of experience.

* * *

THE Center is not conceived as exclusively devoted to music. It is to be a centre of music and related arts. These arts must be recognized as essential to the culture of today and the ideas of a modern society. For art should be fundamentally related to living. The gulf between the artist and the common life and thought of his community, which did not exist in ancient societies, is a development, or a loss of direction, which has been extremely injurious to civilization. To bridge that gulf is a task to which the musician, master or student, may well dedicate himself. Announcement of any such dedication is of course absent from the catalogue or the press emanations of the Berkshire Music Centre. But the ideal is implicit in its offerings, and in the nature of Koussevitzky's activities since he came to America sixteen years ago as conductor of the Boston Symphony Orchestra. From the moment that he undertook the musical direction of the Berkshire Symphonic Festivals—and, as we have seen before—he had this grander project in mind. Of the objectives of the Centre he has finely said, "we want to be modest in our promises, but by no means do we want to be modest in our aspirations." That sentiment should hold true for every servant of music.

This Clipping From
NEW YORK, N.Y.
TIMES

JUL 7 - 1940

BERKSHIRE SCHOOL OPENS

MORE than 300 students will assemble at the opening exercises to be held tomorrow afternoon at the new Berkshire Music Center, on the "Tanglewood" estate of the Boston Symphony Orchestra, near Lenox, Mass. Dr. Serge Koussevitzky, the center's director, who conceived the idea of this large-sized school for interpretation through practice and performance, will make an address to the students at the initial meeting.

During their pursuit of music through performance in association with the musicians of the Boston Symphony and Dr. Koussevitzky, its conductor, those attending the school will have as their surroundings the same buildings and grounds where the Berkshire Symphonic Festival is held. But the buildings have been greatly altered for studio and class work purposes.

Throughout the six-week session of school this Summer Dr. Koussevitzky will give instruction in conducting to the four advanced musicians whom he has accepted as pupils. The privilege of attending these lessons has been granted to certain others.

The Institute Orchestra of sixty highly trained musicians will at once start rehearsing its first program. All of its members will be coached collectively or individually by musicians of the Boston Symphony. Dr. Herbert Graf will hold a class in operatic interpretation, and Paul Hindemith and Aaron Copland will teach a few advanced pupils in composition.

The activities mentioned constitute the curriculum of the upper department of the school known as the Institute. In this department only skilled musicians, who have passed the most rigid tests, are accepted.

More than 200 of the students have been enrolled in a different department, called the Academy. It is composed of students not necessarily intending to become professional musicians, who desire to widen their musical horizon by performing scores with the players of the Boston Symphony Orchestra.

Under the direction of G. Wallace Woodworth, the school's Festival Chorus will prepare Bach's Mass in B minor for presentation at one of the concerts of the Berkshire Symphonic Festival to be held at "Tanglewood" from Aug. 1-18, during the last three weeks of the school's sessions. Mr. Woodworth also will hold classes in choral conducting, and Malcolm Holmes will train and lead the Academy's orchestra, an amateur group.

Another feature of the curriculum will be the series of lectures to be given by Dr. Koussevitzky, Olin Downes, Howard Abell, Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others. In addition to study of the Festival repertoire the lectures will include particular consideration of the music being rehearsed on the school's orchestral programs.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUL 7 - 1940

Many Changes Noted At Berkshire Event

When music lovers from America, Canada and Latin America arrive at Tanglewood the first three weekends in August for the Berkshire Symphonic festival concerts by the Boston Symphony orchestra, they will note many changes.

Three thousand additional chairs painted blue have been purchased and installed in the front section of the huge shed. The red chairs formerly used in the front section have been moved to the rear so that now the color of the chairs corresponds with the color of the tickets for these sections.

The Bach organ, made possible through a gift from the Carnegie corporation to the orchestra, has been installed over the stage and will be dedicated with the Bach B-minor Mass August 15. This concert, opening at 7 p. m. with an intermission of an hour, will feature the Berkshire festival chorus trained at the orchestra's new Berkshire music center which opens at Tanglewood next month.

The stage and wings of a theater for use in ensemble work and by classes in operatic dramatics to be conducted by Dr Herbert Graf at the center have been completed. This construction, complete for this year, was made possible with a portion of the grant from the Rockefeller foundation.

The house, garage and barn at Tanglewood have been transformed for use by the 325 students and faculty of the new center. These features and others, such as the gardens and the lovely grounds at Tanglewood, are open to public inspection.

Lodgings in the immediate vicinity of Tanglewood are becoming scarcer every day so that music lovers planning to attend any of the concerts are urged to address Stephen Thach of the Berkshire Hills conference staff who is now located at the festival's Stockbridge office. He will be glad to answer inquiries and make reservations for lodgings.

THIS CLIPPING FROM
DAVENPORT, IA.
Democrat-Leader

JUL 7 - 1940

THE MUSIC CENTER

. . . at Tanglewood in the Berkshires opens tomorrow and will continue until the close of the Berkshire Symphonic festival to be presented at Tanglewood by the Boston Symphony on Aug. 18. There will be about 325 students selected from among the 600 applicants and they are from almost every state east of the Mississippi. The school is divided into two sections, the institute and the academy. In the institute, more selective as to skill than the academy, there will be an orchestra and groups in conducting, composition and opera dramatics. The orchestra will have the advantage of coaching and joint performances with 30 members of the Boston Symphony, including all of the principals who are part of the faculty of the school. The principal activity of the academy will be the festival chorus.

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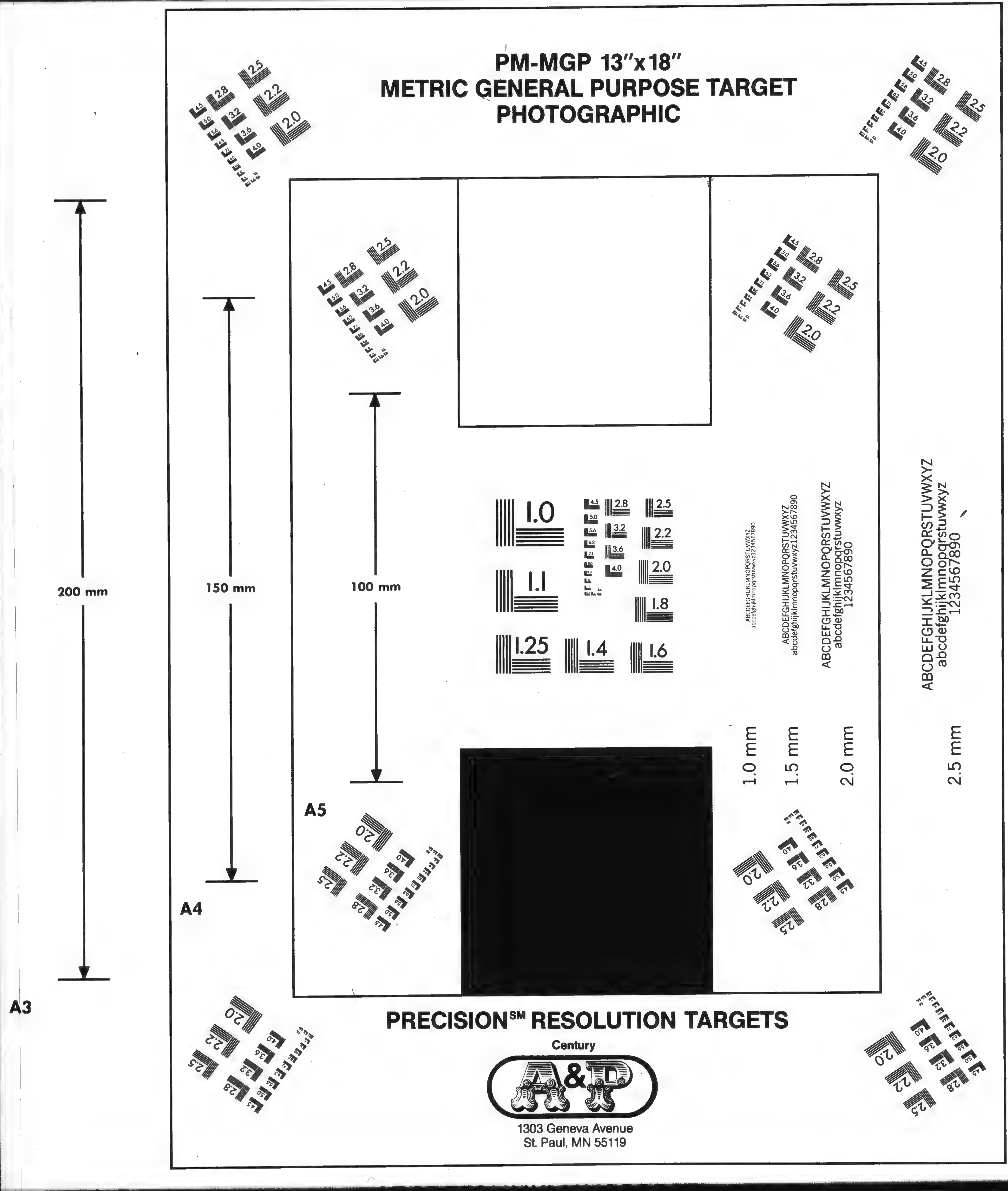
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HERALD TRIBUNE

JUL 7 - 1940

Our Present Festival Scheme

ALTHOUGH important urban summer musical activities, such as the outdoor concerts here and in other cities and the opera season in Cincinnati, can be regarded as indispensable parts of the regular metropolitan schedule rather than as festivals, the United States has a number of established series of festival character, of which several have a long and distinguished history. A probable majority of these are of the type represented by the festivals in Cincinnati, Worcester, Evanston and Ann Arbor, to name some prominent examples, consisting of several concerts with a large local chorus, a prominent resident or visiting orchestra and an array of nationally prominent soloists. The most prominent example of the specialized festival is undoubtedly the Bach Choir's May series in Bethlehem, Pa., which has acquired newer counterparts elsewhere. In the orchestral field, the Berkshire Festival of the Boston Symphony Orchestra has steadily gained in appeal and prestige, while the groups of concerts presented from time to time by the Elizabeth Sprague Coolidge Foundation in Washington head the list of festival events specializing in chamber music. Contemporary music has its innings in programs such as those offered at the Yaddo estate in Saratoga, or in the concerts to be presented by the International Society for Contemporary Music here next fall.

This Clipping From
NEW YORK, N.Y.
TIMES
JUL 7 - 1940

NEW MUSIC CENTER

Impressive Response to Koussevitzky's Realization of Lifelong Purpose

By OLIN DOWNES

THE Berkshire Music Center, which represents a long-cherished plan of Dr. Koussevitzky, has its opening exercises tomorrow at Tanglewood, which is also the home of the three weeks season of the Berkshire Symphonic Festival to be given by Dr. Koussevitzky and the Boston Symphony Orchestra in August. The institutions are closely related.

A general outline of the principal activities of the Center appears in another column. In recent months the public has been acquainted with the fundamental aims and methods of study to be followed there. It is a singular fact that repeated efforts of Dr. Koussevitzky to establish such a Center in past years were defeated in Europe by the outbreak of war in 1914, and have been confronted here by various difficulties, foreseen and unforeseen, until this year of 1940. At this moment it is clearer than ever before that America must carry forward the banners of culture and idealism which have all but faded from sight in desperate Europe. In this year of catastrophe and menace the Music Center opens its doors, and it is a happy omen. The time may well be approaching when evil will have to be resisted with other weapons than those of art, but it is not illogical to believe that if art had been genuinely a part of the living and thought of modern Europe, if it had been served with the faith and enthusiasm which ennoble humanity and create beauty, we might be witnessing something else than the fatal, senseless and all-devouring folly which is rampant overseas. In the meantime one of the most potent antidotes to the spirit which has poisoned modern civilization is the project at Tanglewood.

* * *

THE need of such an institution conceived in the spirit and with the purposes of the Berkshire Music Center has shown by the astonishing response, which is nation-wide, to the unassuming and occasional announcements of its existence which have appeared in the press. Twice the number of students who could be accommodated have applied for entrance, but 350 are the utmost limit that the director and the faculty of the Berkshire Music Center believe can be properly trained.

This is a picked student body, who come with high records of study and accomplishment as recommendations. There are students from every part and nearly every State of the nation. The objectives they pursue neither rival nor conflict with those entertained by other musical institutions of note.

It is not routine music study or the development of individual virtuosity which the Berkshire Music Center endeavors to develop. The classes are in two great divisions, the highest for the specially gifted post-graduate worker who wishes to attain the highest standards of style and interpretation in performance; the lower class consisting of those of less signal endowments, who wish to become acquainted, under excellent auspices and able teaching, with the literature of music and the broad principles of the art.

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THUS in the upper school Dr. Koussevitzky takes four pupils to whom he gives individual training in conducting, while others in the class listen and observe. Re-

edge to acquire a penetrating and vivid conception of the music they interpret; to stir their imagination to new heights and new depths, because imagination evokes in the interpreter the right intuition and emotions to conceive the inner meaning of the score and to reveal the emotion of the composer."

The Center as it develops will expand the scope of its activities. To the choral and instrumental classes this first seasan will be added the classes in dramatic musical interpretation of Dr. Herbert Graf, stage manager of the Metropolitan Opera Association. Study of classic drama, development of the ballet and related subjects will be added to the curriculum as their necessity and value are made manifest in the light of experience.

* * *

THE Center is not conceived as exclusively devoted to music. It is to be a centre of music and related arts. These arts must be recognized as essential to the culture of today and the ideas of a modern society. For art should be fundamentally related to living. The gulf between the artist and the common life and thought of his community, which did not exist in ancient societies, is a development, or a loss of direction, which has been extremely injurious to civilization. To bridge that gulf is a task to which the musician, master or student, may well dedicate himself. Announcement of any such dedication is of course absent from the catalogue or the press emanations of the Berkshire Music Centre. But the ideal is implicit in its offerings, and in the nature of Koussevitsky's activities since he came to America sixteen years ago as conductor of the Boston Symphony Orchestra. From the moment that he undertook the musical direction of the Berkshire Symphonic Festivals—and, as we have seen before—he had this grander project in mind. Of the objectives of the Centre he has finely said, "we want to be modest in our promises, but by no means do we want to be modest in our aspirations." That sentiment should hold true for every servant of music.

This Clipping From
NEW YORK, N.Y.
TIMES

JUL 7 - 1940

BERKSHIRE SCHOOL OPENS

MORE than 300 students will assemble at the opening exercises to be held tomorrow afternoon at the new Berkshire Music Center, on the "Tanglewood" estate of the Boston Symphony Orchestra, near Lenox, Mass. Dr. Serge Koussevitzky, the center's director, who conceived the idea of this large-sized school for interpretation through practice and performance, will make an address to the students at the initial meeting.

During their pursuit of music through performance in association with the musicians of the Boston Symphony and Dr. Koussevitzky, its conductor, those attending the school will have as their surroundings the same buildings and grounds where the Berkshire Symphonic Festival is held. But the buildings have been greatly altered for studio and class work purposes.

Throughout the six-week session of school this Summer Dr. Koussevitzky will give instruction in conducting to the four advanced musicians whom he has accepted as pupils. The privilege of attending these lessons has been granted to certain others.

The Institute Orchestra of sixty highly trained musicians will at once start rehearsing its first program. All of its members will be coached collectively or individually by musicians of the Boston Symphony. Dr. Herbert Graf will hold a class in operatic interpretation, and Paul Hindemith and Aaron Copland will teach a few advanced pupils in composition.

The activities mentioned constitute the curriculum of the upper department of the school known as the Institute. In this department only skilled musicians, who have passed the most rigid tests, are accepted.

More than 200 of the students have been enrolled in a different department, called the Academy. It is composed of students not necessarily intending to become professional musicians, who desire to widen their musical horizon by performing scores with the players of the Boston Symphony Orchestra.

Under the direction of G. Wallace Woodworth, the school's Festival Chorus will prepare Bach's Mass in B minor for presentation at one of the concerts of the Berkshire Symphonic Festival to be held at "Tanglewood" from Aug. 1-18, during the last three weeks of the school's sessions. Mr. Woodworth also will hold classes in choral conducting, and Malcolm Holmes will train and lead the Academy's orchestra, an amateur group.

Another feature of the curriculum will be the series of lectures to be given by Dr. Koussevitzky, Olin Downes, Howard Abell, Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others. In addition to study of the Festival repertoire the lectures will include particular consideration of the music being rehearsed on the school's orchestral programs.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUL 7 - 1940

Many Changes Noted At Berkshire Event

When music lovers from America, Canada and Latin America arrive at Tanglewood the first three weekends in August for the Berkshire Symphonic festival concerts by the Boston Symphony orchestra, they will note many changes.

Three thousand additional chairs painted blue have been purchased and installed in the front section of the huge shed. The red chairs formerly used in the front section have been moved to the rear so that now the color of the chairs corresponds with the color of the tickets for these sections.

The Bach organ, made possible through a gift from the Carnegie corporation to the orchestra, has been installed over the stage and will be dedicated with the Bach B-minor Mass August 15. This concert, opening at 7 p. m. with an intermission of an hour, will feature the Berkshire festival chorus trained at the orchestra's new Berkshire music center which opens at Tanglewood next month.

The stage and wings of a theater for use in ensemble work and by classes in operatic dramatics to be conducted by Dr Herbert Graf at the center have been completed. This construction, complete for this year, was made possible with a portion of the grant from the Rockefeller foundation.

The house, garage and barn at Tanglewood have been transformed for use by the 325 students and faculty of the new center. These features and others, such as the gardens and the lovely grounds at Tanglewood, are open to public inspection.

Lodgings in the immediate vicinity of Tanglewood are becoming scarcer every day so that music lovers planning to attend any of the concerts are urged to address Stephen Thach of the Berkshire Hills conference staff who is now located at the festival's Stockbridge office. He will be glad to answer inquiries and make reservations for lodgings.

THIS CLIPPING FROM
DAVENPORT, IA.
Democrat-Leader

JUL 7 - 1940

THE MUSIC CENTER

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By OLIN DOWNES

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THUS in the upper school Dr. Koussevitzky takes four pupils to whom he gives individual training in conducting, while others in the class listen and observe. Review work in musical theory is available, but not courses of study in a subject which requires for its genuine mastery not only months but years of intensive application. But review work in these fields is provided for, and composition in advanced as well as more elementary forms is taught by Paul Hindemith and Aaron Copland. The Center has not only its special classes in conducting: there are rehearsals and performances of an orchestra of selected players, who combine forces with their instructors, first-desk men of the Boston Symphony, in the practice of finished symphonic interpretation. One of the methods followed in the classes will be for the student to play a first part in an ensemble and the musician who instructs him a second. There will be much ensemble performance, under skilled guidance, by small group, and groups of performers of the lower school will be selected and combined according to their capabilities in performance. In the same way the practice of choral singing and conducting will be directed by G. Wallace Woodworth and his associates. This precedes the performance by the best singers of the Center, in combination with the Boston Symphony Orchestra, of Bach's B minor Mass as a special program of the Symphonic Festival which begins in August. Those who study music at the Music Center will also play it. Those who play it will study it, which does not always follow.

* * *

FOR the two things are not necessarily synonymous. "What we want to give our students," said Dr. Koussevitzky in a speech he made on the subject some months ago at the Curtis Institute in Philadelphia, "is constructive advice and a practical method which will stimulate their gifts and carry farther their knowledge gained during years of study with the music schools and conservatories. Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they interpret; to stir their imagination to new heights and new depths, because imagination evokes in the interpreter the right intuition and emotions to conceive the inner meaning of the score and to reveal the emotion of the composer."

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DAVENPORT, IA.
Democrat-Leader

JUL 7 - 1940

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Lodgings in the immediate vicinity of Tanglewood are becoming scarcer every day so that music lovers planning to attend any of the concerts are urged to address Stephen Thach of the Berkshire Hills conference staff who is now located at the festival's Stockbridge office. He will be glad to answer inquiries and make reservations for lodgings.

This Clipping From
ALBANY, N. Y.
TIMES UNION
JUL 7 - 1940

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUL 7 - 1940

Symphony School Opens Tomorrow

Tomorrow the Boston Symphony orchestra will inaugurate a project such as neither this orchestra in its 59 years nor any other symphony orchestra has ever undertaken—a large sized school for interpretation through practice and performance. More than 300 students will assemble tomorrow afternoon at Tanglewood, the orchestra's estate in the Berkshire hills of Massachusetts, for the opening exercises. Dr Serge Koussevitzky, as the director of the new Berkshire music center, will address the school in its first assemblage.

There will be plentiful activity this week at Tanglewood, the estate between Lenox and Stockbridge which was presented to the orchestra and where it gives its annual Berkshire symphonic festival. The buildings have been transformed for studio and class work. These, together with the meadows, trees and peaceful vistas which surround them, will make an inspiring setting for the pursuit of music through performance in association with the musicians of the Boston Symphony orchestra and its great conductor.

Dr Koussevitzky will coach the four pupils in conducting which he has accepted, while others will have the privilege of observation. The Institute orchestra of 60 musicians (all of a high standard of ability) will begin to work upon their first program while members of the Boston Symphony orchestra, including all of the principals, coach them collectively or individually, or play beside them in performance. Dr Herbert Graf will coach a class in operatic interpretation. Aaron Copeland and Paul Hindemith have accepted a few advanced pupils in composition on the merits of scores submitted. These activities, all exacting a high degree of skill and training, constitute the department of the school known as the "institute."

The remainder, which comprises more than 200, is called the "academy," and consists of pupils without necessarily professional intentions who wish to deepen their experience of music by performance of it in conjunction with the musicians of a great orchestra. The festival chorus will prepare, under the direction of G. Wallace Woodworth, Bach's Mass in B minor. The Mass will be a feature of the Berkshire Symphonic festival which the Boston Symphony orchestra will give at Tanglewood from August 1-18, coinciding with the last three weeks of the school. The orchestra of the academy, an amateur group, will be led by Malcolm Holmes. There will be classes in choral conducting under G. Wallace Woodworth; lectures on music in the schools by Howard Abell; and a group class in folk dancing. Lectures by Serge Koussevitzky, Olin Downes, Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others will be a regular part of the school curriculum, and include particular study of music being played by the school orchestras, as well as the repertory of the festival.

This Clipping From
CINCINNATI, O.
ENQUIRER
JUL 7 - 1940

Berkshire Festival Set For Week Ends In August

The seventh annual Berkshire Symphonic Festival will be held this year during the first three week ends in August. The program covers nine concerts by the Boston Symphony Orchestra, beginning August 1 and terminating August 18 Serge Koussevitzky will conduct the entire series.

This festival of symphonic music, which is heard at Tanglewood, near Lenox, Mass., has become an important feature of the summer social life of New England, according to James R. Wiley, manager of the American Express Travel Service. The attendance has grown from year to year so that now one must make reservations well invance in the resort hotels in the near-by communities.

A list of these hotels may be found in the offices of the American Express.

THIS CLIPPING FROM
NEW YORK, N. Y.
Sunday Journal & American
JUL 7 - 1940

Music Fete in Berkshires

The seventh annual Berkshire Symphonic Festival is scheduled for the first three weekends in August. The program covers nine concerts, by the Boston Symphony Orchestra beginning August 1st and terminating on the 18th. Serge Koussevitzky will conduct the entire series.

This festival of symphonic music, which is heard at Tanglewood near Lenox, Massachusetts, has become an important annual feature of the Summer social life of New England, reports Douglas Malcolm of the American Express Travel Service. The attendance has grown from year to year so that now one must make reservations well in advance in the resort hotels in the nearby communities.

This Clipping From
POUGHKEEPSIE, N.Y.
SUNDAY COURIER
JUL 7 - 1940

Local Persons Plan To Attend Music Festival

Boston Symphony orchestra will open it[illegible]for music lovers tomorrow morning on "Tanglewood" estate, presented to the orchestra for its annual Berkshire Symphonic festival. More than 300 students, anxious to learn music interpretation through practice and performance, will be present at the opening exercises at which Dr. Serge Koussevitsky, as director of the new Berkshire Music center, will deliver the opening address.

The festival chorus, chosen from this group, will learn Bach's "B minor Mass" under the direction of G. Wallace Woodworth. The mass will hold a place on the program of the Berkshire Symphonic festival during the first three weeks in August.

Many local people have already placed reservations for this festival. They include: John Kuhn, Mr. and Mrs. Harry V. Welsh, Mr. and Mrs. A. A. Schoonmaker, Mr. and Mrs. Eric DeCordova, Earle Foote, Miss Rebecca Rider, Mrs. A. L. Rider, and Miss Marie Tschudin. Further reservations are being received by Mr. DeCordova and Miss Rider.

Works by the composers Beethoven, Schumann, Sibelius, Schubert, Brahms, Prokofieff, Ravel, Stravinsky, and Roy Harris will be heard during the opening week. A Tschaikovsky festival celebrating the 100th anniversary of the composers' birth will occupy the second week with Arthur Rodzinski conducting one program, and Albert Spaulding, violinist, as soloist at another.

Miss Dorothy Maynor, Negro soprano, will appear with the orchestra during its third festival week. The program will include works by Brahms, Haydn, Wagner, Hindemith and Bach's "B minor Mass."

The Berkshire Music festival will coincide with the final weeks of the "Tanglewood" school. Lectures by Dr. Koussevitzky, Olin Downes, Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others will be a regular part of the school curriculum.

Four students will receive special instruction in conducting from Dr. Koussevitsky while others will have the privilege of looking on. The institute orchestra of 60 musicians will work upon their programs while members of the Boston Symphony orchestra coach or play beside them in performance.

Operatic instruction will be given by Dr. Herbert Graf, while Aaron Copland and Paul Hindemith have accepted a few pupils in advanced composition on the basis of scores submitted. These activities, exacting a high degree of skill and training, constitute the "Institute," the remaining 200 comprising what is known as "Academy."

This Clipping From
AKRON, O.
BEACON-JOURNAL
JUL 7 - 1940

Attend Berkshire Center

THE three Clevelanders directing the Akron opera project are taking an active part this summer in the Berkshire music center, unique school with a symphony orchestra conductor and some of his players as a faculty, at Tanglewood, between Stockbridge and Lenox, Mass.

Boris Goldovsky, director of the Akron guild and head of the opera department of the Cleveland Institute of Music, will be one of the assistants to Serge Koussevitzky, conductor of the Boston Symphony orchestra and director of the Berkshire center's faculty.

Carabella Johnson, stage director for the Akron guild, also is at the center this summer assisting Goldovsky in staging operas. Maurice Goldman, associate conductor and opera coach of the Akron guild, will work under Koussevitzky on a conducting scholarship recently granted him by the Boston orchestra.

About 325 pupils, chosen from 600 applicants, will attend the summer school and study under Koussevitzky and about 20 members of the Boston orchestra.

The Berkshire center will be divided into two sections, an institute for advanced study and an academy, or general school. The institute includes a class in orchestral conducting, under the direct supervision of Koussevitzky; an orchestra of skilled players, who will study and perform under the famous conductor and who will be coached by principals of the orchestra; a class in opera dramatics to be taught by Herbert Graf, stage director of the Metropolitan Opera association, and a class in advanced composition. The latter will be conducted by Aaron Copland and Paul Hindemith, both noted composers.

The academy will have no formal entrance requirements and the main part of its work will include singing, playing, lectures and concerts. The academy chorus will study under G. Walter Woodworth, chairman of the Harvard university music department, and will assist in performances of the 1940 Berkshire festival concerts.

The course is designed to cover collective performance and thus will supplement rather than duplicate the training available in established schools of music.

Rehearsals of the Boston orchestra at its summer home in Tanglewood are open to the students and it is felt that these will provide the pupils with a rare opportunity for close observation of a great orchestra.

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD JOURNAL
JUL 8 - 1940

Concerts at Tanglewood; Williams Music Camp

The Berkshire Symphonic Festival's shed at Tanglewood, Stockbridge, Mass., is more than half filled with reservations for the nine concerts to be given the first three week-ends in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

As an added accommodation to music lovers coming from great distances, the Festival has arranged with the Berkshire Hills Conference to handle requests for information about lodgings. Stephen Thach of the Conference office has opened his headquarters at the Festival office in Stockbridge now to take care of inquiries. This arrangement was made to list all hotels, inns and private homes open for guests so that music lovers may be taken care of within a reasonable distance of Tanglewood.

Reservations made to date show the great preference for the first series of concerts opening Aug. 1 with the second series opening Aug. 8 not far behind. Third choice by only a slight difference is the third series opening Aug. 15. Inquiries about tickets should be addressed to the Berkshire Symphonic Festival office at Stockbridge or the New York office at Steinway Hall, 113 West 57th Street.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JUL 7 - 1940

Center in Berkshires Will Open Tomorrow

Koussevitzky Gives Address at First Meeting

The Berkshire Music Center, associated with the Boston Symphony Orchestra, will h[illegible]ning exercises tomorrow afternoon at Tanglewood, Lenox, Mass. Serge Koussevitzky, as director of the center, will address the school in its first meeting.

Dr. Koussevitzky has accepted pupils for his conducting course. Other students may attend his classes as observers. The Institute Orchestra, of sixty qualified musicians, will begin work upon its first program this week under the coaching of Boston Symphony players. Herbert Graf will begin his classes in opera interpretation, and Aaron Copland and Paul Hindemith will each teach a few advanced pupils.

The larger division of the center, known, as the academy, for students who are not necessarily planning professional careers, will pursue activities including choral rehearsals for the Berkshire Festival performance on Bach's B minor Mass in August, work in an amateur orchestra under Malcolm Holmes, classes in choral conducting and lecture series on a wide variety of subjects. The last three weeks of the school coincide with the Boston Symphony's annual Berkshire Symphonic Festival at Tanglewood.

THIS CLIPPING FROM
TULSA, OKLA.
WORLD
JUL 7 - 1940

Tulsan Awarded Scholarship in Audition Tests

It Is the Third Won by Robert Weatherly in East

Robert Weatherly, young trumpeter, and son of Mr. and Mrs. A. Weatherly, 1731 South Florence place, has been awarded a scholarship for the season at the Berkshire Music center in Massachusetts. On July 4 he left Tulsa where he has been spending a few weeks with his parents.

Weatherly's scholarship includes full tuition and living expenses for the season. He will play in the famous Berkshire Music center orchestra which is under the direction of Serge Koussevitsky of the Boston Symphony orchestra.

This orchestra, composed of professional players chosen from the entire United States, is now in its sixth season and has become known as one of the finest orchestras in the country not operated on a strictly professional basis.

Weatherly was given a position in this orchestra as a result of an audition which he took in New York City while attending the Julliard School of Music there this past year.

In addition to the Berkshire award, Weatherly also holds two scholarships for the coming school year, one at the Julliard School of Music and one at Columbia university, both of New York City.

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PITTSBURGH, PA.
PRESS
JUL 7 - 1940

Stockbridge Festival Offers Nine Concerts By Boston Symphony

Foremost Musical Program of Summer Season Increases Scope This Year

By **RALPH LEWANDO**
Press Music Editor

Unrivalled in artistic standard and foremost of the nation's summer musical activities is the Berkshire Symphonic Festival of the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky to be held during the first three weeks of August on the orchestra's estate, "Tanglewood," at Stockbridge, Mass.

Ever since their inauguration seven years ago these annual symphonic occasions have won the admiration of the music world and attracted thousands of patrons from all parts of the country.

In attending these significant concerts, held amid scenic surroundings, one may find surcease from world cares by listening to impressive performance by the world's number one orchestra of enduring music.

Mr. Lewando

Due to the tremendous interest that in preceding years had been aroused and continues apace, and in response to insistent demand, the number of concerts to be given this summer now totals nine, an increase of three.

The first series of concerts will be offered Aug. 1, 3 and 4. The initial program comprises the first symphonies of Beethoven, Schumann and Sibelius. The second list embraces Berlioz's "Benvenuto Cellini" overture; the Richard Strauss tone poem "Don Quixote" with the cello and viola solos taken by Gregor Piatigorsky and Jean Lefranc, respectively; Roy Harris' 3rd symphony; Debussy's "Afternoon of a Faun"; and excerpts from the 2nd suite of Ravel's "Daphnis and Chloe."

The third program consists of Mozart's E-flat symphony; Stravinsky's "Capriccio" for piano and orchestra which enlists the services of Jesus Maria Sanroma as soloist; and Brahms' 2nd symphony.

* * *

The B series of concerts will take place Aug. 8, 10 and 11.

The first of these will bring to performance Beethoven's "Egmont" overture and the violin concerto with Albert Spalding as soloist; and Tschaikowsky's 6th ("Pathetique") symphony.

The second concert of the B series will feature Beethoven's "Coriolanus" overture and 4th symphony, and Tschaikowsky's 4th symphony. The third event in this group will program Beethoven's 6th and Tschaikowsky's 5th symphonies.

The final three concerts—the C series—are listed for Aug. 15, 17 and 18. The opening program will comprise Bach's B-minor Mass, to be given in two parts, the first beginning at 7 p. m., the second at 9:30 p. m. on Aug. 15. The Berkshire Festival Choral will assist. The soloists will be Elisabeth Schumann and Viola Silva, sopranos; William Hain, tenor; and Alexander Kipnis, bass. The instrumental solos will be played by Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'Amore; William Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ; and Erwin Bodky, harpsichord.

* * *

The 8th concert will program Prokofieff's "Classical Symphony"; Hindemith's symphony "Mathias the Painter"; vocal works of Mozart and Beethoven in which Dorothy Maynor will be soprano soloist, Faure's suite "Pelleas et Melisande"; and Respighi's "The Pines of Rome."

The final program on Aug. 18 will contain three symphonies: Haydn's No. 88 in G-major; the one-movement 7th of Sibelius and the last of Brahms.

Excepting the Bach Mass performance the night concerts will begin promptly at 8:30 and the Sunday events at 3:30 p. m.

Thanks to the Carnegie Corporation's $12,000 grant, a fine organ has been presented to the Boston Symphony Orchestra for use in the Berkshires.

Built by the Aeolian-Skinner Co. whose president designed the instrument, the new organ will be semi-concealed with its delicate mechanism adequately guarded against deterioration by weather conditions. The organ is designed to resemble in tonal scheme the baroque period instrument which the same company built to restore the type of organ J. S. Bach used. This organ stands in the Germanic Museum of Harvard University.

* * *

The National Symphony Orchestra of Washington will open an eight-week season of "sunset symphonies" at the Potomac Water Gate tomorrow under the direction of Dr. Hans Kindler.

The season will comprise a production of "Faust," another grand opera yet to be chosen and the Gilbert-Sullivan "H. M. S. Pinafore" and "Pirates of Penzance." In "Faust," to be produced by Fortune Gallo, the role of Marguerite will be sung by Hilda Burke, soprano of the Metropolitan Opera Company.

Soloists during the season will include Kirsten Flagstad and Jessica Dragonette. In addition to Dr. Kindler, the orchestra will be led at various times by Frank Black, Rudolph Ganz, Edwin McArthur, Charles O'Connell, Antonia Brico, Kurt Hetzel and Alexander Block.

This Clipping From
LONG ISLAND CITY, N.Y.
STAR-JOURNAL
JUL 8 - 1940

Music Students Gather At Berkshire Center

STOCKBRIDGE, MASS. — The new Berkshire Music Center opens today near Stockbridge where some 300 students will "live and work in music." They will be under the guidance of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

The summer musical center will be open for six weeks at the scene of the annual Berkshire Symphonic Festival. The Berkshire Music Center was made possible by a $60,000 grant from the Rockefeller Foundation.

The newly founded Berkshire Music Center, a unique school with a symphony orchestra conductor and some of his players forming part of the faculty, will open in Lenox, Mass., tomorrow for a six-week term.

About 325 students, chosen from 600 applicants, are enrolled at the school of which Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is director.

The Center will be divided into two sections—The Institute for Advanced Study, and the Academy, or general school. The Institute comprises a class in orchesral conducting under Dr. Koussevitzky's personal supervision; an orchestra of skilled players, who will study and perform under the Boston Symphony leader and who will be coached by principals of the orchestra; a class in opera dramatics to be taught by Dr. Herbert Graf, stage director of the Metropolitan Opera Company of New York, and a class in advanced composition. The latter will be directed by Aaron Copland and Paul Hindemith, noted composers.

* * *

There are no formal entrance requirements to the Academy and the main part of its work will include singing, playing, lectures and concerts. The Academy Chorus will study with G. Wallace Woodworth, chairman of Harvard University music department and will assist in performances in August of the Berkshire Symphonic Festival.

The course, costing each pupil $100, is designed to cover collective performances and thus will supple- [illegible] rather than duplicate the [illegible]ing available in established [illegible] schools.

[illegible]earsals and concerts of the [illegible] Symphony Orchestra at its [illegible] home in "Tanglewood" near [illegible], Mass., are free to the [illegible] it is felt that these [illegible] the public with a rare [illegible] close observation of

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MUSIC

THE NEW YORK TIMES, SUNDAY, JULY 7, 1940.

MUSIC OF THE TIMES:

NEW MUSIC CENTER

Impressive Response to Koussevitzky's Realization of Lifelong Purpose

By **OLIN DOWNES**

THE Berkshire Music Center, which represents a long-cherished plan of Dr. Koussevitzky, has its opening exercises tomorrow at Tanglewood, which is also the home of the three weeks' season of the Berkshire Symphonic Festival to be given by Dr. Kousevitzky and the Boston Symphony Orchestra in August. The institutions are closely related.

A general outline of the principal activities of the Center appears in another column. In recent months the public has been acquainted with the fundamental aims and methods of study to be followed there. It is a singular fact that repeated efforts of Dr. Koussevitzky to establish such a Center in past years were defeated in Europe by the outbreak of war in 1914, and have been confronted here by various difficulties, foreseen and unforeseen, until this year of 1940. At this moment it is clearer than ever before that America must carry forward the banners of culture and idealism which have all but faded from sight in desperate Europe. In this year of catastrophe and menace the Music Center opens its doors, and it is a happy omen. The time may well be approaching when evil will have to be resisted with other weapons than those of art, but it is not illogical to believe that if art had been genuinely a part of the living and thought of modern Europe, if it had been served with the faith and enthusiasm which ennoble humanity and create beauty, we might be witnessing something else than the fatal, senseless and all-devouring folly which is rampant overseas. In the meantime one of the most potent antidotes to the spirit which has poisoned modern civilization is the project at Tanglewood.

* * *

THE need of such an institution conceived in the spirit and with the purposes of the Berkshire Music Center is shown by the astonishing response, which is nation-wide, to the unassuming and occasional announcements of its existence which have appeared in the press. Twice the number of students who could be accommodated have applied for entrance, but 350 are the utmost limit that the director and the faculty of the Berkshire Music Center believe can be properly trained.

This is a picked student body, who come with high records of study and accomplishment as recommendations. There are students from every part and nearly every State of the nation. The objectives they pursue neither rival nor conflict with those entertained by other musical institutions of note.

It is not routine music study or the development of individual virtuosity which the Berkshire Music Center endeavors to develop. The classes are in two great divisions, the highest for the specially gifted post-graduate worker who wishes to attain the highest standards of style and interpretation in performance; the lower class consisting of those of less signal endowments, who wish to become acquainted, under excellent auspices and able teaching, with the literature of music and the broad principles of the art.

* * *

THUS in the upper school Dr. Koussevitzky takes four pupils to whom he gives individual training in conducting, while others in the class listen and observe. Review work in musical theory is available, but not courses of study in a subject which requires for its genuine mastery not only months but years of intensive application. But review work in these fields is provided for, and composition in advanced as well as more elementary forms is taught by Paul Hindemith and Aaron Copland. The Center has not only its special classes in conducting: there are rehearsals and performances of an orchestra of selected players, who combine forces with their instructors, first-desk men of the Boston Symphony, in the practice of finished symphonic interpretation. One of the methods followed in the classes will be for the student to play a first part in an ensemble and the musician who instructs him a second. There will be much ensemble performance, under skilled guidance, by small groups, and groups of performers of the lower school will be selected and combined according to their capabilities in performance. In the same way the practice of choral singing and conducting will be directed by G. Wallace Woodworth and his associates. This precedes the performance by the best singers of the Center, in combination with the Boston Symphony Orchestra, of Bach's B minor Mass as a special program of the Symphonic Festival which begins in August. Those who study music at the Music Center will also play it. Those who play it will study it, which does not always follow.

* * *

FOR the two things are not necessarily synonymous. "What we want to give our students," said Dr. Koussevitzky in a speech he made on the subject some months ago at the Curtis Institute in Philadelphia, "is constructive advice and a practical method which will stimulate their gifts and carry farther their knowledge gained during years of study with the music schools and conservatories. Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they interpret; to stir their imagination to new heights and new depths, because imagination evokes in the interpreter the right intuition and emotions to conceive the inner meaning of the score and to reveal the emotion of the composer."

The Center as it develops will expand the scope of its activities. To the choral and instrumental classes this first season will be added the classes in dramatic musical interpretation of Dr. Herbert Graf, stage manager of the Metropolitan Opera Association. Study of classic drama, development of the ballet and related subjects will be added to the curriculum as their necessity and value are made manifest in the light of experience.

* * *

THE Center is not conceived as exclusively devoted to music. It is to be a focus of music and related arts. These arts must be recognized as essential to the culture of today and the ideas of a modern society. For art should be fundamentally related to living. The gulf between the artist and the common life and thought of his community, which did not exist in ancient societies, is a development, or a loss of direction, which has been extremely injurious to civilization. To bridge that gulf is a task to which the musician, master or student, may well dedicate himself. Announcement of any such dedication is of course absent from the catalogue or the press emanations of the Berkshire Music Center. But the ideal is implicit in its offerings, and in the nature of Koussevitzky's activities since he came to America sixteen years ago as conductor of the Boston Symphony Orchestra. From the moment that he undertook the musical direction of the Berkshire Symphonic Festivals—and, as we have seen, before—he had this grander project in mind. Of the objectives of the Center he has finely said, "we want to be modest in our promises, but by no means do we want to be modest in our aspirations." That sentiment should hold true for every servant of music.

THIS CLIPPING FROM
FREMONT, O.
News Messenger
JUL 8 - 1940

BOWLUS TO ATTEND BERKSHIRE CENTER

Robert E. Bowlus, son of Mr. and Mrs. C. W. Bowlus, of 939 Napoleon street, who is music master at the Chicago Latin school for boys, has left to spend the summer studying at the Berkshire Music Center at Tanglewood, Mass., home of the Berkshire Symphonic Festival after spending several days with his parents in Fremont. The Boston Symphony, under its world-famous conductor, Dr. Serge Koussevitsky, will be there for the summer.

Admission to the school is granted only to those who have met certain requirements and passed a rigid examination. Mr. Bowlus was fortunate enough to be among the first of the few who were accepted from the Chicago area. Besides being an instructor at the Chicago school, he is music director at the Bethel Lutheran church, a large Norwegian church in the northwest section of the city, where he conducts a choir of 60 voices and a male chorus of 25 voices.

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PITTSBURGH, PA.
PRESS
JUL 7 - 1940

Stockbridge Festival Offers Nine Concerts By Boston Symphony

Foremost Musical Program of Summer Season Increases Scope This Year

By RALPH LEWANDO
Press Music Editor

Unrivalled in artistic standard and foremost of the nation's summer musical activities is the Berkshire Symphonic Festival of the Boston Symphony Orchestra under the direction of Dr. Serge Koussevit

latter will be directed by Aaron Copland and Paul Hindemith, noted composers.

* * *

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MUSIC THE NEW YORK TIMES, SUNDAY, JULY 7, 1940.

C OF THE TIMES

USIC CENTER

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THIS CLIPPING FROM
SAVANNAH, GA.
TIMES
JUL 9 - 1940

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THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE
JUL 9 - 1940

BERKSHIRE MUSIC CENTER OPENS WITH 425 STUDENTS

Lenox, July 9—Another step in the developments of Tanglewood as a great American center of music was taken yesterday afternoon with the formal opening of the new school of 425 registered students directed by Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra. Exercises were held in the music shed with Ernest B. Dane, chairman of Boston symphony trustees, presiding.

Mrs. Margaret Grant, secretary of the new school, read a telegram from President and Mrs. Roosevelt expressing "Hearty wishes for great success."

Gov. Leverett Saltonstall of Massachusetts also wired a message.

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FREMONT, O.
News Messenger
JUL 8 - 1940

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This Clipping From
PITTSBURGH, PA.
PRESS
JUL 7 - 1940

From bomb-proof shelters constructed deep in the earth "somewhere in England" official spokesmen of Britain will continue to give nightly short-wave talks to America even if the attempted invasion of Britain should begin Actually the programs—"Britain Speaks"—are to be extended, beginning today.

Anti-aircraft battery crews, supported by men in sand-bagged machine-gun nests, scan the skies close to the microphone locations. Designed to be sound-proof, the war-time "studios," protected by thick layers of reinforced concrete will, it is hoped, withstand the heaviest calibre bombs. The overhead artillery can go into action without disturbing the speaker or engineers beneath.

There are different types of accommodation for speakers according to the conditions prevailing at the time. Sometimes an air-raid warning sounds just as a scheduled broadcast to America is about to begin. Studios are chosen accordingly.

The "Britain Speaks" series, which has been heard in this country at 9:00 o'clock, will be given at 8:30 p. m. EDST. Ministers turning England into an island fortress, will come to the microphone. Their talks will each last fifteen minutes, and be followed by an entertainment period featuring American stage and motion picture stars now in Great Britain. This continues until the beginning of the news summary and commentary at nine o'clock.

The programs are heard on both 9.58 and 11.75 megacycles (31 and 25 metres) from GSC and GSD.

* * *

The Polish American Civic League in a letter to this column referring to the elimination of foreign languages by KQV and WWSW, says: "We have been told by complainants that your column in the Pittsburgh Press is the chief cause for this policy being adopted by the stations. We are at a loss trying to understand your point of view. We shall appreciate information pertaining to your stand."

We are in no way responsible for the stations' action, But:

We believe in One Flag—the American Flag—and one language, the language spoken by Americans.

We believe that foreign-born Americans serve themselves best by speaking the language of the land which they have adopted as their land. No one speaking a language everyone can understand need worry about his neighbor suspecting him of being anything but pro-America.

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U. S. Solicitor General Francis Biddle goes before a Columbia Broadcasting System microphone tonight at 10:30 to tell the nation about the new Alien Registration Law recently signed by President Roosevelt. He will be heard over WJAS.

* * *

The supremacy of spiritual forces and the law of moral retribution will be treated by Rev. George L. Glunt, D. D., pastor of the Oakland Presbyterian Church, on the Religious Message program over KDKA this morning at 9:30. The title of Rev. Glunt's sermon will be "Things Which Cannot Be Shaken."

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"Slapsie" Maxie Rosenbloom, comedian on the Rudy Vallee show, will make a guest appearance on Bill Stern's "Sports Newsreel of the Air" on KDKA at 9:45 tonight.

* * *

Although suffering from a heavy cold which skyrocketed his temperature to 102 degrees and kept it there for three days, Kay Kyser missed not a single sustaining CBS broadcast from Santa Catalina during his illness. He also presented his "College of Musical Knowledge" during the spell, from which he has now completely recovered.

A plaque bearing the inscription, "To the Nation's No. 1 Show Band," was delivered to Kay at Hollywood's NBC. Sent by Fordham University, it bore the school seal and was the result of a popularity poll conducted there.

* * *

MARY MARTHA BRINEY

One of the chosen few, Mary Martha Briney, KDKA and concert soprano star, will be a member of the opera class that will be a part of the Berkshire Music Center that opens tomorrow at Stockbridge, Mass., under the direction of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

When she auditioned for entrance to the opera class, Mary Martha won the admiration of Dr. Herbert Graf, stage director of the Metropolitan Opera Company, who heads the Center's opera division.

Dr. Graf commented heartily on the singer's training, ability, poise and stage presence. Miss Briney, who will attend the six-weeks course at the Center, will study several operatic roles and participate in their dramatic expression.

* * *

Networks lost $25,000 in commercial pay checks while the GOP convention was on the air. Many studio shows went on in spite of the convention. Horace Heidt's sponsors even put in the usual phone call and found no one at home.

This Clipping From
PHILADELPHIA, PA.
BULLETIN
JUL 9 - 1940

MUSIC CENTER IS OPENED

27-Year-Old Dream of Koussevitzky Becomes a Reality

Stockbridge, Mass., July 9.—With the formal opening of the Berkshire Music Center, a 27-year-old dream of Serge Koussevitzky became an actuality.

Tanglewood, the magnificent estate given the Boston Symphony Orchestra in 1937 by Mrs. Gorham Brooks, is now the seat of a school of music comparable with the annual Berkshire symphonic festival, which will be staged again next month on the same grounds.

As a benediction there was the first performance of an Alleluia written especially for the occasion by Randall Thompson, director of the Curtis Institute of Music at Philadelphia.

This Clipping From
HARTFORD, CONN.
TIMES
JUL 8 - 1940

Music:

Today Marks New Chapter In Boston Symphony History

By Carl E. Lindstrom

Today is the day. Up to Tanglewood they are opening the Berkshire Music Center. I had hoped to be able to give you a first hand account of the exercises but decided to save my truancy from the office until the actual concerts begin, this year occupying three weekends in August. Suffice that this is likely to be an historical date for Dr. Koussevitzky and the Boston Symphony Orchestra, since all signs point to a successful establishment of as ambitious and widely horizoned a music project as the country has seen in a generation.

More than 300 students, carefully chosen from twice as many applicants, are being schooled in composition, orchestral playing, conducting and operatic interpretation by masters in all these fields. This academy will proceed with intensive training for the duration of July and then the concerts themselves will culminate the proceedings with a public participation which bids fair to exceed that of any previous year.

However, we'll go into all that later. This is just to say that now is the time to be thinking about Tanglewood. All reports indicate an active ticket sale and it would be well to get your reservations in early.

THIS CLIPPING FROM
LEWISTON, ME.
SUN
JUL 9 - 1940

NEW BERKSHIRE MUSIC CENTER OPENED IN MASS.

Celebrities at Dedication of School for Talented Musicians

STOCKBRIDGE, Mass., July 8-AP-The Boston Symphony Orchestra's new Berkshire music center—a Summer school for promising young conductors, composers and players—was opened today at Tanglewood, home of the Berkshire symphonic festivals.

The dedicatory program, highlighted by a welcoming address by Dr. Serge Koussevitzky, conductor of the orchestra, included a number for chorus written for the occasion by Randall Thompson, director of the Curtis Institute of Music at Philadelphia.

The new Tanglewood organ, a gift of the Carnegie Foundation, was given its first performance b E. Power Biggs, the Symphony o

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THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH
JUL 8 - 1940

Opens School For Symphony

Boston Orchestra Will Launch Classes Today for 300 in Berkshires.

Today the Boston Symphony Orchestra will inaugurate a project such as neither this orchestra in its 59 years of existence nor any other symphony orchestra has ever undertaken—a large-sized school for interpretation through practice and performance. More than 300 students will assemble this afternoon at "Tanglewood," the orchestra's estate in the Berkshire Hills of Massachusetts, for the opening exercises. Dr. Serge Koussevitzky, as the director of the new Berkshire Music Center, will address the school in its first assemblage.

There will be plentiful activity this week at "Tanglewood," the estate between Lenox and Stockbridge, which was presented to the orchestra and where it gives its annual Berkshire Symphonic Festival. The buildings have been transformed for studio and class work. These, together with the meadows, trees and peaceful vistas which surround them, will make an inspiring setting for the pursuit of music through performance in association with the musicians of the Boston Symphony Orchestra and its great conductor.

Dr. Koussevitzky will coach the four pupils in conducting which he has accepted, while others will have the privilege of observation. The Institute Orchestra of 60 musicians (all of a high standard of ability) will begin to work upon their first program, while members of the Boston Symphony Orchestra, including all of the principals, coach them collectively or individually, or play beside them in performance. Dr. Herbert Graf will coach a class in operatic interpretation. Aaron Copland and Paul Hindemith have accepted a few advanced pupils in composition on the merits of scores submitted. These activities, all exacting a high degree of skill and training, constitute the department of the school known as the "Institute."

The remainder, which comprises more than 200 is called the "Academy," and consists of pupils without necessarily professional intentions who wish to deepen their experience of music by performance of it in conjunction with the musicians of a great orchestra. The Festival Chorus will prepare, under the direction of G. Wallace Woodworth, Bach's Mass in B minor.

The Mass will be a feature of the Berkshire Symphonic Festival which the Boston Symphony Orchestra will give at "Tanglewood" from August 1 to 18, coinciding with the last three weeks of the school.

The orchestra of the Academy, an amateur group, will be led by Malcolm Holmes. There will be classes in choral conducting under G. Wallace Woodworth; lectures on music in the schools by Howard Abell; and a group class in folk dancing. Lectures by Serge Koussevitzky, Olin Downes, Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others will be a regular part of the school curriculum, and include particular study of music being played by the school orchestra, as well as the repertory of the festival.

This Clipping From
PITTSBURGH, PA.
POST-GAZETTE
JUL 9 - 1940

Off the Dial . . .

Lieutenant Commander Henry L. Bixby, Sr., United States navy (retired)—who was WCAE's chief engineer until three years ago—has been appointed head of the defense commission at Marblehead, Mass.

He is the father of "Gif" Bixby, who is following in his dad's footsteps by working as an operator at WCAE.

A Southern gal without an accent is Betty Cook, coloratura soprano, who pinch-hits for Mary Martha Briney on Maurice Spitalny's Tap Time program this summer.

Miss Briney is studying under Dr. Serge Koussevitzky, conductor of the Boston Symphony, at the Berkshire Music Center, Stockbridge, Mass.

Hm! That makes two items about Massachusetts. Must have been the beans we et for lunch.

James Petrillo, music's No. 1 muscle man, is finding the going pretty tough in his battle with the networks over the dance band ban.

For one thing, the name bands in the night spots don't like giving up their remote control shots at the networks. For another thing, a poll in New York reveals that audiences there aren't missing the bands as much as could have been expected.

As a matter of fact, they're beginning to like the change from the old grind of tune and croon.

Just to change the tempo, we'd like to harp once again on our current obsession—which is to persuade Kenneth L. Watt and Raymond Paige to list "The Ballad of Americans" on the Americana program.

And the advantages of having Paul Robeson for narrator would be more than merely musical.

Johnny Long leaves Pittsburgh for Wildwood, N. J., and a Saturday opening—and you'll probably hear him over the Mutual network on WCAE, unless the AFM ban should tighten up on Mutual to a greater extent than it has.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
JUL 9 - 1940

BERKSHIRE MUSIC CENTRE

The Berkshire Music Centre began its six week program yesterday. It sounds like a grand and glorious program of hard work and fun—or, if you prefer, pure enjoyment—as all good musical programs should be.

Dr. Serge Koussevitzky, the Boston Symphony Orchestra's great leader, will be the presiding genius. Some of the outstanding musicians in this country will instruct students in the advanced school, and what appears to be an equally able staff will guide the amateurs.

Those who intend to make music their life work will receive intensive instruction; those who just play or sing or listen for their own, or the family's, entertainment will be taught fuller appreciation.

In the ideal setting of "Tanglewood" they will associate with the men and women who are helping to make the United States the music centre of the world, and their summer's experience will directly and indirectly enrich the entire country.

For they will return from "Tanglewood" to hundreds of different communities to share their knowledge and delight. Great music is already coming out of this and similar enterprises, and inevitably a greater and more united America.

This Clipping From
WATERBURY, CONN.
AMERICAN
JUL 9 - 1940

John W. Stevens, son of Dr. and Mrs. H. W. Stevens of Chestnut avenue, is attending the Berkshire Music Center, a summer music school conducted by the Boston Symphony orchestra, at "Tanglewood" in Lenox, Mass.

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THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR
JUL 8- 1940

Koussevitzky Opens School At Tanglewood

Noted Conductor Stresses Meaning Of Music Center

Dr. Serge Koussevitzky, as director of the Berkshire Music Center at Tanglewood, addressed the 350 students who had come from many parts of the country at the opening of the school this afternoon, emphasizing the significance of a music center in America at the present time. "So long as culture and art exist," he said, "there is hope for humanity; all those who believe in the values and inheritance of culture and art should stand in the front rank. If there was ever a time to speak of music, it is now, in the New World."

The conductor told how he first dreamed of a music center in Moscow in 1913. The war and revolution made such a project impossible. He again returned to these thoughts when he became conductor of the Boston Symphony Orchestra. He was introduced by Ernest B. Dane, President of the Board of Trustees of the orchestra, who acted as chairman. Albert Spalding, noted violinist, welcomed the new school as a trustee of the Berkshire Festival and a permanent resident of the Berkshire community.

There was an address by Olin Downes, music critic of the New York Times, who is a member of the faculty at the Music Center. Reginald C. Foster, trustee of the orchestra, spoke in acknowledgement of the generous grant of the Rockefeller Foundation, the fine organ given by the Carnegie Foundation and the scholarships donated by the Juilliard Foundation, the President of the New England Conservatory of Music and the American Society of Composers and Publishers.

The Festival Chorus sang a dedicatory piece which was composed for the occasion by Randall Thompson, director of the Curtis Institute of Music at Philadelphia. The chorus of 200 voices was led by G. Wallace Woodworth, who will begin rehearsals tomorrow on Bach's B Minor Mass, scheduled for performance August 17.

The exercises opened as E. Power Biggs, organist of the Boston Symphony, played the new organ for the first time. A reception followed the exercises in the gardens of Tanglewood, where the student body and invited guests met the faculty.

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JUL 9 - 1940

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DISPATCH

"Dream" of Music Center Has Become A Reality

STOCKBRIDGE, Mass., July 9—(AP)—With the formal opening of the Berkshire music center, a 27-year-old dream of Serge Koussevitzky's became an actuality.

Tanglewood, the magnificent estate given the Boston Symphony orchestra in 1937 by Mrs. Gorham Brooks, is now the seat of a school of music comparable with the annual Berkshire symphonic festival, which next month on the same grounds again will demonstrate how it gained its reputation as probably the best prepared summer music festival in the world.

The dream began in 1913-1914, Dr. Koussevitzky explained late yesterday to an audience of a thousand in the flat-iron-shaped music shed, when he organized what he felt would become one of the great schools of music in a residential district of Moscow.

But the war, and then the Russian revolution came, and after that he came to America as conductor of the Boston Symphony. So it was not until 1929 that he tried again; this time in White Plains, N. Y.

The depression checked off that attempt. Now, in another war year, the center is an actuality due to efforts of the board of trustees and the Boston Symphony, the Berkshire symphonic festival, and a faculty of Americans and Europeans which includes such names as Paul Hindemith, Aaron Copland, Olin Downes, Herbert Gray, Abram Chasins and others—not to mention all the principals of the Boston Symphony.

The school accepted half the applicants, George E. Judd, manager of the symphony, said. Of the 340 chosen, a third are professionals studying definitely for musical careers, and the remainder is made up of amateurs who want to spend six weeks in contact with great music.

The last three weeks of the school overlap the three weeks of the Berkshire symphonic festival, the first program of which is set for Aug. 1. Opening exercises included talks by Ernest D. Dane, Dr. Koussevitzky, Reginald C. Foster and Downes.

As a benediction there was the first performance of an "Alleluiia" written especially for the occasion by Randall Thompson.

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TRANSCRIPT
JUL 8 - 1940

Berkshire Music Center Is Opened At Tanglewood

Dr. Serge Koussevitzky, Boston Symphony Conductor, ~~Sees Dream~~ of 27 Years Ago Realized as 350 Students Begin Study of Music in Institute and Academy at Stockbridge Home of Berkshire Symphonic Festival Today—Hope for Humanity While Culture and Art Exist, He Says.

Opens School

Dr. Serge Koussevitzky, Boston Symphony orchestra conductor who opened new Berkshire Music Center at Tanglewood today.

About 350 students of music, some with professional aspirations, others amateurs, gathered this afternoon in the music shed at Tanglewood, the Boston Symphony orchestra's estate in Stockbridge, for the opening of the Berkshire Music Center.

The new school, which will continue through the Berkshire Symphonic festival from Aug. 1 through 18 offers an opportunity, unique in this country, for music lovers to study and perform with members of one of the country's leading symphony orchestras and to hear lectures by leading authorities on music.

Dr. Serge Koussevitzky, conductor of the orchestra and director of the music center, opened his address to the students today by emphasizing the significance of such a music center in America at this time, stating that "so long as culture and art exist, there is hope for humanity." He told his students, "if there was ever a time to speak of music, it is now, in the new world."

The idea of such a center has been in his mind, Dr. Koussevitzky said, since 1913, when he was in Moscow. The opportunity for its establishment finally arrived with the gift to the orchestra of Tanglewood. Dr. Koussevitzky's plan was enthusiastically received by the trustees of the Boston orchestra, whose president, Ernest B. Dane, was chairman of the opening exercises.

Other speakers were Olin Downes, music critic of the New York Times and a member of the faculty, Albert Spalding, noted violinist and trustee of the Festival, and Reginald C. Foster, a trustee of the orchestra, who expressed appreciation of a grant by the Rockefeller foundation, the organ presented by the Carnegie foundation, and scholarships donated by the Juillard foundation, the president of the New England Conservatory of Music and the American Society of Composers and Publishers.

A dedicatory piece composed for the occasion by Randall Thompson, director of the Curtis Institute of Music, who will be a guest lecturer at the school, was sung by the Festival chorus, led by G. Wallace Woodworth. The new organ was played for the first time by E. Power Biggs, organist of the orchestra.

The school will be organized in two divisions, an "institute" for advanced pupils, and an "academy" for others, who wish simply to deepen their own appreciation and experience of music through the opportunities afforded by the school.

Four of the institute pupils will study conducting with Dr. Koussevitzky, while others will be allowed to observe. Coached by members of the Boston orchestra, the 60-piece institute orchestra will begin work on its first program. Dr. Herbert Graf will conduct a class in operatic interpretation, while a few advanced pupils in composition will study with Aaron Copland and Paul Hindemith.

Students of the academy will also have their orchestra, directed by Malcolm Holmes, while members of the Festival chorus will immediately begin rehearsals on Bach's B minor mass, which will be performed at the Festival concert Aug. 17. Mr. Woodworth will conduct classes in choral conducting, and Howard Abell will lecture on music in schools. A class in folk dancing will be organized. Lecturers will include Dr. Koussevitzky, Mr. Downes, Archibald T. Davidson, Carlton Sprague Smith, Randall Thompson, Augustus B. Danzig and others.

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JUL 10 1940

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JUL 10 1940

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OURNAL EVERY EVENIN
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JUL 21 1940

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PITTSFIELD, MASS.
EAGLE
JUL 9 - 1940

Music in the New World

"If there ever was a time to speak of music, it is now, in the New World."

These were the words of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, as he ~~unfolded his~~ dream of a music center at Tanglewood yesterday afternoon. Addressing the 350 students assembled for the opening of the Berkshire Music Center, Dr. Koussevitzky, moved by the tragedy of Europe, explained his idea of "working and living with music," an idea which was on the verge of fulfillment in Moscow when the World War broke out in 1914. He brought his dream to America and now it is about to come true.

"So long as culture and art exist," he declared, "there is hope for humanity; and all those who believe in the values of inheritance of culture and art, should stand in the front rank. If there ever was a time to speak of music it is now in the New World. Today the ground is set and we lay the cornerstone of the Berkshire Music Center. I look into its future with faith and confidence."

Appropriately, the exercises closed with the first verse of America and there was a glow on the face of every participant when he sang:

From every mountain side
Let freedom ring.

There have been thrilling moments in the history of the Berkshire Symphonic Festival. It was an achievement to launch the Festival at the Hanna farm in 1934 in face of apathy if not outright antagonism. It was a great moment when Serge Koussevitzky and the Boston Symphony Orchestra appeared in three concerts at Holmwood in 1936. Their coming set the stage for the magnificent gift of Tanglewood from Mrs. Gorham Brooks and this gift in turn provided for the setting of the dedication of the Berkshire Music Center yesterday.

To be sure the Center is not the Festival; it is a project of the Boston Symphony Orchestra. But the Festival and the orchestra have become so closely associated in this tremendous Berkshire enterprise, that when we think of one, we think of both. Consequently, everyone who has had anything to do with the promotion, and encouragement of either organization, must have experienced tremendous pride and satisfaction yesterday afternoon.

The Berkshire Music Center, an inseparable part of the Berkshire Symphonic Festival, is launched. Students who have come to Tanglewood with a serious purpose to study under a faculty of eminent musicians, are bound to enrich American culture. Through the Center the Festival will be digging itself into the soil of the community and if the roots are sound they will spread and grow and so will the Center and the Festival.

The second important step in musical development at Tanglewood has been taken. If the weather was prophetic; if the remarkable performance by the Festival Chorus of 200 voices of "Allelulia," composed for the occasion by Randall Thompson was prophetic; if the words of wisdom from Olin Downes, Albert Spalding and Reginald Foster were prophetic, then the Berkshires and America will have reason to feel proud.

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NEWS
JUL 9 - 1940

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JUL 9 - 1940

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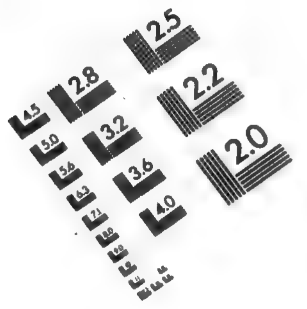
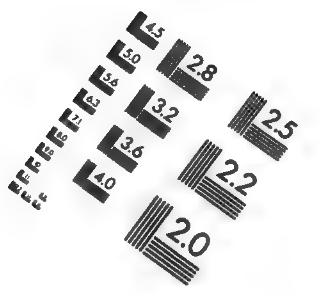

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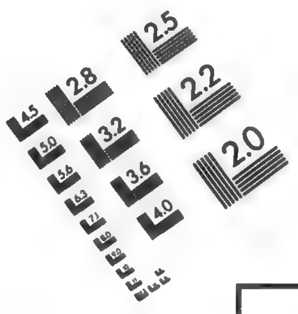
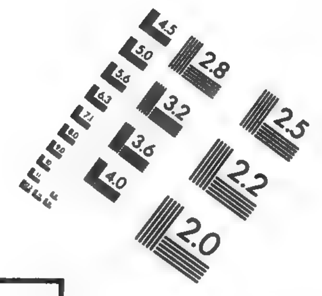
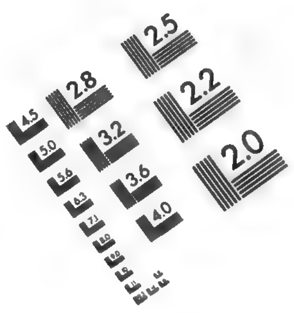
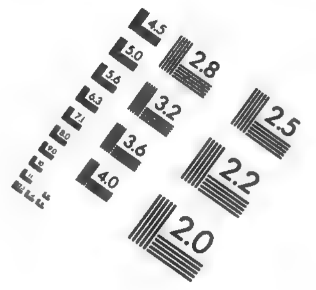

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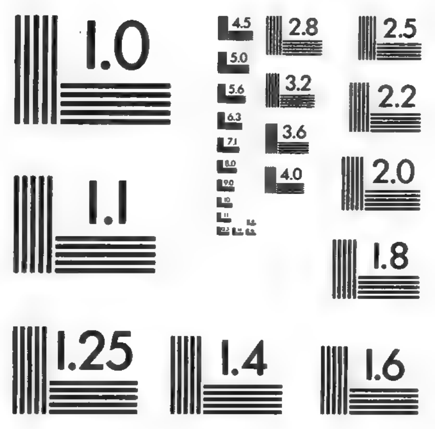

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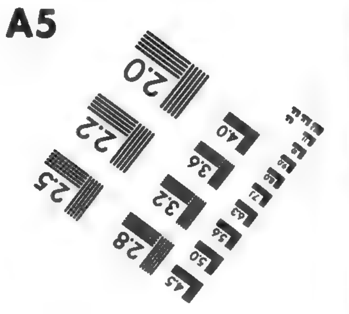

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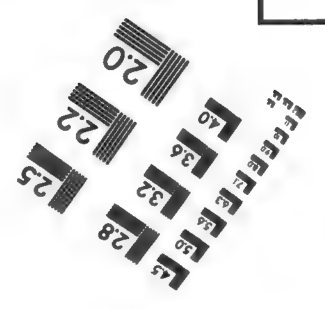
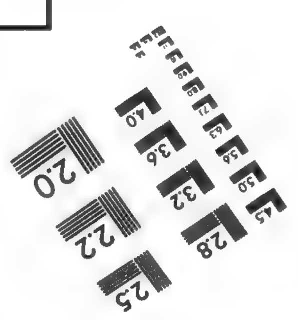

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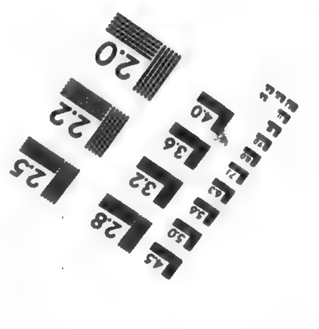
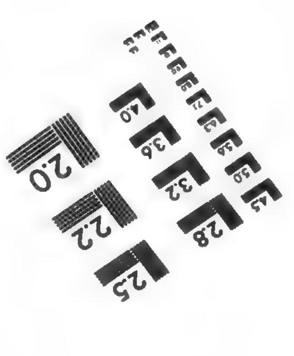

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THIS CLIPPING FROM
BROCKTON, MASS.
ENTERPRISE
JUL 8 - 1940

MUSIC SCHOLARSHIP AWARDED VIOLIST HAROLD SORIN

Studies With Serge Koussevitsky of the Boston Symphony.

HAROLD SORIN.
Given Scholarship.

Harold Sorin, son of Mr. and Mrs Isadore Sorin of 20 Homer street, talented violinist, has been notified that he is the winner of a scholarship from the Berkshire Music Centre in Stockbridge, Mass. He will study under Serge Koussevitsky, conductor of the Boston Symphony Orchestra.

The privilege of studying under the renowned Koussevitsky is limited to the most advanced players. For the past two years the Brockton young man has been playing with the Juilliard Graduate orchestra under Albert Stoessel and the national orchestra, under Leon Barzin, and with other musical organizations in New York.

Mr. Sorin has received an offer to tour the western States with a quartette, the leader of which is Orlando Borera, concert master of the Havana Symphony and soloist with the Boston Symphony and New York Philharmonic. However, he has chosen to study with Mr. Koussevitsky.

A graduate of Brockton High school in 1933, where he was first violinist in the school orchestra, he joined the Junior Symphony Orchestra in Boston under Fabien Sevitsky. He was accepted into the first violin section and gave concerts with the orchestra at the Metropolitan Theatre in Boston.

He demonstrated such marked ability that from the 34 violinists he was awarded the prize of a violin for excellence in playing. He was made a member of the Sevitsky Ensemble, one of Boston's well-known musical organizations.

The scholarship from the Berkshire Centre will cover his tuition and expenses for the summer.

This Clipping From
HARTFORD, CONN.
COURANT
JUL 9 - 1940

Koussevitzky Opens Lenox Music Center

Conductor, Boston Orchestra Men, to Teach at School Augmenting Berkshire Festival

BY T. H. PARKER.

Lenox, Mass., July 8.—Another chapter was added to the burgeoning annals of American musical history here today, when for the first time in this country, a noted conductor and orchestra received a large student body.

The scene was Tanglewood, already laureated site of the Berkshire Symphonic Festivals. The participants were Dr. Serge Koussevitsky and the Boston Orchestra who annually laureate it, the 350 wide-eyed, score-toting students from all over the country who have come to learn from the nation's most illustrious assembly of musicians, a gallery of celebrated virtuosi upon every instrument from the celesta to the harp, and several hundred specially invited guests looking very pleased but somewhat dwarfed under the great roof of Eliel Saarinen's huge, prim shed.

When the speeches had been made, the telegrams read, the Festival Chorus had touched off Randall Thompson's "Allelluia" particularly contrived for the occasion, and libations of tea and cakes had been offered to the melodious and wellbred muses presumably infesting the local air, the Berkshire Music Center was declared officially open and in session.

350 Listen, Learn.

Here each summer promising students may learn the theory, technic and consumption of music from the imperial Dr. Koussevitzky, his chiefest bandsmen and occasionally from a well-thought-of outsider or two. This year 600 had high hopes, but only 350 were accepted for instruction, among them four especially blessed lads whom Dr. Koussevitzky himself will coach in the art of conducting. The Institute Orchestra of 60 musicians will begin work upon their first program while members of the Boston Symphony, including all of the principals, will coach them collectively or individually, or play beside them in performance. Dr. Herbert Graf will unreel the mysteries of operatic interpretation. Aaron Copland and Paul Hindemith will instruct in composition.

The remainder, more than 200 (called "the Academy") consisting of pupils without necessarily professional intentions, will have a go at music from various quarters. Many will sing in the Festival Chorus under G. Wallace Woodworth. Others will fiddle away in the Academy orchestra, an amateur group. Some will listen to lectures on how to listen to music, and still others will folkdance.

From Hartford this season are Robert Maxwell, Florence Sheehan, Alice Rowley and Elizabeth Northen.

The Doctor's Vision.

The metronomic side of the Berkshire Music Center all seemed very remote except by implication today, however, as the opening formalities went forward. Seated on the lily-flanked stage, in flannels and tub-silks, were members of the faculty and the women-of-Berkshire, including Miss Gertrude Robinson Smith, first president of the Festival and still its chief practical Muse. Dr. Koussevitzky, in summer white, sat in the center of the semi-circle, a little more stooped and a great deal more bronzed than in former seasons. Roundabout were leading spirits of the Boston Symphony Orchestra board.

Compared to the resounding orchestral occasions, the event was almost hushed. The summer air was incredibly bright and still, the speakers automatically lowered their voices. Only a chorus of sparrows up under the steel beams chirped brazenly out of time and tune.

Dr. Koussevitzky told the audience that a Music Center had been his dream since 1913 Moscow days, but that until the recent swimming successes of the Festivals, it had not been realizable. "So long as culture and arts exist, there is hope for humanity," he said, looking out at what is now the world's only Salzburg.

Albert Spalding, noted violinist, told of the Florentine philosopher who worked 20 years making one door, and then 20 years more, to make the second, in order to close himself off from the world. Here at the Music Center, the doors of music and its inherent philosophy are open, not shut, to the world.

Olin Downes, music critic of the New York Times, stressed the humane purposes of music, it place among the other arts, its mission to add to the spiritual binding of mankind.

BROOKLYN, N.Y
CONEY ISLAND
TIMES
7/20/40

LONG ISLAND CITY, N.Y.
STAR-JOURNAL
JUL 10 1940

Queens Musicians To Attend Festival

Many Queens residents will attend the Berkshire Symphonic Festival of 1940 to be given by the Boston Symphony Orchestra at Tanglewood, Mass., Aug. 1 to 18.

Lyra Nicholas, director of the Douglaston Music Guild, is on the board of advisers of the festival. Douglaston plans to send many visitors to the affair.

Dr. Serge Koussevitsky will direct the Boston Symphony Orchestra in a repertory of Tchaikovsky in celebration of the 100th anniversary of his birth. Other music to be heard will include compositions by Beethoven, Schumann, Schubert and Sibelius.

THIS CLIPPING FROM
FLUSHING, N.Y
BROADWAY-FLUSHING
TIMES
7/18/40

THIS CLIPPING FROM
FLUSHING, N.Y
BAYSIDE TIMES
7/18/40

BERKSHIRE SCHOOL OPENS

More than 300 students will assemble at the opening exercises to be held tomorrow afternoon at the new Berkshire Music Center, on the "Tanglewood" estate of the Boston Symphony Orchestra, near Lenox, Mass. Dr. Serge Koussevitzky, the center's director, who conceived the idea of this large-sized school for interpretation through practice and performance, will make an address to the students at the initial meeting.

During their pursuit of music through performance in association with the musicians of the Boston Symphony and Dr. Koussevitzky, its conductor, those attending the school will have as their surroundings the same buildings and grounds where the Berkshire Symphonic Festival is held. But the buildings have been greatly altered for studio and class work purposes.

Throughout the six-week session of school this Summer Dr. Koussevitzky will give instruction in conducting to the four advanced musicians whom he has accepted as pupils. The privilege of attending these lessons has been granted to certain others.

The Institute Orchestra of sixty highly trained musicians will at once start rehearsing its first program. All of its members will be coached collectively or individually by musicians of the Boston Symphony. Dr. Herbert Graf will hold a class in operatic interpretation, and Paul Hindemith and Aaron Copland will teach a few advanced pupils in composition.

The activities mentioned constitute the curriculum of the upper department of the school known as the Institute. In this department only skilled musicians, who have passed the most rigid tests, are accepted.

More than 200 of the students have been enrolled in a different department, called the Academy. It is composed of students not necessarily intending to become professional musicians, who desire to widen their musical horizon by performing scores with the players of the Boston Symphony Orchestra.

Under the direction of G. Wallace Woodworth, the school's Festival Chorus will prepare Bach's Mass in B minor for presentation at one of the concerts of the Berkshire Symphonic Festival to be held at "Tanglewood" from Aug. 1-18, during the last three weeks of the school's sessions. Mr. Woodworth also will hold classes in choral conducting, and Malcolm Holmes will train and lead the Academy's orchestra, an amateur group.

Another feature of the curriculum will be the series of lectures to be given by Dr. Koussevitzky, Olin Downes, Howard Abell, Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others. In addition to study of the Festival repertoire the lectures will include particular consideration of the music being rehearsed on the school's orchestral programs.

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assachusetts. Monday, July 8, 1940.

His Vision Comes True

SERGE KOUSSEVITZKY
Director of the Berkshire Music Center at Tanglewood

Koussevitzky and Boston Symphony Greet Students

Berkshire Music Center Opens at Tanglewood—Koussevitzky, Dane, Downes, Foster, Spalding, Speak

For the first time in this country, a famous conductor and orchestra received a large student body as their pupils. This afternoon at Tanglewood, the Boston Symphony Orchestra's estate in the Berkshire Hills, Serge Koussevitzky spoke works of welcome at the inauguration of the Berkshire Music Center.

Dr. Koussevitzky, as director of the new school, in which he is taking pupils in conducting, addressed the 350 students who had come from many parts of the country, its leading music schools and colleges, and were assembled for the first time, in the Shed where the Berkshire Symphonic Festival is held.

Inception of Idea

Dr. Koussevitzky described the inception of the idea, which he has cherished for many years, its present realization, and its hopes for further expansion. He opened his address by emphasizing the significance of a music center in America at the present time. "So long as culture and art exist," he said, "there is hope for humanity; and all those who believe in the values and inheritance of culture and art should stand in the front rank. If there was ever a time to speak of music, it is now, in the New World."

The conductor told how he first dreamed of a music center in Moscow in 1913. The war and revolution made such a project impossible. Again he returned to these thoughts when he became conductor of the Boston Symphony Orchestra, and the annual Berkshire Festivals together with the gift to the orchestra of Tanglewood made the plan seem tangible at last. "At a meeting of the trustees of the Boston Symphony Orchestra, I spoke of my vision of a music center. I shall never forget the words of our president, Ernest B. Dane, when I unfolded my plan. 'Go ahead—we cannot afford to lose it!'

"Today, the ground is set, and we lay the corner-stone of the Berkshire Music Center. I look into its future with faith and confidence."

Dr. Koussevitzky was introduced by Ernest B. Dane, president of the board of trustees of the Boston Symphony Orchestra, who acted as chairman.

Mr. Dane then introduced Albert Spalding, the noted violinist. Mr. Spalding welcomed the new school, speaking as a trustee of the Berkshire Festival, and a permanent resident of the Berkshire community. Mr. Spalding is to appear as soloist at the Berkshire Sym-

Music Center
Continued on Second Page

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY
JUL 9 - 1940

Koussevitzky
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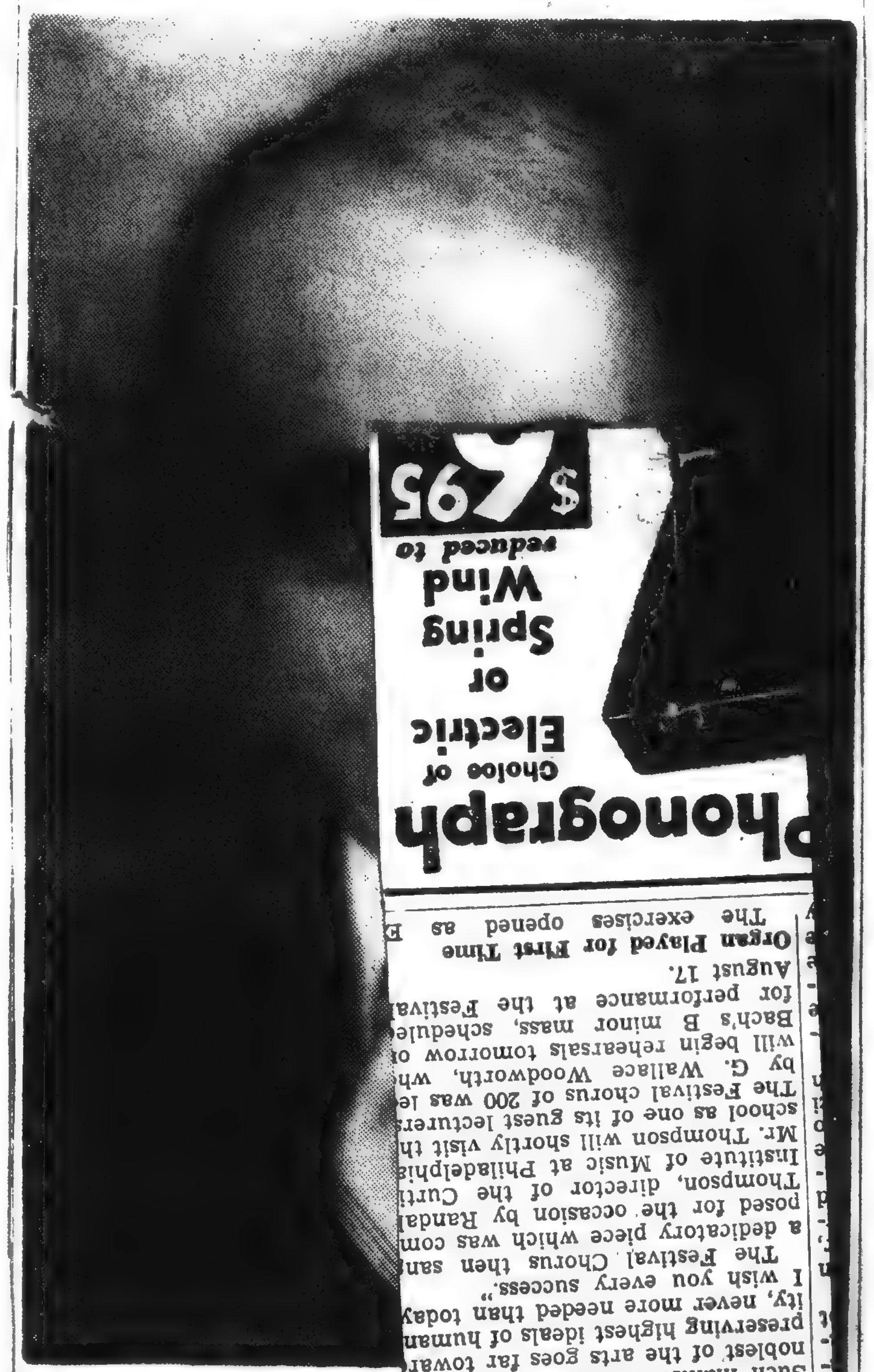
His Vision Comes True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The Festival Chorus sang a dedicatory piece which was composed for the occasion by Randall Thompson, director of the Curtis Institute of Music at Philadelphia. Mr. Thompson will shortly visit the school as one of its guest lecturers. The Festival Chorus of 200 was led by G. Wallace Woodworth, who will begin rehearsals tomorrow on Bach's B minor Mass, scheduled for performance at the Festival, Aug. 17.

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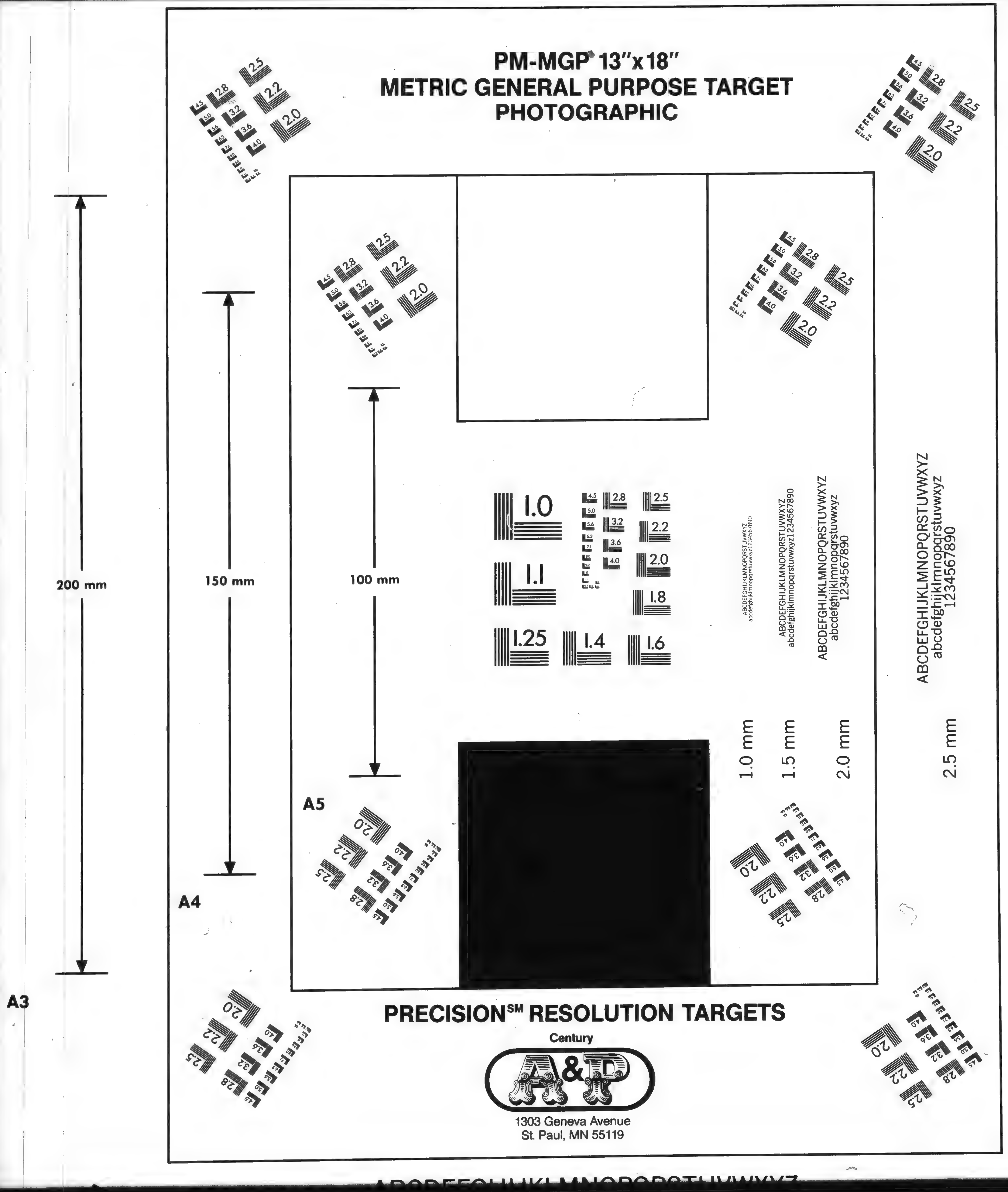

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His Vision Comes True

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Director of the Berkshire Music Center at Tanglewood

Koussevitzky and Boston Symphony Greet Students

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Dr. Koussevitzky was introduced by Ernest B. Dane, president of the board of trustees of the Boston Symphony Orchestra, who acted as chairman.

Mr. Dane then introduced Albert Spalding, the noted violinist. Mr. Spalding welcomed the new school, speaking as a trustee of the Berkshire Festival, and a permanent resident of the Berkshire community. Mr. Spalding is to appear as soloist at the Berkshire Sym-

Music Center
Continued on Second Page

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Throughout the six-week session of school this Summer Dr. Koussevitzky will give instruction in conducting to the four advanced musicians whom he has accepted as pupils. The privilege of attending these lessons has been granted to certain others.

The Institute Orchestra of sixty highly trained musicians will at once start rehearsing its first program. All of its members will be coached collectively or individually by musicians of the Boston Symphony. Dr. Herbert Graf will hold a class in operatic interpretation, and Paul Hindemith and Aaron Copland will teach a few advanced pupils in composition.

The activities mentioned constitute the curriculum of the upper department of the school known as the Institute. In this department only skilled musicians, who have passed the most rigid tests, are accepted.

More than 200 of the students have been enrolled in a different department, called the Academy. It is composed of students not necessarily intending to become professional musicians, who desire to widen their musical horizon by performing scores with the players of the Boston Symphony Orchestra.

Under the direction of G. Wallace Woodworth, the school's Festival Chorus will prepare Bach's Mass in B minor for presentation at one of the concerts of the Berkshire Symphonic Festival to be held at "Tanglewood" from Aug. 1-18, during the last three weeks of the school's sessions. Mr. Woodworth also will hold classes in choral conducting, and Malcolm Holmes will train and lead the Academy's orchestra, an amateur group.

Another feature of the curriculum will be the series of lectures to be given by Dr. Koussevitzky, Olin Downes, Howard Abell, Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others. In addition to study of the Festival repertoire the lectures will include particular consideration of the music being rehearsed on the school's orchestral programs.

SERGE K
Director of the Berkshire

Koussevitzky Symphony G

Berkshire Music Tanglewood—Kou Downes, Foster, S

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The following telegram fron Gov. Leverett Saltonstall wa read:

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Organ Played for First Time

The exercises opened as E

Phonograph
Choice of
Electric
or
Spring
Wind
reduced to
$ 95

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

JUL 9 - 1940

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LENOX, July 8—For the first time in this country, a famous conductor and orchestra received a large student body as their pupils. This afternoon at Tanglewood, the Boston Symphony Orchestra's estate in the Berkshire Hills, Serge Koussevitzky spoke words of welcome at the inauguration of the Berkshire Music Center.

Dr. Koussevitzky, as director of the new school, in which he is taking pupils in conducting, addressed the 350 students who had come from many parts of the country, its leading music schools and colleges, and were assembled for the first time, in the Shed where the Berkshire Symphonic Festival is held.

Dr. Koussevitzky described the inception of the idea, which he has cherished for many years, its present realization, and its hopes for further expansion. He opened his address by emphasizing the significance of a music center in America at the present time. "So long as culture and art exist," he said, "there is hope for humanity: and all those who believe in the values and inheritance of culture and art should stand in the front rank. If there was ever a time to speak of music, it is now, in the New World."

The conductor told how he first dreamed of a Music Center in Moscow in 1913. The war and revolution made such a project impossible. Again he returned to these thoughts when he became conductor of the Boston Symphony Orchestra, and the annual Berkshire Festivals together with the gift to the orchestra of Tanglewood made the plan seem tangible at last. "At a meeting of the trustees of the Boston Symphony Orchestra, I spoke of my vision of a music center. I shall never forget the words of our president, Ernest B. Dane, when I unfolded my plan. 'Go ahead—we cannot afford to lose it!'

"Today, the ground is set, and we lay the cornerstone of the Berkshire Music Center. I look into its future with faith and confidence."

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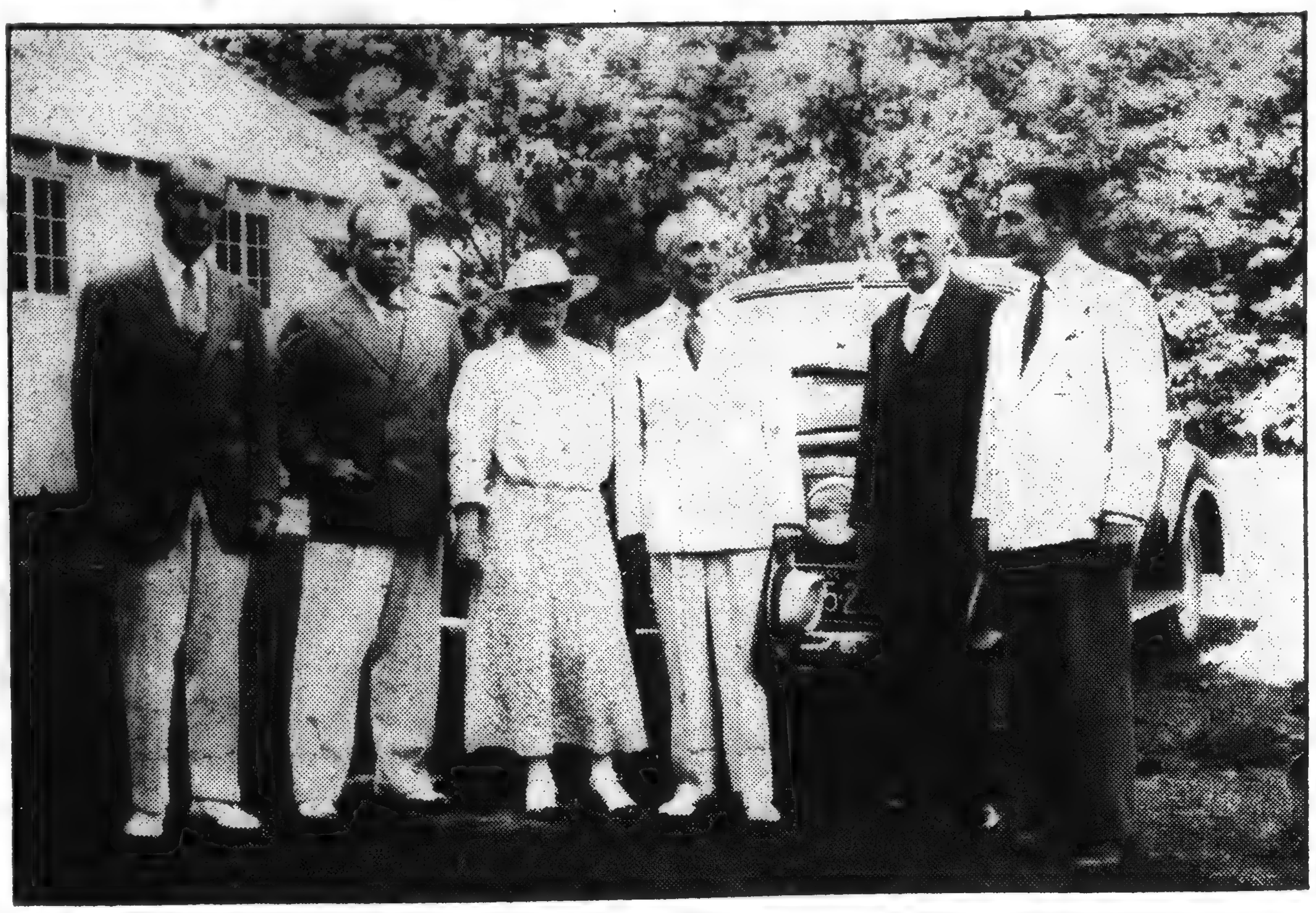
49

SPRINGFIELD, MASS.: TUESDAY, JULY 9, 1940—TWENTY

Republican

OSES ITS NEWE

As Berkshire Music Center Opens



(Photo by Gravelle)

Among those present, left to right: Reginald C. Fos-ter, trustee, Boston Symphony orchestra; Olin Downes, music critic of the New York Times; Gertrude Robinson Smith, Serge Koussevitzky, Ernest B. Dane, chairman of Boston Symphony trustees and Albert Spalding, violinist.

Berkshire Music Center Opens With 425 Students

Dr Serge Koussevitzky Sees Dream Come True at Tanglewood, in Lenox — Best Wishes Wired by Roosevelts, Gov Saltonstall and Others

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A company of 700, including many of the students, heard Dr Koussevitzky describe the inception of the hope which he has cherished for many years, its realization and its hopes for the future. "So long as culture and art exist," he said, "there is hope for humanity and all those who believe in the value and inheritance of culture and art should stand in the front rank. If there ever was a time to speak of music it is now in the new world."

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Slaying Over

Berkshire Eagle

TUESDAY, JULY 9, 1940

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To be sure the Center is not the Festival; it is a project of the Boston Symphony Orchestra. But the Festival and the orchestra have become so closely associated in this tremendous Berkshire enterprise, that when we think of one, we think of both. Consequently, everyone who has had anything to do with the promotion, and encouragement of either organization, must have experienced tremendous pride and satisfaction yesterday afternoon.

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This Clipping From
BRIDGEPORT, CONN.
POST

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TIMES

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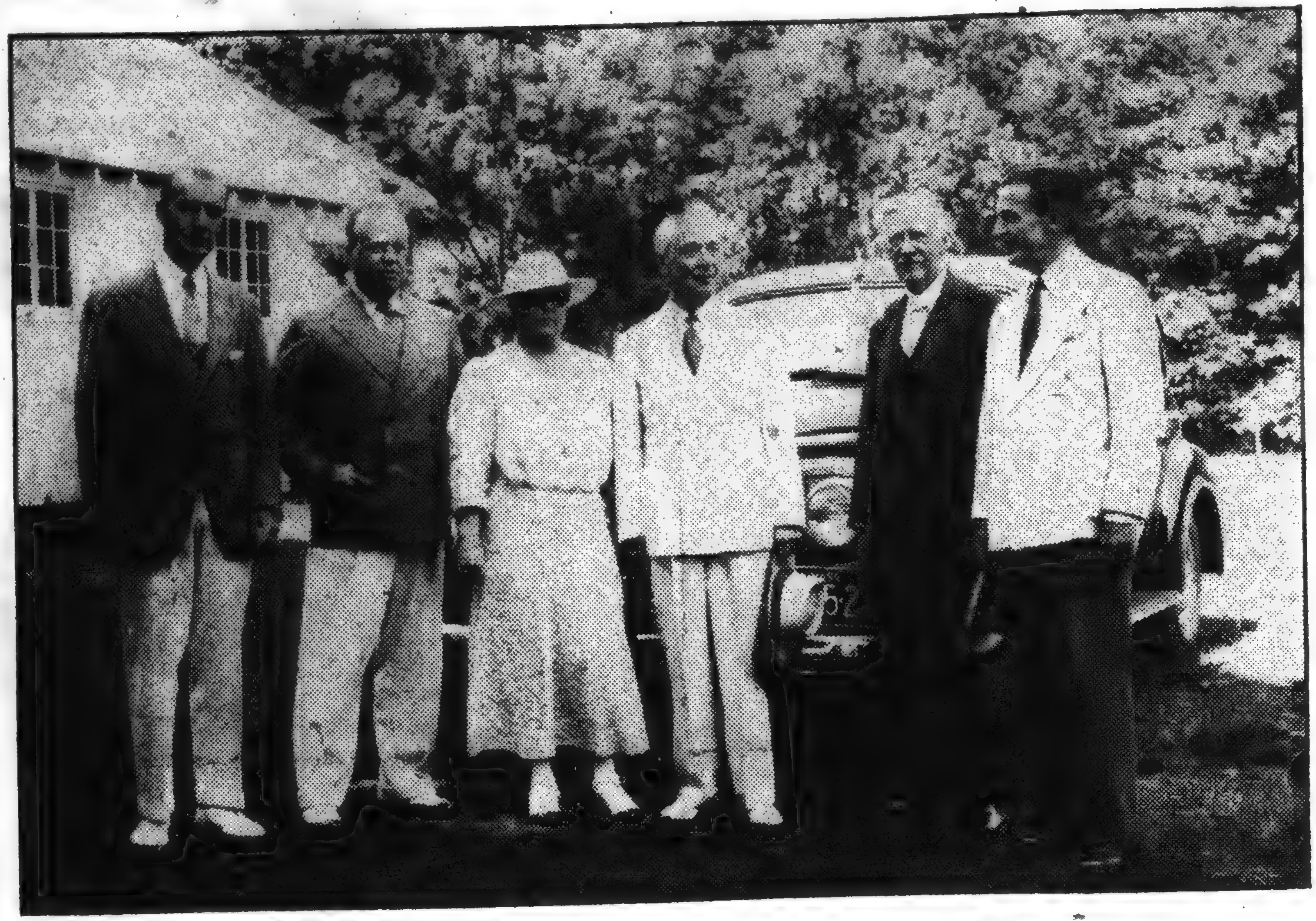

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POST

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This Clipping From
HARTFORD, CONN.
TIMES

JUL 13 1940

Dr. and Mrs. John Carter Rowley with the Misses Sally and Ethel Rowley of Colony Rd., West Hartford, leave Monday to spend the season at Keene Valley, N. Y. Miss Alice Rowley left Tuesday for Stockbridge, Mass., to attend the six weeks' course at the Boston Symphony Music School under the direction of Serge Koussevitzky. Samuel R. Rowley is spending the summer as counselor at Pine Island Camp on Belgrade Lake.

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Looks to Future

"Today, the ground is set, and we lay the cornerstone of the Berkshire Music Center. I look into its future with faith and confidence."

Dr. Koussevitzky was introduced by Mr. Dane, who acted as chairman.

Mr. Dane then introduced Albert Spalding, the noted violinist. Mr. Spalding welcomed the new school as a trustee of the Berkshire Festival, and a permanent resident of the Berkshire community. Mr. Spalding is to appear as soloist at the Berkshire Symphonic Festival, to be given at Tanglewood August 1 to 18.

There was an address by Olin Downes, music critic of the New York Times, who is a member of the faculty at the Music Center, and who will give a series of lectures. Reginald C. Foster, trustee of the Boston Symphonic Orchestra, spoke in acknowledgment of the generous grant of the Rockefeller Foundation, the fine organ given by the Carnegie Foundation, and the scholarships donated by the Juilliard Foundation, the president of the New England Conservatory of Music and the American Society of Composers and Publishers.

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Festival Chorus

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The exercises opened as E. Power Biggs, organist of the Boston Symphony Orchestra, played the new organ for the first time. A reception followed the exercises in the beautiful gardens of Tanglewood where the student body and invited guests met the faculty. The following wives of the faculty poured tea: Mrs. Olin Downes, Mrs. G. Wallace Woodworth, Mrs. Herbert Graf, Mrs. Howard Abell, Mrs. Richard Burgin, Mrs. Jean Bedetti, Mrs. Julius Theodorowicz, Mrs. Georges Mager, Mrs. Victor Polatschek, Mrs. Fernand Gillet, Mrs. Robert Gundersen.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUL 9 - 1940

Berkshire Music Center Is Formally Inaugurated

Distinguished Gathering Meets in Tanglewood; School Begins Today for 340 Students

PITTSFIELD, July 8—Hailed as a unique venture for peace in a war-torn world, the only school of its kind in the entire globe, the Berkshire Music Center at Tanglewood, Stockbridge, was formally inaugurated this afternoon before a distinguished gathering.

Tuesday morning the 340 students in the school, including nearly 150 in the master classes, known as the Institute, will commence six weeks of study.

Dream Comes True

The music center, under Serge Koussevitsy, conductor of the Boston Symphony Orchestra, is the realization of a dream which he has carried with him since his earliest years in Russia. After Mrs. Gorham Brooks of Boston had given the Berkshire Symphonic Festival and the Boston Orchestra her historic estate at Stockbridge, he saw the dream coming true. Today, he said, as he pointed to the company on the stage of the music shed behind him, an outstanding faculty has been assembled. Professional musicians, and those intending to make music their profession, may find here the finest instruction, and persons using music as their avocation may live and work in inspiring surroundings.

On the stage were Ernest B. Danes, president of the trustees of the Boston Symphony Orchestra, who acted as chairman of the meeting; Albert Spalding of Stockbridge, eminent violinist; Olin Downes, music editor of

(Continued on Second Page)

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TIMES

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Hope for Humanity

He opened his address by emphasizing the significance of a music center in America at the present time. "So long as culture and art exist," he said. "There is hope for humanity: and all those who believe in the values and inheritance of culture and art should stand in the front rank. If there was ever a time to speak of music, it is now, in the New World."

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"Shadow Play"
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Mats. Wed. & Fri. 2:30—55c & 99c.
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Tyrone Power—Dorothy Lamour
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RIVOLI
Mickey Rooney
YOUNG TOM EDISON
Loretta Young—Ray Milland
THE DOCTOR TAKES A WIFE

PLAZA WINDSOR
James Cagney—Ann Sheridan
TORRID ZONE
Wayne Morris—Rosemary Lane
ANGEL FROM TEXAS

DOORS OPEN DAILY 9:30—10c 'TIL 1
10c PROVEN PICTURE 15c
WED. 3 — PROVEN REQUEST — 3
Tyrone Power - M. Loy - G. Brent
"The Rains Came"
--- ALSO ---
Gary Cooper - C. Colbert
"BLUEBEARD'S 8TH WIFE"

[illegible] gar-[illegible] as guest [illegible] the [illegible] Symphony o[illegible]

Mrs Gorham Brooks and daughter, Miss Violet Brooks, came down from Dublin, N. H., for the event and are staying at the Lenox club. Mrs Brooks and her aunt, Miss Mary Aspinwall Tappam, after family ownership of 80 years, gave Tanglewood to the orchestra. Miss Gertrude Robinson Smith, president, and other officers of Berkshire Music festival attended.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUL 9 - 1940

Berkshire Music Center Is Formally Inaugurated

Distinguished Gathering Meets in Tanglewood; School Begins Today for 340 Students

PITTSFIELD, July 8—Hailed as a unique venture for peace in a war-torn world, the only school of its kind in the entire globe, the Berkshire Music Center at Tanglewood, Stockbridge, was formally inaugurated this afternoon before a distinguished gathering.

Tuesday morning the 340 students in the school, including nearly 150 in the master classes, known as the institute, will commence six weeks of study.

Dream Comes True

The music center, under Serge Koussevitsy, conductor of the Boston Symphony Orchestra, is the realization of a dream which he has carried with him since his earliest years in Russia. After Mrs. Gorham Brooks of Boston had given the Berkshire Symphonic Festival and the Boston Orchestra her historic estate at Stockbridge, he saw the dream coming true. Today, he said, as he pointed to the company on the stage of the music shed behind him, an outstanding faculty has been assembled. Professional musicians, and those intending to make music their profession, may find here the finest instruction, and persons using music as their avocation may live and work in inspiring surroundings.

On the stage were Ernest B. Danes, president of the trustees of the Boston Symphony Orchestra, who acted as chairman of the meeting; Albert Spalding of Stockbridge, eminent violinist; Olin Downes, music editor of

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THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE
JUL 10 1940

51

MUSIC

"SLUMBER" MUSIC

The radio audience has always been divided on the type of "slumber" music it prefers at the end of the day. One group urges dance bands; the other, string ensembles and peaceful taunes that quiet the mind instead of stirring the feet. Up to last week the jazz bands prevailed on the midnight air. Now it seems the string ensembles are to have their inning.

The name bands have been ordered off the major networks by the American Federation of Musicians, which has informed its members that all such bands not bound by contracts must sign-off. For those listeners who favor more plaintive melodies at night the "strike" comes, as the broadcasters see it, as a blessing in disguise. They say that if sufficient number of listeners indicate that slumber music and not jazz is favored the dance bands may find it difficult to get back on the wave-lengths after the controversy is negotiated.

The union called off the bands for not employing the required number of musicians on their staff orchestras.

BERKSHIRE CENTER

More than 300 students assembled at the opening of the new Berkshire Music Center, on the "Tanglewood" estate of the Boston Symphony orchestra, near Lenox, July 8. Dr. Serge Koussevitzky, the center's director, who conceived the idea of this large-sized school for interpretation through practice and performance, made an address to students.

During their pursuit of music through performance in association with the musicians of the Boston Symphony and Dr. Koussevitzky, its conductor, those attending the school will have as their surroundings the same buildings and grounds where the Berkshire Symphonic Festival is held. These buildings have been altered for studio and class work purposes.

Throughout the six-week session of this summer school, Dr. Koussevitzky will give instruction in conducting to the four advanced musicians whom he has accepted as pupils. The privilege of attending these lessons has been granted to certain others.

The Institute Orchestra of 60 highly trained musicians will be coached collectively or individually by musicians of the Boston Symphony. Dr. Herbert Graf will hold a class in operatic interpretation and Paul Hindemith and Aaron Copland will teach a few advanced pupils in composition.

The activities mentioned constitute the curriculum of the upper department of the school known as the "Institute." In this, only skilled musicians, who have passed most rigid tests, are accepted.

More than 200 of the students have enrolled in the department, called the Academy. This is composed of students not necessarily intending to become professional musicians, who desire to widen their musical horizon by performing scores with the players of the Boston Symphony orchestra.

Under G. Wallace Woodworth, the school's festival chorus will prepare Bach's Mass in B minor for presentation at one of the concerts of the Berkshire Symphonic Festival to be held at "Tanglewood," Aug. 1-18, during the last three weeks of the school's sessions. Mr. Woodworth also will hold classes in choral conducting, and Malcolm Holmes will train and lead the Academy's orchestra, an amateur group.

Another feature of the curriculum will be the series of lectures to be given by Dr. Koussevitzky, Olin Downes, Howard Abell, Archibald Davison, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig and others. In addition to study of the festival repertoire the lectures will include particular consideration of the music being rehearsed on the school's orchestral program.

E. B. F.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
JUL 13 1940

Conductors Perform at Tanglewood

Walter Prichard Eaton Gives Talk At Music Center

Three members of Dr. Serge Koussevitzky's class in conducting at Tanglewood last night, demonstrated some of the finesse they had acquired under the tutelage of the conductor of the Boston Symphony Orchestra. The concert was given by the Institute orchestra in the Berkshire Symphonic Festival Shed.

In the presence of students and faculty of the Berkshire Music Center and a few friends, Leonard Bernstein of Curtis Institue; Richard Bales of Juilliard and Thor Johnson of the University of Michigan conducted in that order. They were given enthusiastic applause and recalled repeatedly.

Mr. Bernstein conducted Randall Thompson's Symphony No. 2; Mr. Bales, Debussy's Nocturne and Mr. Johnson, the Brahms Academic Overture. Mr. Thompson who has been lecturing at the Center this week was in attendance for the performance of his symphony. Bernstein is one of his pupils in Philadelphia.

Dr. Koussevitzky was delighted at the performance declaring that "soon, America will have five great native conductors."

As a concluding feature of the afternoon's program for students and faculty yesterday, Prof. Walter Prichard Eaton of Sheffield gave a talk on "The Berkshires." He and Mrs. Eaton and Mr. Thompson were dinner guests at the Curtis Hotel of George E. Judd, manager of the Boston Symphony Orchestra.

The barn on the southern slope of Tanglewood is being given concentrated use every day by Prof. G. Wallace Woodworth's Festival chorus. The chorus is rehearsing the Bach B. Minor mass for performance at the Festival next month.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
JUL 12 1940

REHEARSAL TICKETS TO BE DISTRIBUTED

J. M. Chambers Has Passes to Boston Symphony Orchestra Sessions for Students.

James Morley Chambers, supervisor of music in the local schools, stated today that arrangements have been made again this year for the distribution of free tickets to rehearsals of the Boston Symphony orchestra at Tanglewood on Aug. 3, 10, and 17, for those who took the laymen's course in music appreciation given at Drury high school this past year and others interested in music.

Mr. Chambers said that anyone interested in securing these tickets can communicate with him, with Donald W. Fowler, principal of the high school, or the high school office.

The plan of giving music courses in the schools of the county was inaugurated last year by the Berkshire Symphonic Festival. In these courses the students learn the fundamentals of symphonic music. It is believed that this knowledge will bring about a better understanding and hence a better appreciation of symphonic music. The plan worked successfully last year, and it is expected that a fine group of Berkshire students will show up at the rehearsals this year.

THIS CLIPPING FROM
HANOVER, PA.
SUN
JUL 13 1940

With the formal opening of the Berkshire Music Center, a 27-year-old dream of Serge Koussevitzky's became an actuality.

Tanglewood, the magnificent estate given the Boston Symphony Orchestra in 1937 by Mrs. Gorham Brooks, is now the seat of a school of music comparable with the annual Berkshire Symphonic Festival, which next month on the same grounds again will demonstrate how it gained its reputation as probably the best prepared summer music festival in the world.

The school accepted half the applicants, George E. Judd, manager of the symphony, said. Of the 340 chosen, a third are professionals studying definitely for musical careers, and the remainder is made up of amateurs who want to spend six weeks in contact with great music.

The last three weeks of the school overlap the three weeks of the Berkshire symphonic festival, the first program of which is set for Aug. 1. Opening exercises included talks by Ernest B. Dane, Dr. Koussevitzky, Reginald C. Foster and Downes.

* * *

This Clipping From
OMAHA, NEB.
EVENING WORLD-HERALD
JUL 11 1940

Town Tattler

By Jake Rachman

Four thousand gallons of pure, cold spring water are going to waste down the sewer every hour at John Yager's bottling plant, Fiftieth street and Woolworth avenue, he says. That's enough water to supply a goodly part of town if impounded and released when needed. Yager says he can use only a small fraction of it and that it is bubbling up in a big round pool as strong as ever, even down through the drouth years. The spring, according to local historians, must be at least 90 years old.

* * *

When you see "Our Town" and hear the music of Aaron Copeland, it may remind you that Copeland at present is the cottage chum of Richard Duncan, director of the Omaha university orchestra and the Little Symphony. They are at the Sergei Koussevitzky colony at Lenox, Mass., where the famous musician has taken four conductors for study under his wing for the summer, the Omahan being one of them.

THIS CLIPPING FROM
TULSA, OKLA.
TRIBUNE
JUL 13 1940

WHERE ELSE BUT IN AMERICA?

A dream dreamed in Russia, driven from the old world to the new, finds sanctuary in America. Tanglewood, a magnificent estate given the Boston Symphony orchestra by a public-spirited citizen, is now the seat of a school of music, probably the best prepared summer music festival in the world.

The dream began in 1913-14, in a flat iron shaped music shed in the outskirts of Moscow, Dr. Koussevitsky, conductor of the Boston symphony, explained to a Boston audience last week. Came the war and the revolution. And the dream, as have so many dreams, sought sanctuary in America.

Where else but in America? Not only in Boston, but in Grand Rapids, and Knoxville, Omaha, Kalamazoo and Tulsa, symphony orchestras are preserving sanity through harmony in this sorely distraught world.

Tulsa's starlight concerts open their tenth season in Skelly stadium Tuesday night. It is one of the compensations of our summer. An average attendance of more than 3,000 persons has borne testimony to the pleasure and appreciation which Tulsa audiences draw from this excellent body of musicians, under the baton of another able director, whose fatherland is no longer free. His dream, too, is realized here.

It is in a spirit of reverence then that those who attend these lovely concerts under the stars may well sit in silent contemplation of a blessing which today is almost uniquely American.

This Clipping From
NEW HAVEN, CONN.
REGISTER
JUL 15 1940

Gives Address

Prof. Walter Prichard Eaton addressed the music school students at Tanglewood in the Berkshires yesterday afternoon, and was later a guest at the dinner given by Mr. George E. Judd, manager of the Boston Symphony Orchestra, in the Curtis Hotel, Lenox, Mass. Mrs. Eaton, Mr. Randall Thompson and Mr. and Mrs. George W. Edman were also dinner guests.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
JUL 11 1940

School Pupils Invited to Tanglewood

May Attend Boston Symphony Rehearsals Again

At a recent meeting of the trustees of the Berkshire Symphonic Festival it was voted to send again this year invitations to selected students of all the public and parochial schools in Berkshire Couny to attend certain rehearsals of the Boston Symphony Orchestra. The invitations apply to the rehearsals of Aug. 3, 10 and 17.

All students in Berkshire schools who took the laymen's music course of the Berkshire Symphonic Festival are automatically included in this invitation. Other students selected by the music supervisors and school officials are also invited to attend.

F. Carl Gorman, music supervisor in Pittsfield, has received 300 tickets for each of the three rehearsals. The Notre Dame School in Pittsfield is also planning to send a large group.

Mr. Gorman said this morning that junior high and high school students may apply for tickets at the music room, No. 108, Pittsfield High School, on Mondays and Tuesdays, from 2 to 4 PM and Wednesdays from 11 AM to 3 PM. Transportation is needed to take students to Tanglewood, and persons wishing to offer cars will be given free rehearsal tickets. They are asked to give their names and addresses to Mr. Gorman.

The plan of giving music courses in the schools of the county was inaugurated last year by the Berkshire Symphonic Festival. In these courses the students learn the fundamentals of symphonic music. It is believed that this knowledge will bring about a better understanding and hence a better appreciation of symphonic music. The plan worked successfully last year, and it is hoped that a fine group of Berkshire students will show up at the rehearsals this year.

Any inquiries may be addressed to Miss Alice Riggs, of Stockbridge, who is chairman of the committee in charge of these laymen's music courses.

This Clipping From
TOLEDO, O.
TIMES
JUL 14 1940

Music Center Inaugurated

Novel School Opened By Boston Symphony

LENOX, Mass., July 13—For the first time in this country, a famous conductor and orchestra received a large student body as their pupils. Monday afternoon at Tanglewood, the Boston Symphony orchestra's estate in the Berkshire hills, Serge Koussevitzky spoke words of welcome at the inauguration of the Berkshire Music center.

Dr. Koussevitzky, as director of the new school, in which he is taking pupils in conducting, addressed the 350 students who had come from many parts of the country, its leading music schools and colleges, and were assembled for the first time, in the Shed where the Berkshire Symphonic festival is held.

Dr. Koussevitzky described the inception of the idea, which he has cherished for many years, its present realization and its hopes for further expansion.

He opened his address by emphasizing the significance of a music center in America at the present time. "So long as culture and art exist," he said, "there is hope for humanity: and all those who believe in the values and inheritance of culture and art should stand in the front rank. If there was ever a time to speak of music, it is now, in the New World."

The conductor told how he first dreamed of a Music Center in Moscow in 1913. The war and revolution made such a project impossible. Again he returned to these thoughts when he became conductor of the Boston Symphony orchestra, and the annual Berkshire festivals together with the gift to the orchestra of Tanglewood made the plan seem tangible at last.

"At a meeting of the trustees of the Boston Symphony orchestra, I spoke of my vision of a Music center. I shall never forget the words of our president, Ernest B. Dane, when I unfolded my plan. "Go ahead—we cannot afford to lose it!"

"Today, the ground is set, and we lay the cornerstone of the Berkshire Music center. I look into its future with faith and confidence."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN
JUL 14 1940

Berkshire's Music Center

In his brief speech at the opening, on Monday, of the Boston Symphony orchestra's music center at Tanglewood, Dr Koussevitzky told his hearers that he first dreamed of a music center at Moscow in 1913 but war and revolution intervened. Now the world is at war again, but its distressed state makes all the more precious this refuge for music among the Berkshire hills. Music at Tanglewood is no cloistered art, delightful as the symphony concerts are to residents and summer visitors.

The festival itself draws thousands of visitors who travel great distances to hear as many concerts as they can manage, and its prestige is enlarging Berkshire's summer colonies. But besides this the summer school, which opened Monday with 425 pupils and is capable of great expansion, draws serious students of music from all parts of the country to enjoy the rare opportunity to study under eminent specialists in so inspiring a musical atmosphere. Nor is active participation lacking. At the opening exercises a chorus of 200 singers led by Prof G. Wallace Woodworth of Harvard, a member of the school faculty, presented a new work by Randall Thompson, and is hard at work on choral music for the festival next month.

Even last year the mutterings of political volcanos did not deter a good many Americans from sailing for music study with eminent teachers in Paris, London, Milan, Vienna and other famous music centers in Europe. Before that Dr Koussevitzky had made it a practice to visit the old world every summer, to keep in touch with the musical trend and to find new scores suitable for performance. But even before the great crash he found the state of Europe too depressed musically to justify these visits, and became all the more convinced of the need of doing the utmost that can be done for music in America.

A good while ago it became unnecessary for Americans to go abroad for a first-rate musical education, and at present the United States is becoming the mecca of European musicians. Nor is there lack of interest in serious music, as many musicians have feared might be the case because of such distractions as automobiles, games, radio and the films. The popular response to the Berkshire festival is a good sign, and so is the number, sure to increase year by year, of the professional musicians and teachers of music who find it worth-while to journey to Berkshire for the rare advantages which the Boston Symphony orchestra's school of music makes possible.

How swiftly the standards of musical proficiency have been rising in America is also illustrated in the creation of the young people's orchestra, now rehearsing at Atlantic City, which Leopold Stokowski is to take to South America for a good-will tour. Twenty years ago competent young players could probably have been found for most of the orchestral instruments, but their selection would not have been a very difficult task.

That both numbers and quality have risen greatly has been shown in recent years in broadcasts by collective high school organizations, and in the selection of young musicians for this tour the competitors in most parts of the country were so numerous and so accomplished that the choice was not easy. Music in our own country is looking up, and the same must be true of the rest of the new world, if we can judge from South America's welcome to Toscanini and his orchestra.

This Clipping From
WORCESTER, MASS.
TELEGRAM
JUL 14 1940

Changes at Tanglewood

WHEN MUSIC lovers from America, Canada and Latin America arrive at Tanglewood the first three week ends in August for the Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra, they will note many changes. Three thousand additional chairs painted blue have been purchased and installed in the front section of the huge shed. The red chairs formerly used in the front section have been moved to the rear so that now the color of the chairs corresponds with the color of the tickets for these sections. The Bach organ made possible through a gift from the Carnegie Corporation to the orchestra has been installed over the stage and will be dedicated with the Bach B minor mass Aug. 15. This concert, opening at 7 o'clock with an intermission of an hour, will feature the Berkshire Festival Chorus trained at the orchestra's new Berkshire Music Center, which is open at Tanglewood this month. Stage and wings of a theater for use in ensemble work and by classes in operatic dramatics to be conducted by Dr. Herbert Graf at the Center, have been completed. This construction, complete for this year, was made possible with a portion of the grant from the Rockefeller Foundation. The house, garage and barn at Tanglewood have been transformed for use by the 325 students and faculty of the new Center. Those features and others such as the gardens and the lovely grounds at Tanglewood are open to public inspection.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN
JUL 14 1940

LENOX WILL BENEFIT FROM MUSIC SCHOOL

Businessmen Pleased at Prospect of 350 Students' Stay, Also at Coming Festival

From Our Special Correspondent

Lenox, July 13—The outstanding event during the past week was the opening Monday of the new music school at Tanglewood under the direction of Serge Koussevitzky and his Boston Symphony orchestra. This is the first time such an opportunity has ever been offered to the public to study under the tutorship of one of the leading orchestras of the country. About 350 students from all parts of the United States were present at the music shed to hear the welcoming addresses from the famed conductor and many other celebrities in music who were present for the event.

To the businessmen of this town this added business, which the students are bound to bring during their six weeks' stay, is most welcome. In a season which is far from good due to economic conditions this new source of business will go a long way toward averaging the year. The students are staying at the private schools in town which can accommodate approximately 100 at each school. The remaining students are rooming in private homes throughout the town. The schools which have been opened for the students' use are Cranwell Preparatory school, Lenox School for Boys and Fox Hollow school.

The school will continue for six weeks until the final three concerts of the festival on the 15th, 17th and 18th of August. Plans are being made for even a larger number of students attending next season.

The town has been making every effort to make things pleasant and attractive for the guests expected for the festival. The main street has been resurfaced with half-inch rock and tarmac as has the road out to the festival grounds. The sidewalks and roadsides have been put in shape and all back roads through the town have been scraped making these motor drives as pleasant as possible. It is estimated that every possible room in town will be taken during the three weeks of the festival, which is one week longer than usual.

This Clipping From
ALBANY, N. Y.
TIMES UNION
JUL 14 1940

IN THE WORLD OF MUSIC

By EDGAR S. VAN OLINDA.

THIS column was privileged to be present at one of the most significant events in the history of cultural life of America; the opening, last Monday afternoon of the Berkshire Music center at "Tanglewood," near Stockbridge, Mass.

The exercises were held in the great music shed where a distinguished audience was present, including many of the summer residents of the Berkshires and the student body of the school.

After a short musical program on the newly installed organ in the music shed, Ernest B. Dane, president of the Boston Symphony orchestra, introduced by Dr. Serge Koussevitzky, conductor of the orchestra and sponsor of the idea of a summer school in connection with the symphonic festival.

Dr. Koussevitzky, dressed in a white linen suit, contrasting with the formal evening clothes he wears at the concerts, and not immediately recognized by the members of the audience, spoke at length on the wonderful opportunity for America in wresting the summer musical capital of the world from war-torn Europe.

Twenty-seven years ago Serge Koussevitzky started a great school along similar lines in Moscow only to have his dream shattered by the Revolution. Eleven years ago he again attempted to establish another school at White Plains and again his plan for a great music center was interrupted by the depression. Now at "Tanglewood," the Berkshire hills estate given to the orchestra by Mrs. Gorham Brooks, a school of music has been opened for the summer with 340 pupils — amateurs and professionals—taking a six-weeks course in every branch of the art under the instruction of the masters in their particular fields. The final three weeks of the semester will coincide with the Berkshire Symphonic Festival.

Seated on the stage were Miss Robinson Smith, president of the festival; Albert Spalding, American violinist and summer resident of Stockbridge, who spoke on the challenge to America to carry the musical torch to the war-ridden world; Olin Downes, music editor of the New York Times; Jesus Sanroma, official pianist of the orchestra; Aaron Copland, pianist and composer; Paul Hindemith, composer; members of the faculty and several invited guests.

* * *

Berkshire Program

The Berkshire Symphonic festival has established an Albany branch ticket office at the Van Curler Music company, 120 State street, where subscriptions may be reserved or single concert tickets obtained. Owing to the conditions in Europe, the trustees of the festival anticipate the greatest season in its seven years of existence, and urge those who expect to attend the concerts to make their selection of seats as early as possible. The complete program for the three series of nine concerts is as follows:

SERIES A.

Thursday, August 1—at 8:30 p. m.
Beethoven, Symphony No. 1;
Schumann, Symphony No. 1;
Sibelius, Symphony No. 1,
Saturday, August 3—at 8:30 p. m.
Berlioz, Overture in "Benvenuto Cellini"
Strauss, "Don Quixote," soloist, Gregor Piatgorsky
Harris, Symphony No. 3
Debussy, "Prelude a l'Apres-midi d'un Faune"
Ravel, "Daphnis et Chloe" (Suite No. 2)
Sunday, August 4—at 3:30 p. m.
Mozart, Symphony in E flat, No. 3
Stravinsky, Capriccio for Piano and Orchestra
Soloist: Jesus Maria Sanroma
Brahms, Symphony No. 2

SERIES B.

Tchiakovsky (commemorating Programmes of Beethoven and Tchiakovsky (commemorating the Hundredth Anniversary of Tchiakovsky's birth)

Thursday, August 8—at 8:30 p m.
Beethoven, "Egmont" Overture
Beethoven, Violin Concerto, Soloist, Albert Spalding
Tchiakovsky, Symphony No. 6 ("Pathetique")
Saturday, August 10—at 8:30 p. m.
Beethoven, Overture, "Coriolanus"
Beethoven, Symphony No. 4
Tchiakoxsky, Symphony No. 4
Sunday, August 11—at 3:30 p. m.
Beethoven, Symphony No. 6 ("Pastorale")
Tchiakovsky, Symphony No. 5

SERIES C.

Thursday, August 15—at 7:00 p. m.
Bach, Mass in B Minor
Berkshire Festival Chorus
SoloisSeSEHRetaoinetaointao
Soloists: Elizabth Schumann, Viola Silva, William Hain, Alexander Kipnis
Saturday, August 17—at 8:30 p. m.
Prokofieff, "Classical" Symphony
Hindemith, "Mathis der Maler"
Mozart, Concert Aria
Beethoven, "Adelaide"
Soloist: Dorothy Maynor
Faure, Suite from "Pelleas et Melisande"
Respighi, "Pines of Rome"
Sunday, August 18—at 3:30 p. m.
Haydn, Symphony in G Minor, No. 88
Sibelius, Symphony No. 7
Brahms, Symphony No. 1

This Clipping From
NEWARK, N. J.
NEWS
JUL 16 1940

Unique School Of Music Opens

NEW YORK (U.P.)—The Berkshire Music Center, a unique school with a symphony orchestra conductor and some of his players as a faculty, opened in Lenox, Mass., recently for a six-week term.

About 325 pupils, chosen from 600 applicants, are attending the school and study under Serge Koussevitzky, conductor, and 20 members of the Boston Symphony Orchestra.

The center will be divided into two sections—The Institute for Advanced Study and The Academy, or general school. The institute includes a class in orchestral conducting, under direct supervision of Dr. Koussevitzky; an orchestra of skilled players, who are studying and perform under the Boston Symphony conductor and who are being coached by principals of the orchestra; a class in opera dramatics, taught by Herbert Graf, stage director of the Metropolitan Opera, and a class in advanced composition, conducted by Aaron Copland and Paul Hindemith.

The Academy has no formal entrance requirements and the main part of its work includes singing, playing, lectures and concerts. The Academy chorus is studying under G. Wallace Woodworth, chairman of the Harvard University music department, and will assist in performances of the 1940 Berkshire festival concerts.

The course, costing each pupil $100, is designed to cover collective performance and thus will supplement rather than duplicate the training available in established schools of music.

Rehearsals and concerts of the Boston Symphony Orchestra at its Summer home in Tanglewood are open to the students.

This Clipping From
HARTFORD, CONN.
TIMES
JUL 16 1940

Festival Sponsors Children's Course

The Berkshire Symphonic Festival is interested in presenting nine concerts by the Boston Symphony Orchestra and Serge Koussevitzky at Tanglewood Aug. 1 to 18 but it is interested in more than that.

For two years the Festival has sponsored the Layman's Music Course in Berkshire County public schools, hoping thereby to add to the musical knowledge and entertainment of thousands of children. The course, established by Miss Harriet Johnson, has been continued by her assistant, Miss Katherine Philbrick of New York.

As a further opportunity of enjoyment, the Festival has invited high school boys and girls to attend rehearsals of the Boston Symphony Orchestra with Dr. Koussevitzky three Saturdays.

Tickets for the nine Festival concerts continue to be in great demand. The great shed at Tanglewood has been two-thirds sold. Only tickets for single concerts are now available. They may be obtained by communicating with the office at Stockbridge or the New York office at Steinway Hall.

This Clipping From
VARIETY
NEW YORK, N.Y.
JUL 17 1940

Betty Cook With KDKA Group

Pittsburgh, July 16.

Fresh out of Roanoke College, Virginia, where she got her degree just a month ago, Betty Cook, without any previous experience, has been added to artists staff at KDKA and spotted for the summer as featured vocalist on Maurice Spitalny's beer-sponsored Tap Time program.

She's a lyric coloratura and is pinch-hitting on the show for Mary Martha Briney, who has gone to Stockbridge, Mass., for a summer of study at Serge Koussevitzky's Berkshire music center.

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This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JUL 16 1940

CITY NEWS

FESTIVAL AIDS LOVE OF MUSIC AMONG CHILDREN

Boys Win Highest Honors at Conclusion of Lectures In Berkshires

The Berkshire Symphonic Festiva' is interested in presenting nine concerts by the Boston Symphony Orchestra and Serge Koussevitzky at Tanglewood Aug. 1 to 18, but it is interested in more than that.

Honor Awards

For two years the festival has sponsored the layman's music course in Berkshire County public schools, hoping thereby to add to the musical knowledge and entertainment of thousands of children. The course, established by Miss Harriet Johnson, has been continued by her assistant. Miss Katherine Philbrick of New York and the measure of their success may be shown by the increasing number of pupils; most of them in high schools, taking the course. In many instances the lectures have been given after school hours and attendance has been voluntary. Miss Alice Riggs of Stockbridge has been chairman for the festival.

When quizzes were given last month at the close of the lectures, boys not girls won the highest honors. John McMaster of Hinsdale, a pupil at the Dalton High School, scored 98 and Neil Como of the Drury High School in North Adams was second with 97.

As a further opportunity of enjoyment, the festival has invited high school boys and girls to attend rehearsals of the Boston Symphony Orchestra with Dr. Koussevitzky three Saturdays during the festival period.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUL 16 1940

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Boys Win Highest Honors at Conclusion of Lectures In Berkshires

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Tickets for the nine festival concerts continue to be in great demand. The great shed at Tanglewood has been two thirds sold. Only tickets for single concerts are now available. They may be obtained by communicating with the office at Stockbridge.

THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER

JUL 16 1940

Berkshire Festival Lists Nine Concerts

The Berkshire Symphonic Festival will present nine concerts by the Boston Symphony orchestra and Serge Koussevitzky at Tanglewood, August 1 to 18.

For two years the festival has sponsored the Layman's Music Course in Berkshire county public schools, hoping thereby to add to the musical knowledge and entertainment of thousands of children. The course, established by Miss Harriet Johnson has been continued by her assistant, Miss Katherine Philbrick of New York Miss Alice Riggs of Stockbridge has been chairman for the festival.

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THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE

JUL 16 1940

Berkshire Festival Gives Music Course

The Berkshire Symphonic festival, which is presenting nine concerts by the Boston Symphony Orchestra and Serge Koussevitzky at Tanglewood Aug. 1 to Aug. 18, has sponsored the Layman's Music course in Berkshire County public schools, hoping thereby to add to the musical knowledge and entertainment of thousands of children. The course, established by Harriet Johnson, has been continued by her assistant, Katherine Philbrick of New York, and the measure of their success may be shown by the increasing number of pupils, most of them in high schools, taking the course. Alice Riggs of Stockbridge has been chairman for the festival.

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THIS CLIPPING FROM
GREENWICH, CONN.
TIME

JUL 17 1940

Mrs. Chamberlain Local Representative For 1940 Of Berkshire Festival

Mrs. Arthur P. Chamberlain of Mason St., is local representative for the seventh annual Berkshire Symphony Festival of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at Tanglewood, on motor route 183 between Stockbridge and Lenox. There will be three series as follows: A, Aug. 1, 3 and 4; B, Aug. 8, 10 and 11; C, Aug. 15, 17 and 18.

The Berkshire Symphonic Festival was established in 1934 by summer and permanent residents of the Berkshires, not for monetary profit, but to bring joy and beauty, to promote the cause of music, to establish a great fesival center in America. The Berkshire Symphonic Festival has its own home on a lovely 200-acre estate overlooking Lake Mahkeenac. On this estate, the former Tappan place, Hawthorne lived and write "The House of Seven Gables," "The Wonder Book," and other tales.

Here in 1938 before a capacity audience, the Berkshire Symphonic Festival dedicated its music shed with a superb concert by the Boston Symphony Orchestra under the direction of Dr. Koussevitzky. The music shed, seating over 6,000, is unique in America. Its utter utilitarian simplicity only emphasizes the beauty of its design. Also at "Tanglewood" there is being established this year by the Boston Symphony Orchestra, the Berkshire Music Center. The school will operate six weeks.

THIS CLIPPING FROM
BRISTOL, CONN.
PRESS

JUL 17 1940

Music for Bristol

By William J. Murphy

Last week Russian-born, double-bass virtuoso, conductor Serge Koussevitzky, director of the Berkshire Music Center School, in which he is taking pupils in conducting, addressed for the first time 350 students who had come from many parts of the country, its leading music schools and colleges to spend six weeks of intensive study at Tanglewood, the Boston Symphony Orchestra's estate in the Berkshire Hills. He opened his address by emphaizing the significance of a music center in America at the present time. "So long as culture and art exist," he said, "there is hope for humanity: and all those who believe in the values and inheritance of culture and art should stand in the front rank. If there was ever a time to speak of music, it is now, in the New World."

Twenty seven years ago, in 1913, the conductor dreamed of establishing such a Music Center in his native city of Moscow. War and revolution nullified such a project. Again he returned to this thought when he became conductor of the Boston Symphony Orchestra. This position, the annual Berkshire Festivals, together with the gift to the orchestra of Tanglewood made the plan seem tangible at least.

"Today the ground is set, and we lay the cornerstone of the Berkshire Music Center. I look into its future with faith and confidence."

Music lovers of Connecticut should be particularly anxious to attend the festival which begins Friday evening, August 1st, at eight-thirty. The festival itself is the outstanding event of its kind of which Americans can boast, and certainly, claim for their own.

Established in 1934 by summer and permanent residents of the Berkshires, not for monetary profit, but to bring joy and beauty, it has promoted the cause of music and established a great festival center in America The new home is situated on a lovely 200 acre estate overlooking Lake Mahkeenac. On this estate, the former Tappan place, Hawthorne lived and wrote "The House of Seven Gables", "The Wonder Brook", and other tales. Here in 1938 before a capacity audience, the Berkshire Symphonic Festival dedicated its new music shed, which seats six thousand, with a superb concert by the Boston Symphony Orchestra under the direction, of course, of Dr. Koussevitsky. Advance programs of this year's concert will appear in this column. And, for your information in making plans, all the concerts occur over week-ends.

THIS CLIPPING FROM
NEWPORT NEWS, VA.
PRESS

JUL 17 1940

BRILLIANT MUSIC FESTIVAL

The Berkshire Music festival scheduled to be held in the hills of Massachusetts in August promises to rival and perhaps surpass this year the brilliant festivals in Europe to which Americans annually made pilgrimages. Like art, music has taken wings and flown to American shores for a haven during the tumultous times in Europe. Under the direction of Dr. SERGE KOUSSEVITZKY, the Boston Symphony orchesrta promises to round out a musical event of international importance.

Actually the development of physical features which have made possible the American Salzburg came about through the inconsiderate performance of nature. Dr. KOUSSEVITZKY, impatient at the tumultous sound of a thunder storm, which drowned out his orchestra housed in a tent brought the situation to a climax in 1937. "Tanglewood" was donated to create a center, $80,000 was subscribed for an appropriate building, another large sum for the development of the scheme came from the Rockefeller foundation, and the Carnegie foundation contributed a $12,000 organ. A school has been opened in connection with the festival, and many of America's outstanding musicians will be in attendance. A series of three concerts, with a grand finale in the combined use of orchestra and assembled chorus in the performance of BACH'S "B Minor Mass" will round out the greatest musical event ever held in America.

Thus America comes of age musically. With such impetus to one of the arts during a year when the populace is attuned to defense and politics, the future of good music in America seems more than assured.

Indeed since the World war America's destiny as a guardian of music has been marked. But where there is peace and freedom the sentiment is ripening for an appreciation of the great heritage left by European masters, and the promotion likewise of American music made possible through the learning in the old world.

No longer must America travel to Europe to hear the best. It has now become an established institution in this country.

THIS CLIPPING FROM
GREENWICH, CONN.
TIME

JUL 20 1940

Mrs. Arthur P. Chamberlain of Mason St., is local representative for the seventh annual Berkshire Symphony Festival of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at Tanglewood, on motor route 183 between Stockbridge and Lenox. There will be three series as follows: A, Aug. 1, 3 and 4; B, Aug. 8, 10 and 11; C, Aug. 15, 17 and 18.

THIS CLIPPING FROM
ST. LOUIS, MO.
STAR-TIMES

JUL 17 1940

Dr. and Mrs. Veeder To Motor East

DR. AND MRS. BORDEN S. VEEDER of Kent road, will leave Tuesday to drive east. They will visit friends on their way to Stockbridge, Mass., where they will attend three of the performances of the Berkshire music festival given by the Boston Symphony Orchestra. Afterward, they will spend some time in fishing at the French River in Ontario.

Mrs. Veeder's son-in-law and daughter, Mr. and Mrs. John Lovejoy Anderson, will spend the summer at the Veeder home. Another son-in-law and daughter, Mr. and Mrs. Talbot Rantoul, are visiting here for two weeks.

* * *

Mr. and Mrs. H. G. Koerber, 7953 Park drive, Hampton Park, will depart Saturday for Greenwich, Conn., to see their son-in-law and daughter, Mr. and Mrs. John F. Hallett (Miss Katherine Koerber). After their visit they will go to Chatham on Cape Cod, Mass., for three weeks, and then journey to Stockbridge, Mass., to attend the last three performances of the Berkshire music festival given by the Boston Symphony Orchestra.

* * *

Mr. and Mrs. H. Bethune Hall moved last week to their newly built home at 33 Sussex, York Woods. They formerly lived at 7514 Byron place, Clayton.

* * *

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 17 1940

Student Tickets For Festival Distributed

Tickets for three Saturday morning rehearsals of the Boston Symphony Orchestra now are being distributed in the music room of the Pittsfield High School.

They may be obtained there Monday and Tuesday afternoons from 2 to 4 and Wednesday from 11 to 3.

Extra drivers are needed to transport the school children to Tanglewood. Each driver will receive a free ticket to the rehearsal Those who are interested are requested to communicate with F. Carl Gorman, supervisor of music in the public schools.

The rehearsals will be held for three successive Saturday mornings at 10, starting Aug. 3.

SAVANNAH, GA.
TIMES

JUL 17 1940

350 Students Study Music

Lenox, Mass., July 16 (TP) 850 students are busy today working under the direction of members of the Boston Symphony Orchestra in the first session of the Berkshire Music Center.

The music center at Tanglewood, the estate owned by the Symphony Orchestra, is the fulfillment of a dream long cherished by Conductor Serge Koussevitzky. He had wanted to establish a rural music center ever since his young manhood in Russia. The acquisition comparatively recently of Tanglewood by the Boston Orchestra and the repeated successes of the annual Berkshire Symphonic Festivals finally made it possible to establish the music school.

This year's Berkshire Symphonic Festival will be held from August 1st to August 18th. The high point of the program will be the presentation of Bach's great B minor Mass by the Festival Choir of 200 voices on August 17th.

THIS CLIPPING FROM

MILLERTON, N.Y
NEWS
7/18/40

Music Center At Tanglewood Opens July 8

Koussevitsky Welcomes 350 Students For First Season

For the first time in this country, a famous conductor and orchestra received a large student body as their pupils. Monday afternoon, July 8, at Tanglewood, the Boston Symphony Orchestra's estate in the Berkshire Hills, Serge Koussevitzky spoke words of welcome at the inauguration of the Berkshire Music Center.

Dr. Koussevitzky, as director of the new school, in which he is taking pupils in conducting, addressed the 350 students who had come from many parts of the country, its leading music schools and colleges, and were assembled for the first time, in the Shed where the Berkshire Symphonic Festival is held.

Dr. Koussevitzky described the inception of the idea, which he has cherished for many years, its present realization, and its hopes for further expansion. He opened his address by emphasizing the significance of a music center in America at the present time. "So long as culture and art exist", he said, "There is hope for humanity: and all those who believe in the values and inheritance of culture and art should stand in the front rank. If there was ever a time to speak of music, it is now, in the New World."

The conductor told how he first dreamed of a Music Center in Moscow in 1913. The war and revolution made such a project impossible. Again he returned to these thoughts when he became conductor of the Boston Symphony Orchestra, and the annual Berkshire Festivals together with the gift to the Orchestra of Tanglewood made the plan seem tangible at last. "At a meeting of the Trustees of the Boston Symphony Orchestra, I spoke of my version of a Music Center. I shall never forget the words of our President, Mr. Earnest B. Dane, when I unfolded my plan. 'Go ahead— we cannot afford to lose it!'

"Today, the ground is set, and we lay the corner-stone of the Berkshire Music Center. I look into its future with faith and confidence."

Dr. Koussevitzky was introduced by Ernest B. Dane, President of the board of trustees of the Boston Symphony Orchestra, who acted as chairman. Mr. Dane then introduced Albert Spalding, the noted violinist. Mr. Spalding welcomed the new school as a trustee of the Berkshire Festival, and a permanent resident of the Berkshire community. Mr. Spalding is to appear as soloist at the Berkshire Symphonic Festival, to be given at Tanglewood August first to eighteenth.

There was an address by Olin Downes, music critic of the New York Times, who is a member of the faculty at the Music Center, and who will give a series of lectures. Reginald C. Foster, trustee of the Boston Symphony Orchestra, spoke in acknowledgment of the generous grant of the Rockefeller Foundation, the fine organ given by the Carnegie Foundation, and the scholarships donated by the Juilliard Foundation, the President of the New England Conservatory of Music and the American Society of Composers and Publishers.

The following telegram from Governor Leverett Saltonstall was read: "Extremely sorry Mrs. Saltonstall and I cannot be with you at opening of the Berkshire Music Center. Please accept greetings of Commonwealth and convey to participants and friends my appreciation of your splendid undertaking. Such manifestations of one of the noblest of the arts goes far toward preserving highest ideals of humanity, never more needed than today. I wish you every success."

The Festival Chorus then sang a dedicatory piece which was composed for the occasion by Randall Thompson, director of the Curtis Institute of Music at Philadelphia. Mr. Thompson will shortly visit the school as one of its guest lecturers The Festival Chorus of 200 was led by G. Wallace Woodworth, who will begin rehearsals tomorrow on Bach's B minor Mass, scheduled for performance at the Festival, August 17.

The exercises opened as E. Power Biggs, organist of the Boston Symphony Orchestra, played the new organ for the first time. A reception followed the exercises in the beautiful gardens of Tanglewood where the student body and invited guests met the faculty. The following wives of the faculty poured tea: Mrs. Olin Downes, Mrs. G. Wallace Woodworth, Mrs. Herbert Graf, Mrs. Howard Abell, Mrs. Richard Burgin, Mrs. Jean Bedetti, Mrs. Julius Theodorowicz, Mrs. Georges Mager, Mrs. Victor Polatschek, Mrs. Fernand Gillet, Mrs. Robert Gunderson.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JUL 19 1940

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The grounds at Tanglewood, summer home of the Boston Symphony orchestra and the new Berkshire Music Center, are ready for the opening. The parking area is reported to be in unusually fine condition, and the state police have already been organized to handle the greatest throng that ever visited the Berkshires for a single occasion.

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POST

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NEW YORK, N.Y.
TIMES

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DEMOCRAT
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HARTSDALE, N.Y
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RECORD
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As a further opportunity of enjoyment, the festival has invited high school boys and girls to attend rehearsals of the Boston Symphony Orchestra with Dr. Koussevitzky three Saturdays during the festival period.

Ticekts for the nine festival concerts continue to be in great demand. The great shed at Tanglewood has been two-thirds sold. Only tickets for single concerts are now available. They may be obtained by communicating with the office at Stockbridge or the New York office at Steinway Hall.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

JUL 19 1940

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

JUL 20 1940

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THIS CLIPPING FROM

WALTHAM, MASS.
NEWS TRIBUNE

JUL 19 1940

Miss Helen M. Nims of 74 School street, librarian at the Waltham Public Library, is planning to attend the Berkshire Symphonic Festival in Stockbridge August 1 to 18. Nine concerts will be given by the Boston Symphony Orchestra in the festival shed at "Tanglewood."

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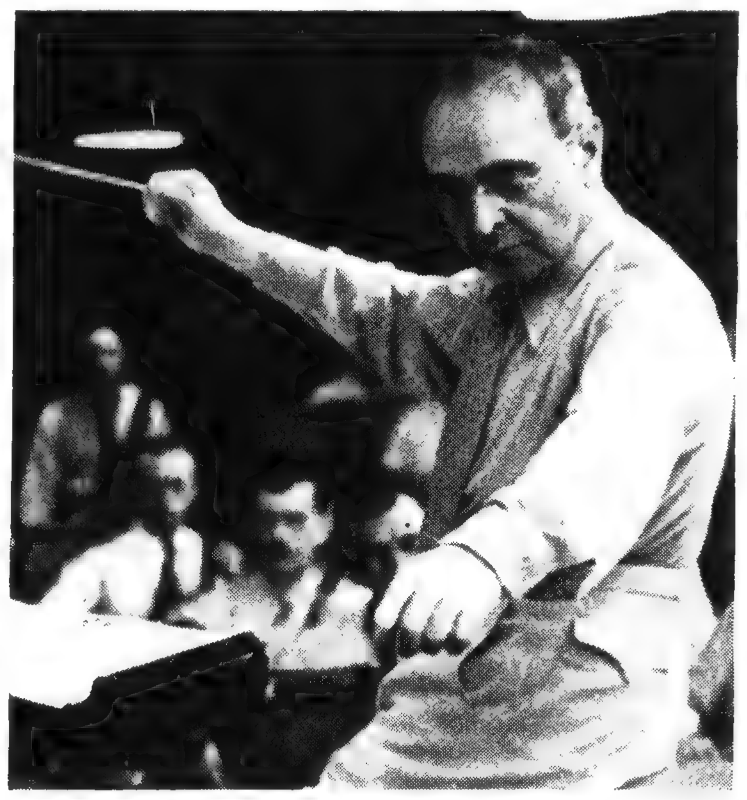
CUE
NEW YORK, N. Y.

JUL 20 1940



Attention! Dr. Serge Koussevitzky at a Boston Symphony rehearsal in the Shed, Tanglewood, near Lenox.

MUSIC

THE BERKSHIRE Symphonic Festival this year, more than any in its history, offers the prospective traveler from afar an enticing array of great music, superlatively played, in a setting of rare beauty. Dr. Koussevitzky and the Boston Symphony Orchestra offer their first program in the Shed of Tanglewood, near Lenox, Mass., on Thursday, Aug. 1. Three series are announced:

Aug. 1, 3, 4—Series A: The first symphonies of Beethoven, Schumann, and Sibelius; the C major, Schubert; second, Brahms; third, Roy Harris. Other works: Bach organ passacaglia, as orchestrated by Ottorino Respighi; Fauré suite, "Pelleas et Melisande"; Stravinsky "Capriccio" (pianist, Jesus Maria Sanroma); Prokofieff "Classical" symphony, and the second suite from Ravel's ballet score, "Daphnis et Chloe".

Aug. 8, 10, 11—Series B: Tchaikowsky festival, celebrating the 100th anniversary of his birth. First, second, fourth, fifth and sixth symphonies; violin concerto (violinist, Albert Spalding); fantasy-overture, "Romeo et Juliette"; Serenade for Strings; Second Suite; other works to be announced. Artur Rodzinski will conduct one of these three programs.

Aug. 15, 17, 18—Series C: Beethoven "Eroica", first of Brahms, a symphony by Hadyn. Other works: Wagnerian excerpts, Hindemith "Mathis der Maler", Beethoven "Adelaide", arias sung by Dorothy Maynor, Negro soprano; Bach Mass in B minor, assisted by Festival Chorus. Soloists: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, basso.

THIS CLIPPING FROM
HANOVER, PA.
SUN

JUL 20 1940

When music lovers from America, Canada and Latin America arrive at Tanglewood the first three weekends in August for the Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra, they will note many changes.

Three thousand additional chairs painted blue have been purchased and installed in the front section of the huge shed. The red chairs formerly used in the front section have been moved to the rear so that now the color of the chairs corresponds with the color of the tickets for these sections.

The Bach organ made possible through a gift from the Carnegie Corporation to the orchestra has been installed over the stage and will be dedicated with the Bach B minor mass August 15.

* * *

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HACKENSACK, N. J.
BERGEN-RECORD

JUL 20 1940

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This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

JUL 21 1940

Noted Soloists Will Be Heard

Berkshire Symphonic Festival Opens Aug. 1

Soloists of the top rank will appear with the Boston Symphony Orchestra and Serge Koussevitzky for the seventh annual Berkshire Symphonic Festival at Tanglewood Aug. 1 to 18.

The eminent cellist, Gregor Piatigorsky will play at the second concert, Aug. 3, in Strauss' "Don Quixote." Soloist also for the same number will be Jean Lefrance, viola.

Jesus Maria Sanroma, pianist for the orchestra, will be soloist at the first Sunday concert, Aug. 4. He will appear in Stravinsky's Capriccio for Orchestra with piano solo.

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Music lovers motoring any distance who wish to picnic at Tanglewood are urged to do so.

This Clipping From
TOLEDO, O.
TIMES

JUL 21 1940

Three Series Listed For Boston Company Under Koussevitzky

COMPLETE programs for the three weeks of concerts at Tanglewood to be presented by the Boston Symphony orchestra, Serge Koussevitzky, conductor, are announced today by the Berkshire Symphonic Festival.

The festival will open Aug. 1 with Beethoven's "Symphony No. 1 in C Major" and will close Aug. 18 with the Brahms "Symphony No. 1 in G Minor."

In the first series of concerts, Gregor Piatigorsky, eminent cellist, will appear as soloist in Strauss' "Don Quixote." Jesus Maria Sanroma will be soloist Aug. 4 when the orchestra presents Stravinsky's Capriccio for piano and orchestra.

The second series of concerts opening Aug. 8 will include compositions of Beethoven and Tchaikovsky in commemoration of the 100th anniversary of Tchaikovsky's birth. Albert Spalding, a summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for violin the opening night.

Third Series

The third series will open Aug. 15 with a performance of Bach's Mass in B Minor. This performance starting at 7 p. m. will be in two parts. The second part of the program will begin at 9:30. The soloists who performed this work with the orchestra in Boston this spring with outstanding success will appear at the Berkshire performance.

They will be: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass. The Berkshire Festival Chorus will make its initial appearance with the orchestra. The chorus will include many singers who have appeared in this mighty work with the orchestra in Boston.

They will be students at the orchestra's new music center being established this summer at Tanglewood. They will be prepared as was the chorus in Boston by Prof. G. Wallace Woodworth, head of the music department at Harvard university.

Dorothy Maynor, talented Negro soprano who has won wide acclaim since her appearance last summer at a picnic given at Tanglewood by Dr. Koussevitzky, will appear on the program Aug. 17. She will be the soloist in the Mozart Concert Aria and Beethoven's "Adelaide."

Other composers represented on the program include Sibelius, Schumann, Berlioz, Harris, Debussy, Ravel, Stravinsky Brahms, Prokofieff, Hindemith and Faure.

Further details may be obtained by writing to the Berkshire Symphonic Festival office, Stockbridge. Indications already point to a tremendous audience planning to make the pilgrimage to Tanglewood from all parts of United States, Canada and Latin America. Adavnce reservations are substantially ahead of the same date last year.

First Series

Series A, opening Thursday, Aug. 1, is as follows: Beethoven, Symphony No. 1; Schumann, Symphony No. 1; Sibelius, Symphony No. 1. Saturday, Aug 3: Berlioz Overture to "Benvenuto Cellini;" Strauss, "Don Quixote" (soloist, Gregor Piatrigorsky); Harris, Symphony No. 3; Debussy, "Prelude a l'Apres-midi d'un Faune;" Ravel "Daphnis et Chloe" (Suite No 2). Sunday, Aug. 4: Mozart, Symphony in E flat; Stravinsky, Capriccio for piano and orcehstra (soloist, Jesus Maria Sanroma; Brahms, Symphony No. 2.

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Series C, opening Thursday, Aug. 15, includes: Bach, Mass in B Minor (Berkshire Festival Chorus. Soloists: Elisabeth Schumann, Viola Silva, William Hain, Alexander Kipnis). Saturday, Aug. 17: Prokofief, "Classical" Symphony; Hindemith, "Mathis der Maler; Mozart, Concert Aria; Beethoven, "Adelaide" (soloist Dorothy Maynor); Faure, Suite from "Pelleas et Melisande;" Respighi, "Pines of Rome." Sunday, Aug. 18: Haydn, Symphony in G major, No. 88; Sibelius, Symphony No. 7; Brahms, Symphony No. 1.

This Clipping From
PHILADELPHIA, PA.
INQUIRER

JUL 21 1940

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Boys and girls between the ages of 7 and 18 are invited to join the outdoor orchestra for youth at the D. Roy Miller Creative Center, Painters Farm, Chester Springs, Pa. All instruments are welcome, and there is no charge. Otto Koehler is director.

Singers between the ages 15 and 25 are invited to join the young people's chorus of the Nicetown Baptist Church. The chorus is rehearsing Maunder's Song of Thanksgiving" for November performance. The director is Robert D. Ford, 100 W. Sharpnack st., Germantown.

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AKRON, O.
BEACON-JOURNAL

JUL 21 1940

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Surpassing all expectations, reservations continue to pour into the Berkshire symphonic festival for the nine concerts to be given by the Boston Symphony orchestra and Serge Koussevitzky, August 1 to 18, in the festival's shed at Tanglewood between Lenox and Stockbridge.

Subscription sales ended June 30, and since then only tickets for single concerts have been available, and they are in great demand. All tickets in the extreme rear section of the shed have been sold, according to the festival office.

Whether the tremendous demand is due to the greater stature of the festival or whether it is due to conditions abroad or both cannot be ascertained, but the festival staff knows from long hours spent at the office that the demand is there.

Persons wishing tickets are urged to communicate with the festival office at Stockbridge as soon as possible to avoid disappointment. Inquiries for accommodations may be sent to the festival office, too. Rooms in Lenox and Stockbridge are growing scarcer, but there are ample accommodations in Pittsfield, Richmond, Great Barrington, Lee, West Stockbridge and other towns within easy driving distances of Tanglewood. Busses will be in operation from nearby centers for the accommodition of those without cars.

The opening concert will be given Aug. 1, and will include Beethoven's Symphony No. 1 in C major, Schumann's Symphony No. 1 in B flat, and Sibelius' Symphony No. 1 in E minor.

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PORTLAND, OREGON
OREGON JOURNAL

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The Berkshire festival, established in 1934 by summer and permanent residents of the Berkshires, has its own home on a 200-acre estate overlooking Lake Mahkeenac. The music shed, seating more than 6000, is unique in America for its wholly utilitarian simplicity and beauty of design. This year the Boston Symphony orchestra is establishing the Berkshire Music center, with a school period of six weeks.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

JUL 23 1940

55

THIS CLIPPING FROM
HANOVER, PA.
SUN

JUL 20 1940

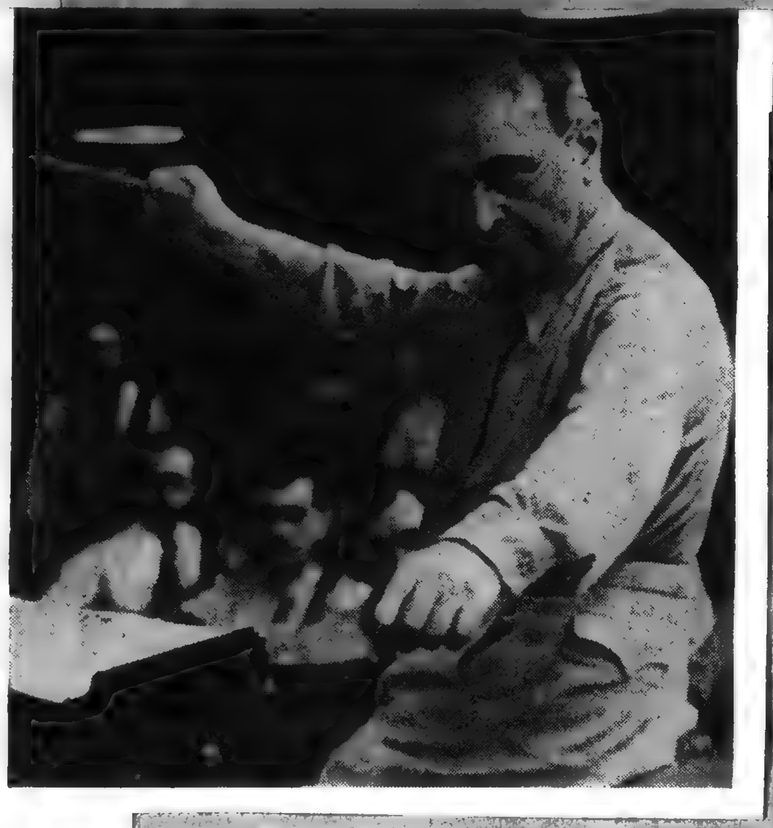
When music lovers from America, Canada and Latin America arrive at Tanglewood the first three week-ends in August for the Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra, they will note many changes.

Three thousand additional chairs painted blue have been purchased and installed in the front section of the huge shed. The red chairs formerly used in the front section have been moved to the rear so that now the color of the chairs corresponds with the color of the tickets for these sections.

The Bach organ made possible through a gift from the Carnegie Corporation to the orchestra has been installed over the stage and will be dedicated with the Bach B minor mass August 15.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.

JUL 20 1940



Attention! Dr. Serge Koussevitzky at a Boston Symphony rehearsal in the Shed, Tanglewood, near Lenox.

MUSIC

THE BERKSHIRE Symphonic Festival this year, more than any in its history, offers the prospective traveler from afar an enticing array of great music, superlatively played, in a setting of rare beauty. Dr. Koussevitzky and the Boston Symphony Orchestra offer their first program in the Shed of Tanglewood, near Lenox, Mass., on Thursday, Aug. 1. Three series are announced:

Aug. 1, 3, 4—Series A: The first symphonies of Beethoven, Schumann, and Sibelius; the C major, Schubert; second, Brahms; third, Roy Harris. Other works: Bach organ passacaglia, as orchestrated by Ottorino Respighi; Fauré suite, "Pelleas et Melisande"; Stravinsky "Capriccio" (pianist, Jesus Maria Sanroma); Prokofieff "Classical" symphony, and the second suite from Ravel's ballet score, "Daphnis et Chloe".

Aug. 8, 10, 11—Series B: Tchaikowsky festival, celebrating the 100th anniversary of his birth. First, second, fourth, fifth and sixth symphonies; violin concerto (violinist, Albert Spalding); fantasy-overture, "Romeo et Juliette"; Serenade for Strings; Second Suite; other works to be announced. Artur Rodzinski will conduct one of these three programs.

Aug. 15, 17, 18—Series C: Beethoven "Eroica", first of Brahms, a symphony by Hadyn. Other works: Wagnerian excerpts, Hindemith "Mathis der Maler", Beethoven "Adelaide", arias sung by Dorothy Maynor, Negro soprano; Bach Mass in B minor, assisted by Festival Chorus. Soloists: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, basso.

THIS CLIPPING FROM
HACKENSACK, N. J.
BERGEN-RECORD

JUL 20 1940

Demand for reservations for the nine concerts of the Berkshire Symphonic Festival is reported sur-Koussevitzky will conduct the Boston Koussevitzki will conduct the Boston Symphony Orchestra at the Festival's Tanglewood shed between Lenox and Stockbridge, Mass., August 1 to 18.

The opening concert will be given Thursday night, August 1, and will include First Symphonies of Beethoven, Schumann, and Sibelius. Since June 30 only tickets for single concerts have been available, and all seats in the extreme rear section of the shed have been sold.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

JUL 21 1940

Noted Soloists Will Be Heard

Berkshire Symphonic Festival Opens Aug. 1

Soloists of the top rank will appear with the Boston Symphony Orchestra and Serge Koussevitzky for the seventh annual Berkshire Symphonic Festival at Tanglewood Aug. 1 to 18.

The eminent cellist, Gregor Piatigorsky will play at the second concert, Aug. 3, in Strauss' "Don Quixote." Soloist also for the same number will be Jean Lefrance, viola.

Jesus Maria Sanroma, pianist for the orchestra, will be soloist at the first Sunday concert, Aug. 4. He will appear in Stravinsky's Capriccio for Orchestra with piano solo.

Albert Spalding, Summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for Violin in D Opus 61.

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INQUIRER

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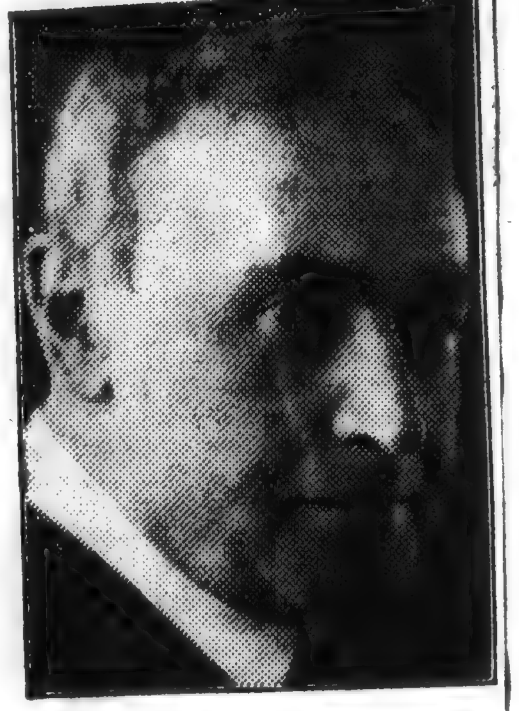
THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

JUL 23 1940

This Clipping From
EVANSVILLE, IND.
COURIER

JUL 21 1940



Gaylord Browne (right above) conductor of the Evansville Philharmonic Orchestra, has been selected one of three active conductors at the famous Berkshire Music Festival at Lenox, Mass., one of the highest honors accorded an American musician. He will be under the personal tutelage of Sergei Alexandrovitch Konssevitzky (above), who ranks as one of the world's most competent conductors.

Several Bridgeporters will take in the Berkshire Symphonic festival events in Stockbridge, beginning Aug. 1. Mrs. Adelaide Zeigler Cohan will take up a party, including her two children, Corky and Joan, Miss Blanche Weinstock, and Mrs. Harry Freedman of Calhoun place. Miss Catherine Russell, supervisor of music in the Bridgeport schools, Frank Foti, director of the Bridgeport Symphony orchestra, Mr. and Mrs. Louis Snyder, of Stratford, whose son, Louis, Jr., is treasurer of the Stockbridge Players at Stockbridge, Wilbur Thiel, new organist at the United church, Celia Kotler, and Mrs. Elmer Beardsley are others who will take in all or part of the events. The cocktail party this year will be held Saturday, August 3 from 5 to 7 p. m. at the home of Mr. and Mrs. Lawrence K. Miller, the former, editor of The Berkshire Eagle, Pittsfield. The festival will present nine concerts by the Boston Symphony orchestra and Serge Koussevitsky, at the huge shed, Tanglewood, Stockbridge.

This Clipping From
BRIDGEPORT, CONN.
POST

JUL. 21, 1940

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUL 21 1940

Festival Fosters Children's Interest

The Berkshire Symphonic festival is interested in presenting nine concerts by the Boston Symphony Orchestra and Serge Koussevitzky at Tanglewood August 1 to 18 but it is interested in more than that. For two years the festival has sponsored the Layman's Music course in Berkshire county public schools, hoping thereby to add to the musical knowledge and entertainment of thousands of children. The course, established by Miss Harriet Johnson, has been continued by her assistant, Miss Katherine Philbrick of New York and the measure of their success may be shown by the increasing number of pupils, most of them in high schools, who take the course. In many instances the lectures have been given after school hours and attendance has been voluntary. Miss Alice Riggs of Stockbridge has been chairman of the festival.

As a further opportunity of enjoyment, the festival has invited high school boys and girls to attend rehearsals of the Boston Symphony orchestra with Dr Koussevitzky three Saturdays during the festival period.

Tickets for the nine festival concerts continue to be in great demand. The great shed at Tanglewood has been two-thirds sold. Only tickets for single concerts are now available. They may be obtained by communicating with the office at Stockbridge or the New York office at Steinway hall,

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This Clipping From
NEW HAVEN, CONN.
REGISTER

JUL 21 1940

The opening of the Berkshire Symphonic Festival of 1940 takes place on Thursday evening, August 1, at 8:30 in the great Shed at "Tanglewood" between Lenox and Stockbridge. Dr. Koussevitsky and the Boston Symphony Orchestra will play that evening, on Saturday evening and Sunday afternoon, the 3d, and 4th. Here are the programs:

Thursday Evening

Beethoven—Symphony No. 1 in C Major.

Schumann—Symphony No. 1 in B flat Major.

Sibelius—Symphony No. 1 in E minor.

Saturday Evening

Berlioz—Overture to "Benvenuto Cellini."

Strauss—"Don Quixote," Fantastic Variations on a Theme of Knightly Character.

Harris—Symphony No. 3.

Debussy—Prelude, a l'Apres-Midi d'un Faune.

Ravel—Orchestral Excerpts from "Daphnis et Chloe."

Sunday Afternoon

Mozart—Symphony in E flat Major.

Stravinsky—Capriccio for Orchestra with piano solo.

Brahms—Symphony No. 2 in D Major.

This Clipping From
ALBANY, N. Y.
TIMES UNION

JUL 21 1940

Music Fete In Berkshires

The seventh annual Berkshire Symphonic Festival is scheduled for the first three weekends in August. The program covers nine concerts, by the Boston Symphony Orchestra beginning August 1st and terminating on the 18th. Serge Koussevitzky will conduct the entire series.

This festival of symphonic music, which is heard at Tanglewood near Lenox, Massachusetts, has become an important annual feature of the Summer social life of New England, reports Douglas Malcolm of the American Express Travel Service. The attendance has grown from year to year so that now one must make reservations well in advance in the resort hotels in the nearby communities.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUL 21 1940

LEFT — Berkshire Music Center personalities pictured at Tanglewood, Lenox. —Left to right, Stanley Chapple of London, conductor and lecturer, Dr Margaret Grant, secretary, and Richard Burgin, concert master of the Boston Symphony orchestra.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

JUL 21 1940

SYMPHONIC FESTIVAL IN THE BERKSHIRES

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COURIER

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BRIDGEPORT, CONN.
POST

JUL. 21, 1940

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUL 21 1940

Festival Fosters Children's Interest

The Berkshire Symphonic festival is interested in presenting nine concerts by the Boston Symphony Orchestra and Serge Koussevitzky at Tanglewood August 1 to 18 but it is interested in more than that. For two years the festival has sponsored the Layman's Music course in Berkshire county public schools, hoping thereby to add to the musical knowledge and entertainment of thousands of children. The course, established by Miss Harriet Johnson, has been continued by her assistant, Miss Katherine Philbrick of New York and the measure of their success may be shown by the increasing number of pupils, most of them in high schools, who take the course. In many instances the lectures have been given after school hours and attendance has been voluntary. Miss Alice Riggs of Stockbridge has been chairman of the festival.

As a further opportunity of enjoyment, the festival has invited high school boys and girls to attend rehearsals of the Boston Symphony orchestra with Dr Koussevitzky three Saturdays during the festival period.

Tickets for the nine festival concerts continue to be in great demand. The great shed at Tanglewood has been two-thirds sold. Only tickets for single concerts are now available. They may be obtained by communicating with the office at Stockbridge or the New York office at Steinway hall.

This Clipping From
NEW HAVEN, CONN.
REGISTER

JUL 21 1940

The opening of the Berkshire Symphonic Festival of 1940 takes place on Thursday evening, August 1, at 8:30 in the great Shed at "Tanglewood" between Lenox and Stockbridge. Dr. Koussevitsky and the Boston Symphony Orchestra will play that evening, on Saturday evening and Sunday afternoon, the 3d, and 4th. Here are the programs:

Thursday Evening

Beethoven—Symphony No. 1 in C Major.

Schumann—Symphony No. 1 in B flat Major.

Sibelius—Symphony No. 1 in E minor.

Saturday Evening

Berlioz—Overture to "Benvenuto Cellini."

Strauss—"Don Quixote," Fantastic Variations on a Theme of Knightly Character.

Harris—Symphony No. 3.

Debussy—Prelude, a l'Apres-Midi d'un Faune.

Ravel—Orchestral Excerpts from "Daphnis et Chloe."

Sunday Afternoon

Mozart—Symphony in E flat Major.

Stravinsky—Capriccio for Orchestra with piano solo.

Brahms—Symphony No. 2 in D Major.

This Clipping From
ALBANY, N. Y.
TIMES UNION

JUL 21 1940

Music Fete In Berkshires

The seventh annual Berkshire Symphonic Festival is scheduled for the first three weekends in August. The program covers nine concerts, by the Boston Symphony Orchestra beginning August 1st and terminating on the 18th. Serge Koussevitzky will conduct the entire series.

This festival of symphonic music, which is heard at Tanglewood near Lenox, Massachusetts, has become an important annual feature of the Summer social life of New England, reports Douglas Malcolm of the American Express Travel Service. The attendance has grown from year to year so that now one must make reservations well in advance in the resort hotels in the nearby communities.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

JUL 21 1940

SYMPHONIC FESTIVAL IN THE BERKSHIRES

Surpassing all expectations, reservations continue to pour into the Berkshire Symphonic Festival for the nine concerts to be given by the Boston symphony orchestra and Serge Koussevitzky, August 1 to 18 in the Festival's shed at Tanglewood between Lenox and Stockbridge.

Subscription sales ended June 30, and since then only tickets for single concerts have been available, and they are in great demand. All tickets in the extreme rear section of the shed have been sold, according to the Festival office.

Persons wishing tickets are urged to communicate with the Festival office at Stockbridge as soon as possible to avoid disappointment. Inquiries for accommodations may be sent to the Festival office too.

The opening concert will be given August 1, and will include Beethoven's Symphony No. 1 in C Major, Schumann's Symphony No. 1 in B Fat, and Sibelius' Symphony No. 1 in E Minor.

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SPRINGFIELD, MASS.
REPUBLICAN

JUL 21 1940

LEFT — Berkshire Music Center personalities pictured at Tanglewood, Lenox. —Left to right, Stanley Chapple of London, conductor and lecturer, Dr Margaret Grant, secretary, and Richard Burgin, concert master of the Boston Symphony orchestra.

SYRACUSE, N. Y.
AMERICAN

JUL 21 1940

57

Boston Symphony Under Koussevitzky

Berkshire Music Festival to Open Aug. 1

Noteworthy Music Events Are Set for "Tanglewood," Mass.

Surpassing all expectations, reservations continue to pour into the Berkshire Symphonic Festival for the nine concerts to be given by the Boston Symphony Orchestra and Serge Koussevitzky Aug. 1 to 18 in the Festival's shed at Tanglewood between Lenox and Stockbridge, Mass. Subscription sales ended June 30, and since then only tickets for single concerts have been available, and they are in great demand. All tickets in the extreme rear section of the shed have been sold, according to the festival office.

Whether the tremendous demand is due to the greater stature of the festival or whether it is due to conditions abroad or both cannot be ascertained, but the festival staff knows from long hours spent at the office that the demand is there.

Persons wishing tickets are urged to communicate with the festival office at Stockbridge as soon as possible to avoid disappointment. Inquiries for accommodations may be sent to the festival office too. Rooms in Lenox and Stockbridge are growing scarcer, but there are ample accommodations in Pittsfield, Richmond, Great Barrington, Lee, West Stockbridge and other towns within easy driving distances of Tanglewood. Busses will be in operation from nearby centers for the accommodation of those without cars.

The opening concert will be given Aug. 1, and will include Beethoven's Symphony No. 1 in C Major, Schumann's Symphony No. 1 in B Flat, and Sibelius' Symphony No. 1 in E Minor.

For the opening the grounds at Tanglewood are ready. The buildings are in constant use now by the Boston Symphony's new Berkshire Music Center. The parking area has been put in unusually fine condition, and state police are already organized to handle the greatest throng that ever visited the Berkshires for a single occasion.

Soloists of the top rank will appear with the orchestra. The eminent cellist, Gregor Piatigorsky, will play at the second concert Aug. 3 in Strauss' "Don Quixote." Soloist also for the same number will be Jean Lefrance, viola.

Jesus Maria Sanroma, pianist for the orchestra, will be soloist at the first Sunday concert Aug. 4. He will appear in Stravinsky's Capriccio for orchestra with piano solo. Albert Spalding, summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for violin in D Opus 61.

The Festival Chorus, made up of students at the orchestra's Berkshire Music Center, under the direction of Prof. G. Wallace Woodworth, will appear in Bach's mighty B Minor Mass Aug. 15 and soloists for this occasion will include the following. Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass. Instrumentalists will include: Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; Willem Velkenier, horn; Georges Laurent, flute; E. Power Biggs, organ; Putnam Aldrich, harpsichord.

Then for the concert Aug. 17 comes Dorothy Maynor whose career was assured after an appearance last summer at Dr. Koussevitzky's Tanglewood picnic. She will be heard in Mozart's Concert Aria, "Bella Mia Fiamma," and Beethoven's "Adelaide."

Music lovers motoring any distance who wish to picnic at Tanglewood are urged to do so. The Thursday Morning Club of Great Barrington will again have a refreshment tent with more attractive sandwiches and drinks than ever. The Tanglewood grounds will be open in ample time before concert time to permit picnics and a pleasant stroll. The refreshment tent will be in operation at intermissions.

This Clipping From
EVANSVILLE, IND.
COURIER

JUL 21 1940

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GAYLORD BROWNE, conductor of the Evansville Philharmonic Orchestra, is one of three of the country's outstanding musicians selected to be active conductors at the famous Berkshire Music Festival at Lenox, Mass.

This is one of the highest honors to be given an American musician.

Professor Browne, who is also head of the Evansville College Department of Music, will be under the personal tutelage of Sergei Alexandrovitch Koussevitzky, permanent conductor of the Boston Symphony Orchestra, considered one of the world's most competent conductors.

Each of the three musicians chosen will conduct a major work with the famous Boston Symphony Orchestra in the weekly concerts at the festival.

Nine musicians from the Berkshire Music Festival conducting class of 40 conductors were selected to compete for the honor of active conductorship under Koussevitzky.

Professor Browne conducted the Boston Symphony Orchestra for his audition test.

Several hours of study daily with Conductor Koussevitzky will be allotted each of the three conductors during the festival. All rehearsals are personally criticized by the Boston conductor.

TO DATE, according to word received here, Professor Browne has conducted performances of Beethoven's First Symphony, Strauss' "Till Eulenspiegel," Scarlatti's sonatas and Mozart's "Serenade."

The conducting class of which Professor Browne is a member is composed of leading musicians from both this country and Europe.

The Berkshire Music Festival has been held annually since 1918, and is maintained by Mrs. Elizabeth Sprague Coolidge, contemporary American music patron, who has been active in aiding young American musicians.

Its purpose is the presentation of chamber music and symphony concerts, both classical and modern, particularly the works of native composers. The finest European and American chamber groups are employed to interpret the music.

The Boston Symphony Orchestra of 110 musicians, considered by most musicians the finest symphony in the world, conducts the music festival. Leading members of the orchestra teach chamber music and various instruments during the summer festival.

Koussevitzky, Russian conductor and double-bass virtuoso, has been permanent conductor of the symphony since 1924.

At the age of four, he began studying music at the Ecole Philharmonique and the double-bass with Rambauseck. He acquired a reputation as a double-bass virtuoso, gave many concerts on that instrument both in Russia and other European countries, becoming greatly admired for his pure style and remarkable technique.

LATER, HE attended orchestral conducting classes under Arthur Nikisch at the Royal Hochschule, Berlin.

In 1909, he returned to Russia, where he organized his own orchestra, and also founded a musical publishing house, the "Russian Musical Edition," which specialized in the publication of works by modern Russian composers, including Scriabin, Stravinsky, Medtner and Rachmaninoff.

After the Russian revolution, his orchestra was disbanded and his publishing business confiscated by the new Soviet government. He left Russia in 1922 for Paris, where he conducted a series of orchestral concerts at the Paris Opera, and also directed productions of Moussorgsky's "Boris Godounoff" and Tschaikowsky's "Pique Dame." Until 1924, he fulfilled various engagements as conductor in London, Rome, Berlin and Paris.

During the season of 1908 he had already conducted the London Symphony Orchestra in a program of Beethoven's works. The years spent in the capitals of Europe gradually built his reputation as one of the leading modern conductors of the continent.

Respected by composers for sponsoring new works, Koussevitzky was honored recently by the Beethoven Association of New York for his services to American music.

This Clipping From
ALBANY, N. Y.
TIMES UNION

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NEWS-TIMES

JUL 22 1940

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NORWALK, CONN.
HOUR

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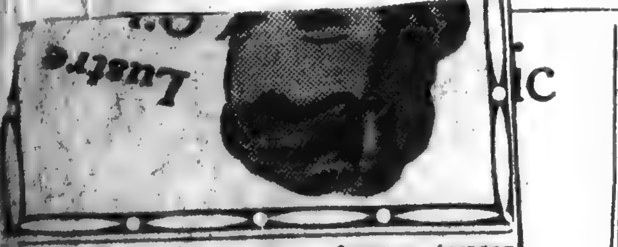
SYRACUSE, N. Y.
AMERICAN
JUL 21 1940 57

Boston Symphony Under Koussevitzky



THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

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COURIER

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THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

JUL 26 1940

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ALBANY, N. Y.
TIMES UNION

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THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK

JUL 22 1940

MUSIC

Tanglewood Dream School: a Seminar of Music Eventuates for Sergei Koussevitzky

Tanglewood is a 150-acre estate nestled in a blue bowl of the Berkshire Hills at Lenox, Mass. Here Hawthorne wrote "The House of the Seven Gables" and spun his "Tanglewood Tales"; here also Emerson, Holmes, and Melville were frequent guests. Tanglewood's importance now is not literary but musical: in 1937 Mrs. Gorham Brooks, wealthy Boston society matron and music lover, gave the estate to the Boston Symphony Orchestra for a summer home.

Here for three years have been held the fashionable Berkshire Music Festivals with the Boston Symphony under the baton of Dr. Sergei Koussevitzky, who has conducted the orchestra since 1924. Often called the American Salzburg, this summer concert series has become famous for its superb music—and its carriage-trade clientele. But in a year when democracy is elsewhere on the wane, the Russian-born maestro has democratized his festival.

In Tanglewood last week 325 music lovers and students, selected from more than 600 applicants from nearly every state, Canada, and Mexico, assembled for the start of a unique six-week study course for which the tuition is a mere $100, while room and board are a reasonable $18 weekly. The faculty is topped by the greatest living double-bass (bull fiddle) virtuoso, who also happens to be Sergei Alexandrovitch Koussevitzky. Other "teachers" include 30 members of the Boston Symphony, the composers Paul Hindemith and Aaron Copland, and a handful of music-world luminaries like Herbert Graf, Metropolitan Opera stage director, and Carleton Sprague Smith of the New York Public Library's music division.

Quartered at Cranwell and Lenox, boys' prep schools closed for the summer, the students—half of whom are under 25, all under 40, and for the most part graduates of good music schools like the Juilliard in Manhattan—will attend all the rehearsals and regular programs of the Boston Symphony. They will constitute a choir and chorus which will sing Bach's B minor Mass with the orchestra Aug. 17, while others will play in a student orchestra. And everybody will attend the nine regular Boston Symphony Festival concerts in the handsome $80,000 shed, new last year, between Aug. 1 and 18. For recreation, among other things, there is folk dancing or a swim in Lake Mahkeenac.

The festival is the realization of one man's dream. In Moscow before the World War and revolution wiped out his wife's large fortune, Koussevitzky hoped to establish just such a music seminar; again in 1929 he dreamed of a similar venture in White Plains, N.Y., only to have his hopes dashed by the market crash. Last week at the dedicatory exercises, for which Mrs. Brooks and her daughter Violet came down from their summer home in Dublin, N.H., the sleek maestro could turn his back on an unhappy Europe where his reputation was made and declare: "So long as culture and art exist there is hope for humanity . . . If there was ever a time to speak of music, it is now, in the New World."

DAYTON, OHIO
HERALD

JUL 22 1940

Nadejda

The 1940 Berkshire Symphonic festival, which opens August 1 at Stockbridge, Mass., commemorates the 100th anniversary of the birth of the composer, Peter Ilyich Tchaikowsky, with the Boston Symphony orchestra playing the First, Second, Fourth, Fifth and Pathetique Symphonies under the direction of Serge Koussevitsky.

August 9 the dramatic role of Nadejda von Meck, the true story of whom was told for the first time by Catherine Drinker Bowen in her book, "Beloved Friend" will be enacted by Lillian Beall Hicks, Michigan artist, in Pittsfield at the Berkshire Art museum, in the heart of the Berkshire Summer festival country.

The drama to be presented is the adaptation of the story for a single actress by Virginia Balinger of Grosse Pointe, Mich.

MILLERTON, N.Y
NEWS
8/1/40

PITTSFIELD, MASS.
EAGLE

JUL 22 1940

restaurants.

Top-Ranking Soloists To Be Heard

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THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK

JUL 22 1940

MUSIC

Tanglewood Dream School: a Seminar of Music Eventuates for Sergei Koussevitzky

Tanglewood is a 150-acre estate nestled in a blue bowl of the Berkshire Hills at Lenox, Mass. Here Hawthorne wrote "The House of the Seven Gables" and spun his "Tanglewood Tales"; here also Emerson, Holmes, and Melville were frequent guests. Tanglewood's importance now is not literary but musical: in 1937 Mrs. Gorham Brooks, wealthy Boston society matron and music lover, gave the estate to the Boston Symphony Orchestra for a summer home.

Here for three years have been held the fashionable Berkshire Music Festivals with the Boston Symphony under the baton of Dr. Sergei Koussevitzky, who has conducted the orchestra since 1924. Often called the American Salzburg, this summer concert series has become famous for its superb music—and its carriage-trade clientele. But in a year when democracy is elsewhere on the wane, the Russian-born maestro has democratized his festival.

In Tanglewood last week 325 music lovers and students, selected from more than 600 applicants from nearly every state, Canada, and Mexico, assembled for the start of a unique six-week study course for which the tuition is a mere $100, while room and board are a reasonable $18 weekly. The faculty is topped by the greatest living double-bass (bull fiddle) virtuoso, who also happens to be Sergei Alexandrovitch Koussevitzky. Other "teachers" include 30 members of the Boston Symphony, the composers Paul Hindemith and Aaron Copland, and a handful of music-world luminaries like Herbert Graf, Metropolitan Opera stage director, and Carleton Sprague Smith of the New York Public Library's music division.

Quartered at Cranwell and Lenox, boys' prep schools closed for the summer, the students—half of whom are under 25, all under 40, and for the most part graduates of good music schools like the Juilliard in Manhattan—will attend all the rehearsals and regular programs of the Boston Symphony. They will constitute a choir and chorus which will sing Bach's B minor Mass with the orchestra Aug. 17, while others will play in a student orchestra. And everybody will attend the nine regular Boston Symphony Festival concerts in the handsome $80,000 shed, new last year, between Aug. 1 and 18. For recreation, among other things, there is folk dancing or a swim in Lake Mahkeenac.

The festival is the realization of one man's dream. In Moscow before the World War and revolution wiped out his wife's large fortune, Koussevitzky hoped to establish just such a music seminar; again in 1929 he dreamed of a similar venture in White Plains, N.Y., only to have his hopes dashed by the market crash. Last week at the dedicatory exercises, for which Mrs. Brooks and her daughter Violet came down from their summer home in Dublin, N.H., the sleek maestro could turn his back on an unhappy Europe where his reputation was made and declare: "So long as culture and art exist there is hope for humanity . . . If there was ever a time to speak of music, it is now, in the New World."

DAYTON, OHIO
HERALD

JUL 22 1940

Nadejda

The 1940 Berkshire Symphonic festival, which opens August 1 at Stockbridge, Mass., commemorates the 100th anniversary of the birth of the composer, Peter Ilyich Tchaikowsky, with the Boston Symphony orchestra playing the First, Second, Fourth, Fifth and Pathetique Symphonies under the direction of Serge Koussevitsky.

August 9 the dramatic role of Nadejda von Meck, the true story of whom was told for the first time by Catherine Drinker Bowen in her book, "Beloved Friend" will be enacted by Lillian Beall Hicks, Michigan artist, in Pittsfield at the Berkshire Art museum, in the heart of the Berkshire Summer festival country.

The drama to be presented is the adaptation of the story for a single actress by Virginia Balinger of Grosse Pointe, Mich.

MILLERTON, N.Y
NEWS
8/1/40

PITTSFIELD, MASS.
EAGLE

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Berkshire Festival Programs at Tanglewood

SERIES A

Thursday, August 1—at 8:30 p. m.

Beethoven	Symphony No. 1
Schumann	Symphony No. 1
Sibelius	Symphony No. 1

Saturday, August 3—at 8:30 p. m.

Berlioz	Overture to "Benvenuto Cellini"
Strauss	"Don Quixote"
	Soloist: Gregor Piatigorsky
Harris	Symphony No. 3
Debussy	"Prelude a l'Apres-midi d'un Faune"
Ravel	"Daphnis et Chloe" (Suite No. 2)

Sunday, August 4—at 3:30 p. m.

Mozart	Symphony in E flat, No. 3
Stravinsky	Capriccio for Piano and Orchestra
	Soloist: Jesus Maria Sanroma
Brahms	Symphony No. 2

SERIES B

Program of Beethoven and Tchaikowsky (commemorating the 100th Anniversary of Tchaikowsky's birth)

Thursday August 8—at 8:30 p. m.

Beethoven	"Egmont" Overture
Beethoven	Violin Concerto
	Soloist: Albert Spalding
Tchaikowsky	Symphony No. 6 ("Pathetique")

Saturday, August 10—at 8:30 p. m.

Beethoven	Overture, "Coriolanus"
Beethoven	Symphony No. 4
Tchaikowsky	Symphony No. 4

Sunday, August 11—at 3:30 p. m.

Beethoven	Symphony No. 6 ("Pastorale")
Tchaikowsky	Symphony No. 5

SERIES C

Thursday, August 15—at 7 p. m.

Bach	Mass in B Minor
	Berkshire Festival Chorus
	Soloists: Elisabeth Schumann, Viola Silva, William Hain, Alexander Kipnis

Saturday, August 17—at 8:30 p. m.

Prokofieff	"Classical" Symphony
Hindemith	"Mathis der Maler"
Mozart	Concert Aria
Beethoven	"Adelaide"
	Soloist: Dorothy Maynor
Faure	Suite from "Pelleas et Melisande"
Respighi	"Pines of Rome"

Sunday, August 18—at 3:30 p. m.

Haydn	Symphony in G Major, No. 88
Sibelius	Symphony No. 7
Brahms	Symphony No. 1

THIS CLIPPING FROM
PORTSMOUTH, N. H.
HERALD-TIMES

JUL 23 1940

Paging New England By ERB

Summer School Days

These are something in New England now. And if the old-timer could come back, he surely would be bewildered by our interpretation of the word "school." No doubt of it—learning is on the increase in this democracy.

New England is a favorite summer school section—climate, history, reputation, mecca for artists, writers, scholars, dramatists. Art and the community grow nearer together.

Let us go astray from the "three R's" and see what we can find in educational New England this month.

* * * *

Thinking It Through

Is United States going to be the musical center of the world? It looks that way. All but faded from sight are the cultural centers of Europe.

Like the summer theatrical stock companies are the music centers here at Peterboro, home of MacDowell colonists; the Rockport, Me., summer home of the Curtis Quartet.

In Tanglewood, Mass., this year and this week, opens for the first time the Berkshire Music center. Here in setting of meadows and trees, Dr. Koussevitsky of the Boston Symphony coaches talented pupils in the art of conducting, while members of the world famous orchestra play beside their pupils in individual performance.

There will be classes in operatic interpretation, in choral conducting, even, and not least by any means, in interpretation and appreciation. For a fine and worthy patron of music is not necessarily a creator.

This Clipping From
DAYTON, OHIO
JOURNAL

JUL 23 1940

Dramatic Role To Be Presented By Lillian Hicks

The 1940 Berkshire Symphonic festival which opens August 1 at Stockbridge, Mass., commemorates the one hundredth anniversary of the birth of the great composer, Peter Ilyich Tchaikowsky, with the Boston Symphony's playing the First, Second, Fourth, Fifth and Pathetique Symphonies under the direction of Serge Koussevitsky.

August 9, during this Tchaikowsky program, the dramatic role of Nadejda von Meck, the true story of whom was told for the first time by Catherine Drinker Bowen in her book, "Beloved Friend," will be enacted by Lillian Beall Hicks, Michigan artist, in Pittsfield at the Barkshire Art Museum, in the heart of the Berkshire summer festival country.

The drama to be presented is the adaptation of the story written for a single actress by Virginia Balinger, of Grosse Pointe, Mich.

The Berkshire-Pittsfield presentation is one of a series of summer programs presented by Lillian Hicks, which are sponsored by the artist bureau of the Michigan Federation of Music clubs. The drama was recently enacted at the Colony Town club in Detroit and is to be featured as the opening program of the Detroit Tuesday musicale in October.

THIS CLIPPING FROM
PORTCHESTER, N. Y.
ITEM

JUL 23 1940

Berkshire Festival To Open August 1

The seventh annual Berkshire Symphonic Festival presented by the Boston Symphony Orchestra, with Serge Koussevitzky, conducting, will open for the first of a series of three programs on Aug. 1, at the new music shed at "Tanglewood", between Stockbridge and Lenox, Mass.

The festival, which annually attracts thousands of music lovers to the Berkshires, will include programs on the first, third and fourth of August for Series A; Aug. 8, 10 and 11 for series B, and Aug. 15, 17 and 18 for Series C. Mrs. Arthur P. Chamberlain, of 115 Mason Street, Greenwich, is chairman for the Greenwich and Westchester district.

THIS CLIPPING FROM
OMAHA, NEB.
Morning World-Herald

JUL 23 1940

THIS CLIPPING FRO
SPRINGFIELD, MAS
REPUBLICAN
JUL 24 1940

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE

JUL 28 1940

Berkshire Music Center Is Koussevitzky Dream

By John Selby
(Associated Press Arts Editor)

Stockbridge, Mass., July 22—There never has been a music school quite like the one functioning now under the tall trees of Tanglewood, the Boston Symphony orchestra's handsome estate between Stockbridge and Lenox.

For one thing, the 340 students have as their general director Serge Koussevitzky, who spends his winters directing the Boston Symphony, which has been called the finest orchestra the world has known.

The Berkshire music center is actually a "dream walking."

It began back in opulent pre-war Rusia, when Koussevitzky had money to do things in the grand style. He wanted a school of music for Moscow, wherein all teachers should be as careful as he himself was, and all students the cream of the crop. But the war killed it, the revolution took much of the money, and Koussevitzky came to America.

The second attempt was also under a depressing and malignant star—in 1929 and at White Plains, N. Y. Money ran out once more.

Now, in still another war year, he has exactly what he dreamed of. It turned out to be exactly what hundreds of the best student material wanted, also. So many applied that only half could be acepted.

Koussevitzky believed his school should be divided so that it could give intensive training to musicians of first grade, who intended to make a life work of it. About a third of the student body is in that class. But be felt also that schools ignored many persons of intelligence and musical experience who had no thought of making a living out of music, but who would like to re-establish contact with it for a summer, live in the midst of music, and practice the art to the limit of their ability. Two thirds of the students are in that class. So he tailored the course of study to fit.

Five of the advanced students he has accepted for personal coaching in the art of conducting—a privilege dozens of American youths would have give their upper teeth for. Dr. Herbert Graf has a small theater of his own in which he coaches pupils in operatic interpretation. Aaron Copland and Paul Hindemith have acepted a few pupils for study of composition. G. Wallace Woodworth has a small class in choral conducting.

A chorus of about two hundred voices for less advanced students, a less advanced orchestra, a welter of lectures and chamber music performances—even dancing for those who want it.

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PATERSON, N. J.
CALL

JUL 23 1940

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ONEONTA, N. Y.
STAR

JUL 23 1940

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PLATTSBURGH, N. Y.
PRESS

JUL 23 1940

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PLAIN DEALER
JUL 23 1940

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MEMPHIS, TENN.
COMMERCIAL APPEAL

JUL 25 1940

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PANTAGRAPH

Jul 26

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JOURNAL
Jul 26.

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LANCASTER, PA.
SUNDAY NEWS

JUL 28 1940

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JUL 28 1940

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HERALD

JUL 28 1940

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JOURNAL
Jul 28 1940

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MERCURY-HERALD

JUL 24 1940

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JUL 23 1940

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HERALD

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EVENING WORLD-HERALD

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JUL 23 1940

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RICHMOND, VA.
TIMES DISPATCH

JUL 23 1940

60

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

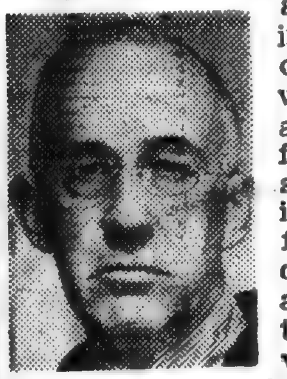
JUL 24 1940

Our Berkshires

Double Stop

By WALTER PRICHARD EATON

Mr. Eaton, author, dramatic critic and university professor, is Berkshire's most articulate conservationist. His writings and lectures championing clean roadsides and wilderness preservation and the Yankee heritage give him a national audience.



AS I was wandering the other day over behind the Shed at Tanglewood, to see if there were any Indian pipes in that corner of old forest where the oaks are a hundred feet tall, I heard somebody sawing away on a fiddle. Some double stopping arrested my attention, and vaguely stirred my memory—at first I could not tell why. Double stopping—hitting two notes at once, with a bow drawn across strings. Surely I never did that! I never even played a mandolin, when that was a fashionable instrument for prep school boys. No, I never . . .

Yes, I did, too! Suddenly it came to me. I played a devil's fiddle! And how! I not only played it, I made it. I was Stradivari and Kreisler rolled into one. The memories of those creative days now swept over me in a flood, and I almost forgot to look for the Indian pipes.

* * *

But perhaps you of an effete generation do not know what a devil's fiddle is. Anyhow, you would find it difficult to secure the proper material for its manufacture. I will tell you how it was made.

First you secured a large wooden shoe box, by what means we will not too carefully inquire. These boxes were about four feet long, and four feet high, but only as wide as the length of the pasteboard boxes containing the separate pairs of shoes which were paced in them. They were well made, of pine—and in those days pine was pine, not a collection of knots. (When I hear somebody boasting of a room finished in knotty pine I think how my grandfather, in his box mill, would have considered such lumber not even fit for shoe boxes). You took this box, then, minus the cover, and made sure that the half-inch top boards on the long sides were firmly nailed at the ends. Then you carefully sandpapered their top edges till they were smooth and level, and then you resined these edges.

The next step was to secure a long two-by-four, one narrow face of which you planed and sandpapered till it was smooth as glass. Then you put resin on that. Now you had a fiddle and a bow.

To keep the fiddle rigid, since you couldn't tuck it under your chin, you next hunted up a few hundred weight of stones, to place in the bottom of the box. All this, I may say, was done in the remotest corner of the barn, except putting in the stones. Nobody, especially your parents, were aware of what you were up to. In fact, you had never been suspected of musical proclivities. You waited until darkness to bring your fiddle forth into the open air, and load in the stones.

* * *

Now all was ready. It was the night before the Fourth, to be exact. Firecrackers were popping. Somebody in the village had eluded the police and got into the church belfrey and rung the bell. But these were minor and unmusical disturbances. You and your chum (it took two pairs of strong arms to double stop with a bow 12 feet long) were ready at last. It was midnight. Sleep had come fitfully to the adults in the neighborhood. You laid the bow across the strings. You gave the signal. You pulled, your chum pushed. And the result, I assure you, was something memorable.

There was loosed upon the midnight clear a kind of stuttering shriek, as if a mastodon had stepped into a pool of boiling asphalt, or a gargantuan banshee was just let out from Hell. The art was to keep the two-by-four bearing down on both board edges at once, true double stopping. One board made a nice note, but the two together were superb. They howled a discord any modern composer would give his soul to achieve.

But in those days modern music had not arrived. The neighbors for at least a mile around were strangely unappreciative of our efforts. We had scarcely stated our opening theme and gone into the first variation when father appeared in his night shirt and indulged in musical criticism much pithier and much briefer than any ever penned by Olin Downes.

It was our Unfinished Symphony.

The fiddle made excellent kindling wood. But I still like the idea. We were simply ahead of our times Music has now caught up with the devil's fiddle. I present this description of it, gratis, to Dr. Koussevitsky.

THIS CLIPPING FROM
MONTREAL, CANADA
STAR

JUL 27 1940

Berkshire Festival Opens Next Week

The seventh Berkshire Symphonic Festival in the "Music Shed" at Tanglewood near Pittsfield, Mass., opens next Thursday evening, August 1. Three series of three concerts each will be given by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, on the Thursdays, Saturdays and Sundays of the three successive weeks of the festival.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 24 1940

Stockbridge

May Attend Rehearsals

Pupils' Opportunity Includes Transportation

STOCKBRIDGE—Miss Alice Riggs, chairman of the Berkshire Symphonic Festival laymen's music courses, announced the plans today for inviting the students of Stockbridge grammar and high schools to attend the rehearsals of the Boston Symphony Orchestra on Aug. 3, 10 and 17.

Postcards are being sent to all students who were in the laymen's music classes this year. These cards are being addressed and sent out through the co-operation of the local NYA office. The students are asked to fill out the answers to the questions on the cards which inquire about the number of rehearsals the student desires to attend, and whether transportation is wanted. The cards should be returned to the committee as soon as possible so arrangements can be made.

Because some high school students, who are interested in music were unable to take the courses owing to conflict in class schedules, the invitation is also open to them. These students must write or telephone Miss Riggs before July 30 in order to get their tickets.

Richard Thorsell has volunteered to transport the students in his bus to Tanglewood free of charge on the days of the rehearsals. The bus will leave the High School yard at 9. Stops will be made at the Glendale store at 9.15 and at the Interlaken store at 9.30.

Students will be given detailed information concerning the arrangements upon the receipt of their acceptance of this invitation. The committee in charge hopes that there will be a large Stockbridge delegation.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

JUL 24 1940

Berkshire Festival Expects Largest Crowd in History

STOCKBRIDGE, July 23.—Reservations are continuing to come into the Berkshire Symphonic festival for the nine concerts to be given by the Boston Symphony orchestra and Serge Koussevitzky Aug. 1 to 18 in the festival's shed at Tanglewood between Lenox and Stockbridge.

Subscription sales ended June 30, and since then only tickets for single concerts have been available. All tickets in the extreme rear section of the shed have been sold, according to the festival office.

It has been requested that persons wishing tickets communicate with the festival office at Stockbridge.

The opening concert will be given Aug. 1, and will include Beethoven's Symphony No. 1 in C Major, Schumann's Symphony No. 1 in B Flat, and Sibelius' Symphony No. 1 in E Minor. For the opening the grounds at Tanglewood are ready. The buildings are in constant use now by the Boston Symphony's new Berkshire Music Center. The parking area has been put in unusually fine condition, and state police are already organized to handle the greatest throng that ever visited the Berkshires for a single occasion.

This Clipping From
WORCESTER, MASS.
TELEGRAM

JUL 27 1940

City Residents to Attend Berkshire Symphony

Worcester residents will be interested in the activities preceding and during the seventh annual Berkshire Symphonic Festival which opens with the first series of concerts Thursday evening at Tanglewood, Stockbridge. Dr. Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, is permanent conductor of the festival. The concerts of the first series are Thursday, Friday, and Sunday evenings with Jesus Maria Sanroma as guest artist.

THIS CLIPP
HACKENSACK, N. J.
BERGEN-RECORD

JUL 24 1940

Soloists to appear with the Boston Symphony Orchestra and Serge Koussevitzky for the seventh annual Berkshire Symphonic Festival at Tanglewood, August 1 to 18, will include:

Gregor Piatigorsky, eminent cellist, who will play at the second concert, August 3, in Strauss's "Don Quixote". Soloist also for the same number will be Jean Lefrance, viola.

Jesus Maria Sanroma, pianist for the orchestra, will be soloist at the first Sunday concert, August 4. He will appear in Stravinsky's Capriccio for Orchestra with piano solo.

Albert Spalding, summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for Violin in D Opus 61.

The Festival Chorus, made up of students at the orchestra's Berkshire Music Center under the direction of Professor G. Wallace Woodsworth, will appear in Bach's B Minor Mass August 15 and soloists for this occasion will include the following: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass.

Dorothy Maynor, whose career was assured after an appearance last summer at Dr. Koussevitzky's Tanglewood picnic, will be heard in Mozart's Concert Aria, "Bella mia fiamma", and Beethoven's "Adelaide" August 17.

THIS CLIPPING FROM

CHATHAM, N.Y
COURIER
7/25/40

DEMAND FOR BERKSHIRE SYMPHONIC FESTIVAL TICKETS GREATEST EVER

Surpassing all expectations, reservations continue to pour into the Berkshire Symphonic Festival for the nine concerts to be given by the Boston Symphony Orchestra and Serge Koussevitzky August 1 to 18 in the Festival's shed at Tanglewood between Lenox and Stockbridge.

Subscription sales ended June 30, and since then only tickets for single concerts have been available, and they are in great demand. All tickets in the extreme rear section of the shed have been sold, according to the Festival office.

Whether the tremendous demand is due to the greater stature of the Festival or whether it is due to conditions abroad or both cannot be ascertained, but the Festival staff knows from long hours spent at the office that the demand is there.

Persons wishing tickets are urged to communicate with the Festival office at Stockbridge as soon as possible to avoid disappointment. Inquiries for accommodations may be sent to the Festival office too. Rooms in Lenox and Stockbridge are growing scarcer, but there are ample accommodations in Pittsfield, Richmond, Great Barrington, Lee, West Stockbridge and other towns within easy driving distances of Tanglewood. Busses will be in operation from nearby centers for the accommodation of those without cars.

The opening concert will be given August 1, and will include Beethoven's Symphony No. 1 in C Major, Schumann's Symphony No. 1 in B Flat, and Sibelius' Symphony No. 1 in E Minor.

For the opening the grounds at Tanglewood are ready. The buildings are in constant use now by the Boston Symphony's new Berkshire Music Center. The parking area has been put in unusually fine condition, and State Police are already organized to handle the greatest throng that ever visited the Berkshires for a single occasion.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 25 1940

Koussevitzky At Festival Meeting

Tanglewood Shed Rapidly Being Filled for Concerts

At a meeting of the Berkshire Symphonic Festival trustees at the Austen Riggs Foundation Workshop yesterday, it was reported by Miss Gertrude Robinson Smith, president, the Tanglewood Shed was 70 per cent sold for the three series of concerts to be given by the Boston Symphony Orchestra and Serge Koussevitzky next month. Indications point to capacity audiences for practically all nine concerts.

Dr. Koussevitzky was a guest at the meeting and was enthusiastic about the progress and achievements of the Berkshire Music Center.

An indication of interest is the increased number of music critics planning to attend the concerts this year. Buffalo, Baltimore, Chicago, Louisville, Ky., Montclair, N. J., and Rochester are sending representatives for the first time this year. All New York, Boston, Hartford, Albany, Springfield, Poughkeepsie, Schenectady, Syracuse, Philadelphia papers will be represented again.

Newspaper representatives will be entertained this year by Mr. and Mrs. George W. Edman at the home of Mr. and Mrs. Lawrence K. Miller, 500 William Street, Aug. 3 from 5 to 7.

THIS CLIPPING FROM
HARRISBURG, PA.
PATRIOT

JUL 26 1940

FROM the Berkshire Festival management at Tanglewood, nea Stockbridge, Mass., we learn tha literally thousands of music lov ers from all parts of America wi attend the opening concert ther by the Boston Symphony Orchestra, under the direction of Conductor Serge Koussevitskey. Th event marks the seventh annu Berkshire Symphonic Festival.

The opening concert will be o August 1, and we hear that on tickets for single concerts a available and that accommodations are to be had within a short driving distance of Tanglewood.

The festival will open with Beethoven's Symphony No. 1. There will be concerts Saturday night and Sunday afternoon. The second series of concerts opening August 8 will commemorate the 100th anniversary of Tchaikovsky's birth and will feature works by Tchaikovsky and Beethoven. Albert Spalding, violinist, who played here last year as guest artist with the Harrisburg Symphony Orchestra under the baton of George King Raudenbush, will appear with the Boston men on the opening concert of this week.

Dorothy Maynor, talented Negro soprano, will be heard with the orchestra at the concert scheduled for August 17, and a festival chorus of 200 students will be heard with the orchestra August 15 in the Bach B Minor Mass.

So if you should be going to Boston-town on your vacation you might be interested in driving a little farther and hearing one or more of these outstanding concerts by an orchestra which rates as one of the Nation's major orchestras.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JUL 26 1940

ENLARGE PARKING LOT FOR CONCERTS

Sheriff McIntyre Completes Tanglewood Arrangements . — Lord Lothian May Attend Benefit.

Arrangements for parking at the music festival concerts at Tanglewood by the Boston Symphony orchestra which start on Aug. 1 have been completed by Sheriff J. Bruce McIntyre of Pittsfield. Several loads of gravel have been placed in the parking field near the main entrance and there will be room for 3,000 more automobiles than in previous years. Fred N. Cummings will be chief of staff and will have 45 aides, mostly from the American Legion posts in the southern part of the county.

State police arrangements on the highways are in charge of Lieut. McLaughlin of Northampton and there will be four uniformed officers on the grounds.

It was reported in Lenox yesterday that Philip Kerr, marquis of Lothian, British ambassador at Washington and once a member of the former Institute of Politics at Williamstown, will be on hand for the concert to be given at Tanglewood on Friday, Aug. 16, for the benefit of British relief organizations. Dr. Serge Koussevitzky, conductor of the sympathy orchestra, is said to be enthusiastic over the proposed special entertainment.

BLOOMINGTON, IND
STAR
7/26/40

C Sharp Minor . .

Bloomington and Its Look-in on Music

By Prof. Guido H. Stempel
Star Music Editor

ANOTHER version of this colyum's "Old Refrain" "In the Good Old Summertime": "The summer seasons of music in America have generally been a long dry spell when those who thirsted for living waters had to be their own rain-makers. That drouth is now ending, thanks to an idea which has taken root in the Berkshire Hills of Massachusetts."

Lucien Price, of the *Boston Globe* is writing under the caption "Music in Shirt Sleeves" in the *Atlantic* for July. He continues: "The Berkshire Symphonic Festival is a rugged plant. Since it sprouted in a horseshoe ring on the Hanna farm seven years ago, its transmutations have been phenomenal. In its second, third, and fourth year it grew under canvas; in its third, still under a tent, though now a larger one,—it was transplanted to a two-hundred-acre estate, 'Tanglewood,' one of the show places of Stockbridge, which its owner, Mrs. Gorham Brooks, deeded outright to the Boston Symphony Orchestra. Next, the Festival was befriended by the elements themselves. In August 1937, Father Wotan sent a cloudburst and thundersquall to drown out the music of Wagner. The friendly hint was taken to the tune of gifts amounting to $80,000, which before the next season had built from designs by the eminent Finnish architect, Eliel Saarinen, an acoustically flawless Music Shed to seat fifty-seven hundred. And this summer the vigorous plant puts forth a new shoot—six weeks of an institute for advanced study, the Berkshire Music Centre.

". . . When Dr. Serge Koussevitzky was asked if he would bring the Boston Symphony to the Berkshires he replied: 'I am not interested in conducting concerts for the Berkshire community. My idea is to organize a great music festival of a national and even international scope.' . . . This July the Berkshire Music Centre opens with 350 students whose enrollment was completed last April, and the range of whose talents and personnel already suggest a scope that is national.

"The school is exactly aimed. There is a gap in musical education as attainable in America: it is between training for technique and practice in performance, between mastery of an instrument (including the voice) and experience in ensemble for the development of imaginative insight and interpretative power. Since nine tenths of the present musical training in this country is for mastery of an instrument, technique is now common. Where the lack occurs is in some indigenous equivalent to those Kursaal orchestras and provincial operahouses which in Europe turn the student into a professional. It is an agreeable shock to learn that the Berkshire Music Centre will confer no degrees, award no diplomas, will give not even 'credits.' Not a single thing to hang on the wall! Here is an art to be practised. 'The central idea of our short summer work,' says Koussevitzky, 'will be *interpretation*. You know that the art of interpretation is still very young. In six weeks we cannot hope to give fundamental courses and instruction on the same basis as in conservatories and music schools. Our function is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they interpret.'

"Other music schools find this to their liking. Berkshire is in no sense a competitor—it is a school for graduate study. It does not even duplicate the work of other summer schools in colleges and universities."

The Rockefeller Foundation has granted $60,000 to the Centre, chiefly for scholarships. The Carnegie Corporation has given a "specially designed" organ, which will be dedicated next month with a performance of Bach's B-minor Mass.

"Shirt sleeves," to quote further, "tactfully ingratiate an art with a population still mindful of its pioneer and workaday origins. 'For my part,' says Miss Vilda (poets are under discussion) in a famous story of rural New England, 'I've always despised to see a strong, hulkin' man, that could handle a hoe or a pitchfork, sit down and twirl a penstalk.' But when sweat is seen streaming off the brows of musicians hatless and coatless in an open Music Shed entirely surrounded by farmlands, art begins to wear the lock of honest toil. . . . in America the musician's place must be devised within the framework of a democratic way of life. One sure sign that music is to become a main ingredient in American culture is this force of gravity which draws music more and more to the multitude, and the eagerness with which the multitude comes to music."

On this note we close with a long and strong *fermata*.

IT is no disparagement of the author or his article to point at the parochial blinders. Hawthorne wrote not only "Tanglewood Tales" but also "Twice-told Tales." And this is happily a twice-told tale as well as a Tanglewood tale.

The importance of Berkshire is by no means less than Mr. Price says. But Berkshire is not unique. The "hum of mighty workings" (Keats, Sonnet to Haydon) have been heard elsewhere in the land. The concerts in the Lewisohn Stadium, the "Symphonies under the Stars" of Hollywood Bowl, Cincinnati's "Opera at the Zoo," St. Louis' summer opera in Tower Grove Park—these have been running, and like the Berkshire Festival running strong, from approximately the same date. The Chautauqua summer season came a little later. The Ravinia Park summer opera antedates Berkshire eight or ten years; and 'way back in the 'naughties of this century Ravinia Park had for several summers two concerts daily by the New York Symphony Orchestra under Dr. Walter Damrosch—a flood of music that would have made history if it had had then, is it would have now, the radio to carry its inspiration over the land. At the 1934 Century of Progress the Chicago Symphony Orchestra under Eric De Lamarter gave two symphony concerts daily at the Swift Bridge of Service and the Detroit Symphony Orchestra under Hans Kolar likewise two at the Ford Symphony Gardens, both organizations, sponsored by "soulless corporations," playing to capacity audiences afternoon and night. And then there are the Bach festivals at Bethlehem. The list is a haphazard one and incomplete, but it will serve as a check in estimating, without at all minimizing, the pioneering importance of Berkshire.

Nor is the idea of the Berkshire Music Centre wholly new. The summer camp at Interlochen, Michigan, and a similar Eastern camp at, if I remember rightly, Bluehills, Maine, have been operating for several years as laboratories and clinics. Wherein the Berkshire setup is new is in the emphasis on graduate study—in the sense that Johns Hopkins at its foundation was new as compared with Harvard and Yale. Ha! that comparison may illustrate how necessary a corrective is.

When I was a young instructor at Wisconsin President Charles W. Eliot once came for a lecture and talked informally to the faculty. Now, I had held unquestioningly the idea of the uniqueness of Johns Hopkins. It came to me as a shock, therefore, when President Eliot remarked quite offhand that Harvard was as well equipped for graduate study as was Johns Hopkins. — A moment's digression. President Eliot amazed me by another plain statement, namely that the annual cost of running Harvard was a million dollars. A million dollars! it seemed incredible. I did not dream that I should see the day when the little college down on the Monon, with the two brick buildings and a stone building just being finished, which I had visited the June before, or its sister college up the road which, when I had seen it in March before that, its two or three buildings on a treeless, sodden plain looking like a county poor form—I did not dream that I should see the day when I.U. and Purdue would be cramped to get along on a mere million a year—Mr. Innocent as I was I had as yet heard but imperfectly "the hum of mighty workings."

WE were not long since talking of plans for vacation—or rather of possible, some even impossible plans. Professor Tangeman spoke up with a sudden gleam in his eye: "Why not drive East for the Berkshire Music Festival?" *Das ist bei Gott eine gute Idee!* as the lady said in Heine's *Memoiren des Herren von Schnabelewopski*. But . . . if . . . moreover—oh, well, we can hum to ourselves the refrain of Werner's song in Scheffel's *Trompeter von Saekkingen*. But it *is* a good idea.

THE paragraph with reference to Hawthorne above [illegible] merely from the [illegible] stion

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This Clipping From
CLEVELAND, OHIO
NEWS

JUL 27 1940

Berkshire

Boris Goldovsky, head of the opera department of the Cleveland Institute of Music and director of the Philharmonic chorus and the Singers Club, is busily engaged in the opera department at the Berkshire Music Center, summer home of the Boston Orchestra.

Comes a note from Maurice Goldman, Clevelander, there with Goldovsky assisting in coaching and training singers and studying choral direction, telling of their work.

"Its greatest significance," he writes, "is perhaps the contrast between this great venture and what is going on abroad. It seems that we are laying a cornerstone, as it were. It is a wonderful thing to see Dr. Koussevitzky's long-cherished dream of an American Salzburg become a reality.

"Rubbing shoulders here with Hindemith, Aaron Copland, Olin Downes and Herbert Graf is in itself an experience."

The annual Berkshire Symphonic Festival opens August 1 with Dr. Koussevitzky directing the Boston Symphony in the first symphonies by Beethoven, Schumann and Sibelius. Nine concerts are to be given.

This Clipping From
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The Bach Mass will be sung in two sittings at the third Thursday concert, with Elisabeth Schumann, Viola Silva, William Hein and Alexander Kipnis as soloists. Dorothy Maynor will be soloist on Saturday evening, Aug. 17, singing a concert aria of Mozart and Beethoven's "Adelaide"; the Classical symphony of Prokofieff, Hindemith's "Mathis der Maler," Faure's suite for "Pelleas and Melisande" and Respighi's "Pines of Rome" are also listed. The final concert of Aug. 18 contains three symphonies, the eighty-eighth of Haynd, the seventh of Sibelius and the fourth of Brahms.

This Clipping From
NEW YORK, N.Y.
TIMES

JUL 27 1940

KOUSSEVITZKY HONORED

Music School Fetes Conductor in Lenox on 66th Birthday

Special to The New York Times.

LENOX, Mass., July 26—In recognition of the sixty-sixth birthday of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, the faculty and students of the Summer school that he founded gave a tea this afternoon in the Tanglewood Gardens.

Mrs. Koussevitzky assisted, and lin Downes, music critic of The w York Times, gave a brief talk. Curtis Hotel provided a birth ake.

THIS CLIPPING FROM
LEWISTON, ME.
JUL SUN 26, 194

NORWALK, CONN.
HOUR
Jul 27, 1940

LOWELL, MASS.
SUNDAY TELEGRAM

JUL 28 1940

RKSHIRE FESTIVAL TO ACT THOUSANDS OF S. MUSIC LOVERS

sands of music lovers from arts of America will head for glewood within a few days for opening August 1 of the seventh nnual Berkshire Symphonic Festival by the Boston Symphony Orchestra and Serge Koussevitzky, conductor.

Most of these thousands will have their tickets securely in their pockets, accommodations already reserved somewhere near Tanglewood. Many others will start, hoping to obtain tickets and accommodations at the last minute. There are tickets for single concerts still available at the gate, and there are accommodations within a short driving distance of Tanglewood.

The festival will open with Beethoven's Symphony No. 1, and there will be concerts Saturday night and Sunday afternoon.

The second series of concerts opening Aug. 8 will commerate the 100th anniversary of Tchaikovsky's birth and will feature works by Tchaikovsky and Beethoven. Albert Spalding, violinist will appear as soloist the opening night.

The final series of concerts opens Aug. 15 with the Bach B Minor Mass. The festival chorus made up of 200 students at the orchestra's Berkshire music center will be heard in this classic. The new organ will also be dedicated at this time.

Dorothy Maynor, talented Negro soprano will be heard at the concert Aug. 17. The festival will close Aug. 18 with Brahms Symphony No. 1 as the closing number.

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s Clipping From
GFIELD, MASS.
NEWS 1940

rama

This Clipping From
LOUISVILLE, KY.
TIMES

JUL 27 1940

Mr. and Mrs. Robert Whitney are in Great Barrington, Mass., for the summer. Quite an honor has come to Mr. Whitney, who, as you know, is conductor of the Louisville Civic Arts Orchestra. He is in Koussevitsky's conducting class for the summer. Koussevitsky is the world-famous conducter of the Boston Symphony Orchestra and plays in the Berkshire Music Festival, which is to this country what the Salzburg Festival once was to Europe.

Programs are given the first three week-ends in August at "Tanglewood," the beautiful Berkshire estate at which Hawthorne wrote his "Tanglewood Tales." One of the privileges accorded Mr. Whitney is that of attending every rehearsal of the Boston Symphony Orchestra in preparation for the festival.

THIS CLIPP

HACKENSACK, N. J.
BERGEN-RECORD

JUL 27 1940

Music News And Views

By ROGER S. VREELAND

Many music lovers from Bergen County will be among the thousands from all parts of America heading for picturesque Tanglewood within a few days for the seventh annual Berkshire Symphonic Festival by the Boston Symphony Orchestra and Serge Koussevitzky, conductor.

Most will have their tickets with them, while many others will start hoping to obtain tickets and accommodations at the last minute.

The Festival will open with Beethoven's Symphony No. 1. The complete revised programs for the Festival, released today, follow:

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

JUL 27 1940

Going to Berkshire Music Festival.

Music-loving Long Islanders are leaving on a pilgrimage to Lenox, Mass., where they will attend the first session of the Berkshire Music Festival, which opens Thursday. The featured orchestra for the seventh annual meeting again will be the Boston Symphony, conducted by Dr. Serge Koussevitsky.

The concert program will be run in three parts, each beginning on a successive Thursday, starting next week. Long Islanders attending will include Miss Pauline B. Herrick, Mrs. Milton D. Brown, Mrs. Hobart Porter, Mrs. Lewis A. Eldridge, Mrs. C. Whitney Dall, Mrs. Mansfield Ferry, Mrs. Randall J. LeBoeuf, Jr., and Mrs. Byford Ryan.

* * *

This Clipping From
CLEVELAND, OHIO
NEWS

JUL 26 1940

At Berkshire Music Festival

MAURICE GOLDMAN and Mr. and Mrs. Boris Goldovsky form a trio of Clevelanders active in the Berkshire Music Festival, in progress near Stockbridge, Mass., now. Goldman coaches singers and is studying choral conducting this summer. Goldovsky, head of the opera department of the Cleveland Institute of Music, is an assistant on the faculty this summer. The festival is under the direction of Serge Koussevitsky, director of the Boston Symphony Orchestra.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUL 27 1940

DR KOUSSEVITZKY HONORED AT TEA ON HIS 66TH BIRTHDAY

Boston Symphony Conductor Feted by Faculty and Students of Summer School He Founded

Special Dispatch to The Republican

Berkshire Hills, July 26—In recognition of the 66th birthday of Dr Serge Koussevitzky, conductor of Boston Symphony orchestra, the faculty and students of the summer school which he founded gave a tea this afternoon in Tanglewood gardens. Mrs Koussevitzky assisted and Olin Downes, music critic of the New York Times, spoke. Curtis hotel provided a birthday cake with crystal music bars of notes: "Happy Birthday to You."

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

JUL 27 1940

THIS CLIPPING FROM
BRIDGEPORT, CONN.
SUNDAY HERALD

JUL 28 1940

Beethoven's First Is Koussevitzy's

The revised program for the nine-concert Berkshire Festival at Stockbridge, Mass., has the opening concert featuring Beethoven's First, Thursday night.

Soloist August 3 will be the Cellist Gregor Piatagorsky and August 4, Pianist Jesus Maria Sanroma.

The seventh concert will be the Bach Mass in B Minor, at 7 and at 9:30 P. M.

Dorothy Maynor who is coming to Bridgeport next Fall will be the soloist August 17. For the seventh year Koussevitzky is conducting.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE

JUL 27 1940

Festival Lists Programs

Nine Concerts In Berkshires

Thousands of music lovers from all parts of America, including many Poughkeepsie and Dutchess county residents, will head for Tanglewood within a few days for the opening of the seventh annual Berkshire Symphonic festival, Thursday, Aug. 1, by the Boston Symphony orchestra, with Serge Koussevitsky as conductor.

The festival will open with Beethoven's Symphony No. 1 and other concerts will be given Saturday night and Sunday afternoon. The second series of concerts, opening Aug. 8, will commemorate the 100th anniversary of Tchaikovsky's birth and will feature works by Tchaikovsky and Beethoven. Albert Spaulding, violinist, will appear as soloist the opening night.

The final series of concerts opens Aug. 15, with the Bach B Minor Mass. The Festival chorus, made up of 200 students at the orchestra's Berkshire Music Center, will be heard in this classic. The new organ also will be dedicated at this time. Dorothy Maynor, Negro soprano, will be heard at the concert Aug. 17. The Festival will close Aug. 18, with Brahms' Symphony No. 1, as the closing number.

Gregor Piatigorsky, eminent cellist, will play at the second concert, Aug. 3, in Strauss's "Don Quizote." Jean Lefrance, viola, also will be a soloist for this number.

Jesus Maria Sanroma, pianist for the orchestra, will be soloist at the first Sunday concert, Aug. 4. He will appear in Stravinsky's Capriccio for orchestra, with piano solo. Albert Spalding, summer resident of the Berkshires, will be the soloist for Beethoven's Concerto for violin in D Opus 61.

The complete program for the concerts includes:

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JUL 26 1940

MANY ATTRACTIONS DURING FESTIVAL

Outstanding Presentations at Berkshire Playhouse

CHAMBER CONCERTS

Numerous Entertainment Opportunities Besides Symphony Are Offered Visitors.

Persons attending the concerts to be presented by the Boston Symphonic orchestra at Tanglewood on the Lenox-Stockbridge road the first three weeks in August will find a number of other entertainment opportunities scheduled in the southern part of the county during that season, principally at the Berkshire Playhouse in Stockbridge, and at the annual South Mountain chamber concerts in Pittsfield.

The Berkshire Playhouse at Stockbridge will open with Sir Arthur Wing Pinero's "The Second Mrs. Tanqueray" starring Tallulah Bankhead next Monday. On the following week George Bernard Shaw's "The Millionaires" with Ruth Gordon will be presented and the week of Aug. 12 will see Ethel Barrymore in Richard Brinsley Sheridan's classic comedy, "The School for Scandal."

Following its usual custom, the Playhouse will present an extra Saturday matinee each Festival week in addition to the Wednesday matinee and performances every evening except Sundays.

The Symphonic Festival opens on Aug. 1, with concerts on that date, Aug. 3 and 4, and on Thursday, Saturday and Sunday afternoons of the two following weeks. There will be a special benefit on Friday night, Aug. 16 for the British Relief organizations. In past years, the Festival has only lasted two weeks, with six concerts, but in answer to a demand, there are to be three series of three concerts each this year, making a total of nine.

Chamber music concerts will be presented at South Mountain in Pittsfield under the direction of William Willeke on Friday afternoons at 4 o'clock, a day when there is no activity scheduled at Tanglewood. There is no charge for these concerts.

The concerts will be presented by the South Mountain String Quartet, founded by Mrs. Elizabeth Sprague Coolidge. In the quartet are Mr. Willeke, cello; Kathleen Parlow, first violin; Edwin Ideler, second violin, and Conrad Hold, viola.

Harold Bauer, pianist, will be the assisting artist at the concert Aug. 2, and Aug. 16, while Albert Sprague Coolidge, viola, and Harvey Shapiro, cellist, will be the assisting artists Aug. 9.

Tickets for the concerts may be obtained by writing to Mr. Willeke, South Mountain Association, Pittsfield.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 27 1940

Piston Hears Composition At Tanglewood

Institute Orchestra Gives Another Program at Shed

Lukas Foss, only 17, of Jamaica, L. I., made his debut as an orchestral conductor at Tanglewood last night in the presence of his teacher, Serge Koussevitzky. Foss conducted the Berkshire Music Center's institute orchestra in Walter Piston's Concerto for Orchestra.

At the conclusion of the work, both Foss and the composer were given loud applause by the students, faculty and friends who constituted the audience of 1000.

Dr. Koussevitzky conducted the opening number, P. E. Bach's Concerto arranged by Max Steinberg.

There was keen interest in the appearance of the first soloist with the orchestra, Miss Rose Dirman of New York wo sang "Deh, Vieni non tardar . . ." from "The Marriage of Figaro," by Mozart. Richard Bayles of Juilliard conducted the orchestra for this performance.

The closing number of the evening was Rimsky-Korsakoff's Scheherazade (two movements). Leonard Bernstein, of Curtis Institute another of Dr. Koussevitzky's promising students conducted this work.

Yesterday afternoon, following a lecture by Olin Downes, all students assembled on the lawn in front of the residence to have their picture taken after which there was a tea party in honor of Dr. Koussevitzky's 66th birthday.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JUL 28 1940

Berkshire Festival On Thursday Night

Seventh Annual Series of Concerts to Open at Tanglewood With Boston Symphony Orchestra and Serge Koussevitzky Holding the Center of the Stage — Nine Programs This Year Listed

The Berkshire Symphonic festival, extended this year from two to three weekend series of concerts, will open Thursday night at Tanglewood, permanent home of the festival, with a varied program of symphonies by Beethoven, Schumann and Sibelius. The Boston Symphony orchestra, led as usual by Dr Serge Koussevitzy, will hold the center of the stage throughout the festival, during which a wide selection of symphonic, vocal and choral music will be presented.

Soloists of top rank will appear at this seventh annual event, including Gregor Piatigorsky, who will appear next Sunday afternoon in Strauss's "Don Quixote." Another soloist will be J. M. Sanroma, pianist for the orchestra, who will also be heard next Sunday night; Albert Spalding, noted American violinist who is a summer Berkshire resident, on Thursday night, August 8, during the first of three Beethoven-Tschaikowsky concerts commemorating the 100th anniversary of Tschaikowsky's birth.

The festival chorus, made up of students at the orchestra's Berkshire music center under the leadership of Prof G. Wallace Woodworth, will appear in Bach's B-minor mass on August 15. Soloists for this occasion will include the following: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass.

Instrumentalists in the Mass will include the following: Richard Burgin, violin; Louis Speyer and Jean Devergie, obio d'amore; Willem Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ, and Putnam Aldrich, harpsichord.

At the August 17 concert Dorothy Maynor, young Negro soprano, who during the past year has made rapid strides and gained much popularity before the American public. Her selections will include Mozart's "Bella mia fiamma" and Beethoven's "Adelaide."

Music lovers motoring any distance who wish to picnic at Tanglewood are urged to do so. The Thursday Morning club of Great Barrington will again have a refreshment tent with sandwiches and soft drinks. The Tanglewood grounds will be open in ample time before each concert to permit picnics and a stroll about the spacious grounds. The refreshment tent will be in operation during intermissions.

THIS CLIPPING FROM
DAVENPORT, IA.
Democrat-Leader

JUL 28 1940

MUSIC LOVERS

. . . from parts of the United States are headed for Tanglewood, Mass., where the annual Berkshire music festival of the Boston Symphony orchestra will begin next Thursday. Tanglewood, the historic farm where Nathaniel Hawthorne wrote his famous "Tanglewood Tales," has been deeded to the Boston Symphony as a permanent home for its summer festival. During the past weeks the music Center at Tanglewood has been in session and improvements in the music shed and its surroundings have been made. Practically all of the tickets for the concerts which will continue for three weeks have been sold, only a few single tickets are available.

THE FESTIVAL

. . . will open on Thursday evening with an entirely symphonic program: Beethoven's No. 1, Schumann's No. 1 and Sibelius' No. 1. The Saturday evening program will include Berlioz Overture to "Benvenuto Cellini;" "Don Quixote' by Strauss; Harris' Symphony No. 3, Debussy's "Afternoon of a Faun" and orchestral excerpts from Ravel's "Daphnis and Chloe" suite. On Sunday afternoon Jesus Maria Sanroma, pianist, will be soloist with the Boston Symphony in Stravinsky's Cappriccio for orchestra and piano. Other numbers will be Mozart's Symphony in E Flat, No. 3 and Brahms Symphony No. 2.

THE SECOND SERIES

. . . of concerts by the Boston Symphony at Tanglewood will begin on Aug. 8 and commemorate the 100th anniversary of Tschaikowsky's birth and will feature works by Tschaikowsky and Beethoven. Albert Spalding, violinist, will be soloist at the final concert of that series. The last series of concerts begins on Aug. 15 with the Bach B Minor Mass. The festical chorus of 200 students at the Music Center will be heard and the new organ will be dedicated at this concert. Dorothy Maynor, talented Negro soprano, will be the soloist at the concert on Aug. 17 and the entire festival comes to a close on Sunday, Aug. 18, with another all symphonic program, Haydn's Symphony in G Major, Sibelius' Symphony No. 7 in one movement and Brahms' Symphony No. 1.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

JUL 28 1940

A NOTABLE FESTIVAL

By FRANCIS D. PERKINS

WHEN the Boston Symphony Orchestra, conducted by Serge Koussevitzky, plays the opening chord of Beethoven's first symphony next Thursday evening at Tanglewood, the Berkshire Symphonic Festival will have launched the most expansive season in its brief but distinguished history. Three concerts have been added to the quota of six which had been maintained for the last three summers. The repertoire, while remaining primarily instrumental, will include for the first time a major choral work occupying an entire program, Bach's Mass in B minor. The inauguration of the Berkshire Music Center under Dr. Koussevitzky's direction has more than doubled the length of Tanglewood's annual period of active service.

This history of gradual but steady progress began in May, 1934, when the late Henry Hadley made his suggestion of an orchestral festival in Berkshire County to a group of its music-loving permanent and summer residents. This attractive region in western Massachusetts had already been for some years one of the principal American summer centers of chamber music, thanks to the festivals and the series of concerts presented by Mrs. Elizabeth Sprague Coolidge on South Mountain, near Pittsfield.

In June it was decided to go ahead with the project. A site was offered at the horse show ring on the Dan R. Hanna Farm, in the village of Interlaken, near Stockbridge. A Federal grant of a few hundred dollars aided the sponsors in meeting the cost of constructing a shell and providing benches; the rest of the expense involved was met by a group of guarantors. On Aug. 23 the first of the three scheduled concerts was performed by sixty-five members of the Philharmonic-Symphony Orchestra under Dr. Hadley's leadership. The audiences for the three programs ranged from 1,500 to 2,000 persons. After this encouraging start, plans were made for a second season. The festival was incorporated in the fall of 1934 under Massachusetts laws on a non-profit-making basis. Its purpose, as announced in the by-laws, was "to encourage education in the arts, to organize, conduct and support an annual musical festival, to provide opportunities for developing musical and artistic talents, to engage in any other activities that will legitimately aid and foster art." Mrs. Coolidge was made honorary president, and Miss Gertrude Robinson Smith, the present head of the festival organization, became the active president.

* * *

Early History

FOR the concerts of Aug. 8, 10 and 11, 1935, Dr. Hadley returned to the Hanna Farm with an ensemble of eighty-five members of various Eastern orchestras. In the first season the sponsors had taken their chance with the weather, but this time they rented a large tent to offset the risk of rain. This proved useful for the last concert, held after a series of showers had soaked the grounds. A gross attendance of 7,500 bettered the 1934 records, and a second small Federal grant had been used for building additional benches, but yet the second season left a deficit which was made up by friends of the festival.

In September, 1935, Dr. Hadley wrote to the festival trustees that his plans for the summer of 1936 would prevent him from continuing as the festival's conductor. The trustees decided that the engagement of a permanent orchestra under a prominent leader was a necessary step in insuring the continuance of the institution, and, in October, tentative arrangements were made with the manager of the Boston Symphony Orchestra for the participation of that eminent organization under its regular conductor. The necessary number of advance subscribers had been enrolled before a deadline on Dec. 15, and contracts were signed in February.

* * *

Advent of the Boston Symphony

THE idea of developing a permanent festival and music center in the Berkshires greatly appealed to Dr. Koussevitzky, whose plans for a somewhat similar institution in Russia had been halted by the onset of the Revolution. Meanwhile, the Hanna Farm had become unavailable, and the 1936 series was presented in a tent giving room for 5,000 seats on Mrs. Margaret Emerson's estate, Holmwood, between Lenox and Stockbridge. The Bostonians made their Berkshire debut on Aug. 13, and audiences averaging 5,000 attended each of the three programs. There was no deficit, and the festival had now acquired a definite artistic individuality and prestige. It was now capable of maintaining standards which could not have been expected from a group specially recruited for a short time, no matter how talented the conductor or how able the musicians.

The new owner of the Hanna Farm, Mrs. Elisabeth C. T. Miller, had offered it as a site for the 1937 festival, and the institution would probably have returned to its original locale had it not been for the offer of the Tanglewood estate by Mrs. Gorham Brooks to the Boston Symphony as a permanent home for the festival. No longer faced with the prospect of migration, the trustees were able to make more ambitious plans. The number of concerts was raised from three to six, but the average attendance did not suffer. Patrons came from thirty-two states, as well as from Canada and Europe; more than fifty publications were represented in the press contingent.

* * *

The Music Shed

A PERMANENT festival building was already under consideration before the 1937 season, and Eliel Saarinen had been commissioned to prepare preliminary plans. No date, however, had been settled upon for beginning construction when the 1937 series opened under canvas. Acoustic conditions were satisfactory during the first three concerts, but the need of a building was dramatically illustrated by the historic storm which operated during the Wagner program of Aug. 12, drowning out the softer measures of the music with thunder and the heavy drumming of the rain upon the tent. Dr. Koussevitzky valiantly carried out the program, but the trustees readily agreed with him on the necessity of having the projected theater ready for use before the concerts of August, 1938. A fund of $80,000 was raised during the fall; plans were approved on Dec. 28, and ground was broken on the last day of 1937.

The Music Shed housed its first concert on Aug. 4, 1938, when the first announcement was made of Dr. Koussevitzky's plan for an Academy at Tanglewood. Large audiences and high artistic standards again characterized the six concerts of 1938 and those of 1939. Meanwhile, plans for the improvement of the Music Shed and the grounds are gradually being carried out. The latest step is the installation of an organ, made possible by a grant from the Carnegie Corporation of New York. This will be played for the first time ~~in public in~~ the performance of the Bach mass on Aug. 15.

* * *

Present Status and Future Prospects

THE festival probably has not yet achieved its ultimate scope and significance. One can look to further gradual expansion both in its length and in its repertoire, as well as in the activity and importance of the associated Music Center. Dr. Koussevitzky's programs have thus far been relatively conservative, although modern works have not been lacking, and American composers have had some representation each year. More experimental programs would doubtless please the audiences less well, but later on the schedule might not inappropriately include some feature which could be regarded as particularly characteristic of the festival.

Gradual, but tangible and well considered, progress will undoubtedly mark the future of this institution, as it has marked its past. The trustees of the festival can be lauded for a notable blend of prudence, vision and foresight, so that the record is one of eminent actual achievement rather than of ambitious dreams which have never advanced beyond the paper stage. It has become the major summer musical event of the eastern United States, outside of the large cities, and has gained this standing entirely on its own account, without trying to borrow glamour by representing itself as the American counterpart of a European series.

Serge Koussevitzky

Underwood & Underwood

Who conducts the opening Berkshire Festival concert next Thursday night

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This Clipping From
AKRON, O.
BEACON-JOURNAL

JUL 28 1940

Goldman At Tanglewood

MAURICE GOLDMAN, associate conductor and coach of the Akron Civic Opera Guild, Inc., writes this department from Tanglewood, near Stockbridge, Mass., where he is attending the Berkshire music center, that "it is gratifying to see Dr. Serge Koussevitzky's long cherished dream become a reality. The wonderful spirit of this rare person pervades the entire atmosphere of the music center."

Goldman is working under Dr. Koussevitzky, conductor of the Boston Symphony orchestra and director of the Berkshire center's faculty, on a conducting scholarship granted him by the Boston orchestra. Boris Goldovsky, director of the Akron opera guild, is one of the assistants to Koussevitzky this summer, and Carabella Johnson, the local guild's stage director, is working with Goldovsky in the staging of operas at Tanglewood.

"We have an unusually remarkable faculty," writes Goldman. "Imagine rubbing shoulders with Hindemith, Aaron Copland, Olin Downes and Herbert Graf. That in itself is a wonderful experience. Also, we have 35 of the most talented persons in the country—composers, conductors, instrumentalists and singers.

"Let me say that this is the moment when we as Americans can point to Europe and say 'you are decaying and destroying, while we are growing and building.' Really, this has the makings of an American Salzburg.

"As for myself, I can safely venture to say that I am probably the busiest person around here. My schedule runs something like this: 9 to 11:30 a. m., conducting with Koussevitzky; 11:30 a. m. to 1 p. m., choral conducting; 1 to 5 p. m., coaching various persons in opera.

"This goes on five days a week, and it's really hard work. All of us here are working hard. Boris Goldovsky also has his hands full."

Goldovsky, Goldman and Miss Johnson, all of whom live in Cleveland, will be on hand when the Akron opera guild's rehearsals for "Carmen" are resumed in September.

Soloists who will appear with the Boston orchestra and Koussevitsky for the seventh annual Berkshire symphonic festival at Tanglewood, Aug. 1 to 18, include Gregor Piatigorsky, cellist; Jesus Maria Sanroma, pianist; Albert Spalding, violinist, and Dorothy Maynor, Negro soprano. Her sensational career began after an appearance last summer at Dr. Koussevitzky's Tanglewood picnic.

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

JUL 28 1940

Wins Honor

John R. Halliday of the B. Y. U. music department, who has won a renewal of his teaching fellowship in east.

Utah Musician Earns More Eastern Study

John R. Halliday, now on leave of absence from the music department faculty of Brigham Young university, has been awarded a one-year renewal of a teaching fellowship at the Eastman School of Music, University of Rochester, New York, according to word received at the B. Y. U. campus.

Mr. Halliday left Rochester last week to attend the Berkshire music festival in Tanglewood, Mass., conducted for six weeks each summer by the Boston Symphony orchestra. ~~A feature~~ of the festival is a triple series of three-day concerts given by the orchestra.

While attending the summer music festival, the B. Y. U. instructor will study with Paul Hindemith, a prominent contemporary German composer who is teaching theory and composition while in exile in America. He will gather material for his doctor's dissertation, which will be on the subject of Mr. Hindemith's works.

Returning to the Eastman school in the fall, Mr. Halliday will resume his teaching in the department of music theory, and will complete his doctorate studies during 1940-41.

This Clipping From
SO. NORWALK, CONN.
SENTINEL

JUL 31 1940

Norwalkers Among Festival Audience

No one will be turned away even if the Tanglewood Shed should be sold out before the opening of the seventh annual Berkshire Symphonic Festival Thursday night at 8:30, in Stockbridge, Mass. Numerous Norwalk music patrons will attend.

The shed is not yet sold out. Plenty of single concert tickets for the opening series are available. But if there should be an overflow, trustees have planned for this contingency. Hundreds of benches are available since 3000 chairs were purchased this year to replace benches in the shed.

Music lovers coming to Tanglewood for the first concert will hear the Boston Symphony orchestra and Serge Koussevitzky in an "all first" program. The first symphonies of Beethoven, Schumann, and Sibelius will be played.

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THIS CLIPPING FROM
SYRACUSE, N. Y.
AMERICAN

JUL 28 1940

Music Festival At Tanglewood Opens Aug. 1

Beethoven's First Will Be Feature Under Koussevitzky

Thousands of music lovers from all parts of America will head for Tanglewood, Mass., within a few days for the opening Aug. 1 of the seventh annual Berkshire Symphonic Festival by the Boston Symphony Orchestra and Serge Koussevitzky, conductor. There are tickets for single concerts still available at the gate, and there are accommodations within a short driving distance of Tanglewood.

The Festival will open Thursday night with Beethoven's Symphony No. 1, and there will be concerts Saturday night and Sunday afternoon.

The second series of concerts opening Aug. 8 will commemorate the 100th anniversary of Tschaikowsky's birth and will feature works by Tschaikowsky and Beethoven. Albert Spalding, violinist, will appear as soloist the opeing night.

The final series of concerts opens Aug. 15 with the Bach B Minor Mass. The Festival Chorus made up of 200 students at the orchestra's Berkshire Music Center will be heard in this classic. The new organ will also be dedicated at this time.

Dorothy Maynor, talented Negro soprano will be heard at the concert Aug. 17. The Festival will close Aug. 18 with Brahms Symphony No. 1 as the closing number.

Complete and revised programs for all the concerts follow:

Distinguished Leader

Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, who has arranged programs for the Berkshire Music Festival at "Tanglewood" starting Aug. 1 with three week-end series of concerts. At the left is Dr. Koussevitzky in more recent years. At the right, when he was awarded the degree of Doctor of Laws at Harvard University 10 years ago.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

JUL 28 1940

MUSIC

Berkshire Symphonic Festival Opens Next Saturday

Thousands of muisc lovers from all parts of America will head for Tanglewood within a few days for the opening Aug. 1 of the seventh annual Berkshire Symphony Festival by the Boston Symphony orchestra and Serge Koussevitzky, conductor.

The festival will open with Beethoven's Symphony No. 1, and there will be concerts Saturday night and Sunday afternoon.

The second series of concerts opening Aug. 8 will commenorate the 100th anniversary of Tchaikovsky's birth and will feature works by Tchaikovsky and Beethoven. Albert Spalding, violinist will appear as soloist the opening night.

The final series of concerts opens Aug. 15 with the Bach B Minor Mass. The festival chorus made up of 200 students at the orchestra's Berkshire Music Center will be heard in this classic. The new organ will also be dedicated at this time.

Dorothy Maynor, talented Negro soprano will be heard at the concert Aug. 17. The festival will close Aug. 18 with Brahms Symphony No. 1 as the closing number

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This Clipping From
NEW YORK, N.Y.
TIMES

JUL 30 1940

THE BERKSHIRE HILLS

Dr. Serge Koussevitzky and the Boston Symphony Orchestra players ~~will give~~ their services for a special concert at Tanglewood, Lenox, on Friday evening, Aug. 16, for the benefit of Great Britain's war relief. A fete also will be held on the grounds. On the committee representing the orchestra and Berkshire symphonic festival are Ernest F. Dane, chairman; Mrs. William Felton Barrett, Robert K. Wheeler, Albert Spalding, Reginald C. Foster and Richard C. Paine.

NEW YORK, N.Y.
HERALD TRIBUNE

JUL 28 1940

BERKSHIRE EVENTS

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SERGE KOUSSEVITZKY will conduct the Boston Symphony Orchestra in the ~~first program~~ of the seventh annual Berkshire Symphonic Festival next Thursday night at 8:30 in the Music Shed at Tanglewood, Lenox, Mass. The program consists of the first symphonies of Beethoven, Schumann and Sibelius, in the respective keys of C and B flat major and E minor.

The second program, next Saturday night, August 3, will have Gregor Piatigorsky as solo cellist and Jean Lefranc as solo violist in Richard Strauss's "Don Quixote." The program begins with Berlioz's overture to "Benvenuto Cellini." Roy Harris's third symphony, Debussy's "Afternoon of a Faun" and Ravel's second "Daphnis et Chloe" suite will follow the intermission. The third program, and the last of Series A, will take place next Sunday afternoon, August 4, at 3:30, with Jesus Maria Sanroma as assisting artist in ~~Stravinsky's~~ Capriccio for orchestra and piano solo. The concert begins with Mozart's symphony in E flat (K. 543) and closes with the second symphony of Brahms.

The three programs of Series B will be devoted to music by Beethoven and Tchaikovsky, in commemoration of the hundredth anniversary of the latter's birth. Dr. Koussevitzky will open the concert of Thursday night, Aug. 8, with the "Egmont" overture. Albert Spalding, who lives in Great Barrington, will be the soloist in Beethoven's violin concerto, and Tchaikovsky's fourth symphony will follow. The program for Saturday night, Aug. 10, will consist of the sixth symphonies of the two composers, the Pastoral and the Pathetic. Beethoven's "Corialanus" overture and fourth symphony and Tchaikovsky's fifth symphony will be played on Sunday afternoon, Aug. 11.

Bach Mass Aug. 15

Dr. Koussevitzky will present Bach's B minor Mass in the first concert of Series C, on Thursday evening, Aug. 15, with the co-operation of the Berkshire Festival Chorus, composed of 200 students at the Berkshire Music Center which is now holding its first session at Tanglewood. The soloists will be Elisabeth Schumann, Viola Silva, William Hain and Alexander Kipnis. ~~The performance~~ will begin at 7 o'clock and the Credo, after a substantial intermission, at 9:30.

Dorothy Maynor, Negro soprano, ~~whose singing at~~ a reception given by Dr. Koussevitzky during last summer's festival first attracted public notice to her talent, will be heard in Mozart's "Bella mia fiamma" and Beethoven's "Adelaide" in the concert of Saturday night, Aug. 17. The orchestral program begins with Prokofieff's "Classical" symphony and Hindemith's symphony "Mathis der Maler" and closes with excerpts from Faure's "Pelleas et Melisande" music and Bach's C minor Passacaglia and Fugue. The works announced for the ninth and last program, on Sunday afternoon, Aug. 18, are Haydn's symphony in G major, Sibelius's seventh symphony and Brahms's first symphony.

Although there has been a large advance sale, tickets are still available for single concerts. Information about these and about lodgings during the festival period may be obtained at the festival office in Stockbridge, but accommodations may be obtained in near-by towns within easy driving distance of Tanglewood. Buses will also be available for those not bringing cars. The regular entrances to Tanglewood are on Route 183.

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This Clipping From
HARTFORD, CONN.
TIMES

JUL 29 1940

Revised List For Festival Is Announced

Only One Substitution Made in Boston Symphony Programs

The revised programs to be given by the Boston Symphony Orchestra under Dr. Serge Koussevitzky, in the Berkshire Festival which opens at Tanglewood this week has changed the position of several compositions but substituted only one.

Most affected by the interchange is the second series, Aug. 8 through 11. The first series, which starts this week Thursday, remains unchanged. The following week Tschaikowsky's Fourth Symphony will be played Thursday evening and the Sixth, "Pathetique," originally scheduled then, will be transferred to the Saturday evening program.

Programs Interchanged

The rest of the Saturday program and the Sunday afternoon list are virtually exchanged. Beethoven's Symphony No. 6 in F major, the "Pastoral," makes up the first half of the Saturday evening fare. Sunday afternoon Beethoven's "Coriolanus" Overture and his Symphony No. 4 in B flat major, Op. 60, will be played with Tschaikowsky's Symphony No. 5 in E minor, Op. 64, as originally planned.

The only change in the third series is that of the Saturday night program, Aug. 17, on which Bach's Passacaglia and Fugue in C minor for organ, transcribed for orchestra by Respighi, has been substituted for Respighi's "Pines of Rome."

Thousands to Attend

Thousands of music lovers from all parts of America will head for Tanglewood within a few days for the opening of the seventh annual Berkshire Symphonic Festival.

Most of these thousands will have their tickets securely in their pockets, accommodations already reserved some where near Tanglewood. Many others will start, hoping to obtain tickets and accommodations at the last minute. There are tickets for single concerts still available at the gate, and there are accommodations within a short driving distance of Tanglewood.

The Festival will open with Beethoven's Symphony No. 1, and there will be concerts Saturday night and Sunday afternoon.

To Honor Tschaikowsky

The second series of concerts opening Aug. 8 will commemorate the 100th anniversary of Tschaikowsky's birth and will feature works by Tschaikowsky and Beethoven. Albert Spalding, violinist will appear as soloist the opening night.

The final series of concerts opens Aug. 15 with the Bach B Minor Mass. The Festival Chorus made up of 200 students at the orchestra's Berkshire Music Center will be heard in this classic. The new organ will also be dedicated at this time.

Dorothy Maynor, talented Negro soprano will be heard at the concert Aug. 17. The Festival will close Aug. 18 with Brahms Symphony No. 1 as the closing number.

INDIANAPOLIS, IND.
Jul STAR 30, 1940

AKRON, O.
BEACON-JOURNAL

JUL 30 1940

* * *

GIRL ABOUT TOWN—In fact, we're in for quite a spell of music, and culture will rage unchecked. My sisters Ada and Frances, and I, have taken a cottage at Stockbridge, Mass., for the duration of the music festival played there each summer by the great Boston Symphony. A beautiful place and an exciting experience. Since Ada's husband, Pierre Mayer, fiddles in the Boston band, we can sneak into morning rehearsals and watch Conductor Koussevitzky's alarming didoes . . .

THIS CLIPPING FROM
MUNCIE, IND.
STAR

JUL 30 1940

THIS CLIPPING FROM
CATSKILL, N. Y.
MAIL

JUL 29 1940

Berkshire Music Festival

The opening program of the 1940 Berkshire Music Festival at Tanglewood, Stockbridge, Mass., will take place on Thursday, Aug. 1, with Serge Koussevitzky, conductor of the Boston Symphony Orchestra, conducting. Other programs in Series A will be given on Aug. 3 and 4, as follows:

Series A
Conductor, Serge Koussevitzky
Thursday, Aug. 1, 8:30 P. M.

Symphony No. 1 in C, Op. 21 .... Beethoven
Symphony No. 1 in B flat, Op. 38 .... Schumann
Symphony No. 1, in E minor, Op. 39 .. .. Sibelius

Saturday, Aug. 3, 8:30 P. M.

Overture to "Benvenuto Cellini" .... Berlioz
"Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35 .... Strauss
Symphony No. 3 .... Harris
Prelude to "L'apres-midi d'un faune" . ... Debussy
Orchestral excerpts from "Daphnis et Chloe (Second Suite) ..... Ravel

Sunday, Aug. 4, 3:30 p. m.
Soloist, Jesus Maria Sanroma, piano

Symphony in E flat, No. 3, K. 543 ... . Mozart
Capriccio for orchestra with piano solo .... Stravinsky
Symphony No. 2, in D, Op. 73 .... Brahms

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Soloists for Berkshire Festival Programs

ALEXANDER KIPNIS, bass, and Elizabeth Schumann, soprano, (above left and right) with William Hain, tenor, (lower right) will be heard in the Bach B minor Mass with the Boston Symphony at Tanglewood Thursday, Aug. 15, at 7 p. m. Dorothy Maynor, noted Negro soprano (lower left) will be the evening's soloist at the 8:30 concert Saturday, Aug. 17.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 29 1940

Social Activities

Local Residents Among Sponsors Of Exhibition

Several Berkshire people are among the officers and committee members of the American Association for Assistance to French Artists, which is sponsoring an exhibition of contemporary French painting in the Reed Studios in Gloucester. The show opened today and will extend through Sept. 3.

Those with Berkshire connections identified with the association are Dr. Serge Koussevitzky and Miss Gertrude Robinson Smith, members of the board of directors; Mrs. W. Murray Crane of Dalton and New York and Mrs. Nina L. Duryea of Stockbridge, members of the honorary committee.

The paintings in the show are to be exhibited and sold for the benefit of the artists of France suffering from the war. The exhibition is one of a series of five envisaged by the committee in charge, and represents only a small part of a large and comprehensive project to show the many and varied phases of French paintings to the American public with the hope of selling at the very low prices set by the artists themselves.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JUL 29 1940

TANGLEWOOD OPENS SEASON THURSDAY

Boston Symphony Attracting Thousands of Music Lovers

PROGRAMS GIVEN

Three Concerts Each Week for Three Weeks —Single Tickets Still Available.

The Berkshire Symphonic Festival will begin its seventh season Thursday evening at Tanglewood at Stockbridge with the first of the nine concerts to be give by the Boston Symphony orchestra and Serge Koussevitsky, conductor.

Thousands of music lovers from all parts of the country will head for Tanglewood within a few days for the festival's opening. Most of these have procured their tickets already and have accommodations reserved somewhere near Tanglewood. Many others will make the trip to Stockbridge, hopeful of obtaining tickets and accommodations at the last minute. Tickets for single concerts are still available at the gate and there are accommodations within a short driving distance of Tanglewood.

The opening night's concert will include the first symphonies of Beethoven, Schuman and Sibelieus and there will be concerts Saturday night and Sunday afternoon.

To Note Anniversary

The second series of concerts opening Aug. 8 will commemorate the 100th anniversary of Tchaikovsky's birth and will feature works by Tchaikovsky and Beethoven. Albert Spalding, violinist, will appear as soloist the opening night.

The final series of concerts opens Aug. 5 with the Bach B Minor mass. The festival chorus made up of 200 students at the orchestra's Berkshire Music Center will be heard in this classic. The new organ will also be dedicated at this time.

Dorothy Maynor, talented Negro soprano, will be heard at the concert Aug. 17. The festival will close Aug. 18 with Brahams Symphony No. 1.

The complete and revised program for the concerts is as follows:

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

JUL 29 1940

Last Thursday night marked the closing of the summer series of concerts on the Boston Esplanade, conducted by Arthur Fiedler as a sequel to the jocund season of the Pops at Symphony hall. The Boston musicians, whose year is a pretty full one now compared with what it was in the old days, repair to the Berkshires for their seventh annual season of concerts in the "shed" at Tanglewood in Stockbridge. This seems by way of becoming a sort of American Salzburg, or Bayreuth. The concerts begin on Aug. 1 and continue in three series until Aug. 18, Mr. Koussevitzky conducting, with programs very like those at the Boston Symphony season. After that, I suppose the players can take a holiday until the Symphony season opens in October.

* * *

In the older days the leading members of the famous band were free all summer. Five of them, you may recall, went to their deaths in a collision at sea in 1898—a tablet commemorates this from its perch on the wall in one of the corridors of Symphony hall. Still the bulk of the orchestra has always stayed on to participate in the famous Pop Concerts, which used to run until July 4, after which they scattered, some for a vacation, some to play in various summer hotel orchestras throughout the East. Today they have to stick around through a good part of August, though with Europe closed by war it is probably not such a hardship as it might otherwise be. Mr. Koussevitzky is precluded this year from making his customary visit to Paris, where he is wont to give several concerts as conductor and whence he generally brings home something new in the way of compositions.

* * *

BOSTON DAILY RECORD, JULY 29, 1941

Berkshire Concert Aug. 15

Boston Symphony, Festival Chorus Join for USO, British War Relief

By CONSTANCE WINSLOW

THE OUTSTANDING MUSICAL and social event of the summer season will be the concert at Tanglewood in the Berkshires, on Friday, August 15. The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, will star at the concert which will benefit jointly the United States Service Organization and the British War Relief Society, Inc.

Philip R. Allen is chairman of the group serving on the executive committee for the event. Assisting him are Jerome D. Greene, Richard C. Paine and Edward A. Taft of the board of the Boston Symphony Orchestra.

DR. JAMES PHINNEY BAXTER, III, president of Williams College, is another member of the executive committee, as are Mrs. William Felton Barrett of Egremont, George W. Edman of Pittsfield, both of whom represent the board of the Berkshire Festival. George E. Judd, manager of the orchestra, will assist the executive committee.

Honorary chairmen are Miss Gertrude Robinson Smith, president of the Festival, and Ernest Blaney Dane, president of the orchestra. Co-chairmen of the ticket committee are Mrs. John H. P. Gould of Lenox and Mrs. George W. Edman of Pittsfield. In addition, there are assisting committees in New York and in Boston.

MRS. MORTIMER A. SEABURY of Weston is general chairman of the Boston committee, which has its headquarters in Symphony Hall. Working with her are the junior Mrs. F. Murray Forbes, who was graduated with distinction from Radcliffe last month; Mrs. Henry B. Cabot, Mrs. John Alden Carpenter, Mrs. William P. Homans, Mrs. Morton P. Prince, Mrs. Ellery Sedgwick and Mrs. A. Clement Titcomb.

The purpose of the Taanglewood concert is to supply every major Army camp, at lease those east of the Mississippi, with a recording machine and 200 records made by the Boston Symphony Orchestra and the Boston Pops Orchestra, and many needed articles to Great Britain. Last season's Tanglewood concert for the benefit of the British War Relief Society, in one day, netted $23,000.

THE GOVERNORS OF THE six New England States have accepted Chairman Allen's invitation to attend the concert, and Gov. Saltonstall has been asked to preside at a gathering in Tanglewood's "Shed," at which persons of international importance will speak.

The program will begin at 5:30 p. m., with a concert in which Dr. Koussevitzky will conduct a Yankee Division band, comprising 250 selected men. The second part of the benefit will be the "Berkshire Music Center on Parade," comprising an orchestra in the Shed, a chorus in the Barn, opera in the Theater, and instrumental ensembles in the Chamber Music Hall.

There will follow a lawn party, picnic style, with a typical New England baked bean supper.

Topping the program will be the concert by the Boston Symphony Orchestra, assisted by the Berkshire Festival Chorus and its soloists. Then there will be the draw for prizes, band music on the lawn, and the program will end with a display of fireworks over Lake Mahkeenac and the singing of "The Star Spangled Banner."

MRS. F. MURRAY FORBES

In concert benefit group

Additional ushers have been announced for the exhibition tennis match taking place at the fashionable Oyster Harbors Club on Cape Cod, Wednesday Aug. 6, for the benefit of the British War Relief Society, Inc. They are: Shirley Ellis, daughter of the Alexander Ellises, of Boston; Louise Newell, daughter of Mrs. Gould Newell, of Brookline; Ann Shedden, daughter of Dr. and Mrs. William Shedden, of Concord; Belle Kilborne, daughter of the junior R. Stewart Kilbornes, of Washington, Ct.; Gale Kelly, of Cincinnati, and Barbara Tilden, daughter of the J. Addison Tildens, of Oyster Harbors.

THIS CLIPPING FROM
PORTCHESTER, N. Y.
ITEM

JUL 30 1940

Music Festival Opens Thursday Evening

The seventh annual Berkshire Symphonic Festival, of which Mrs. Arthur P. Chamberlain, of 115 Mason Street, Greenwich, is chairman for the Greenwich and Westchester district, will open Thursday night at the new music shed at "Tanglewood," between Stockbridge and Lenox, Mass., for the first of a series of three programs. Serge Koussevitzky is the conductor of the Boston Symphony Orchestra which will present the concert.

The festival's program schedule includes events on the first, third and fourth of August for Series A; Aug. 8, 10 and 11 for Series B, and Aug. 15, 17 and 18 for Series C.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 30 1940

BERKSHIRE FESTIVAL SEATS STILL AVAILABLE

Stockbridge, July 30—No one will be turned away even if the Tanglewood shed should be sold out before the opening of the seventh annual Berkshire Symphonic festival Thursday night at 8.30, festival trustees declared today.

Plenty of single concert tickets for the opening series are available. But if there should be an overflow, trustees have planned for this contingency. Hundreds of benches are available since 3000 chairs were purchased this year to replace benches in the shed.

The official government weather forecast for the Berkshire area for the week is fair and cooler for the festival period. At the first concert, the first symphonies of Beethoven, Schumann, and Sibelius will be played.

Trustees of the Boston Symphony orchestra and the Berkshire Symphonic festival announced today that they would sponsor a unique benefit program August 16 for the Allied Relief fund, inc. The program will be given at Tanglewood.

Serge Koussevitzky has been named chairman of the committee in charge of the program with Albert Spalding. The program will be so varied that it will be necessary to begin at 6 and promises such a wealth of entertainment that it will overflow the spacious grounds of the estate with two assemblies in the shed.

The whole program will be announced at the opening festival concert, Thursday evening together with information where boxes and tickets may be secured. The sale for this special concert will be open Friday. Reservations will be accepted by mail at Tanglewood.

THIS CLIPPING FROM
PORTLAND, ME.
EXPRESS

JUL 30 1940

Concert Series Is To Open This Week

Berkshire Music Festival Will Begin Thursday

Several Portland persons are planning to attend one or more of the concerts of the Berkshire Symphonic Festival at Lenox, Mass., which opens Thursday evening. Announcement has been made by trustees of the Boston Symphony Orchestra and the Berkshire Symphonic Festival that they will sponsor a benefit program August 16 for the Allied Relief Fund, Inc. The program will be given at Tanglewood, the orchestra's newly established Berkshire Music Center.

Serge Koussevitzky, conductor of the orchestra and the festival, as well as director of the Music Center, has been named chairman of the committee in charge of the program, with Albert Spalding. The program will be so varied that it will be necessary to begin at 6 p. m. and promises such a wealth of entertainment that it will overflow the spacious grounds of the estate, with two assemblies in the shed. The whole program will be announced at the opening of the festival concert Thursday. On the joint committee are Albert Spalding, Ernest B. Dane, Richard C. Paine, Reginald C. Foster, Mrs. William Felton Barrett and Robert K. Wheeler.

This Clipping From
TOLEDO, O.
BLADE

JUL 31 1940

MR. AND MRS. FREDERICK KOUNTZ will leave next Wednesday for two weeks' stay in Lenox, Mass., where they will be guests in the summer home of Mr. and Mrs. Henry B. Sawyer of Boston while attending the Berkshire Music Festival. Mr. Sawyer is vice president of the Board of Trustees of the Boston Symphony orchestra. En route to Lenox they will stop at Chautauqua, N. Y., to attend several symphony concerts.

When they return Mr. and Mrs. Kountz will be accompanied by Miss Frances Dowd of New York who will be their guest for a week.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

JUL 30 1940

This Clipping From
HARTFORD, CONN.
TIMES

JUL 31 1940

Berkshire Festival To Open Thursday

No one will be turned away even if the Tanglewood Shed, near Stockbridge, Mass., should be sold out before the opening of the seventh annual Berkshire Symphonic Festival Thursday night, festival trustees said today.

Trustees have planned for a possible overflow. Hundreds of benches are available, since 3,000 chairs weer bought this year to replace benches in the shed.

Music lovers at Tanglewood for the first concert will hear the Boston Symphony Orchestra and Serge Koussevitzky in an "al first" program. The first symphonies of Beethoven. Schumann and Sibelius will be played.

This Clipping From
WASHINGTON, D. C.
POST

JUL 29 1940

Heat Sends Social Set Scurrying From Town

All Who Can Find the Slightest Excuse Are Off to the Sea Shore, Mountains Or Any Place Else That Offers Relief

By Elizabeth Henney

A small and unobtrusive item in the paper within the last day or so told of a thermometer that hung in the sun on a store front in a little suburb of Washington. A few days of Washington's recent weather were too much for the temperature recorder. It shot up to the top of the register and exploded with a loud pop.

Most Washingtonians have felt lately a great sympathy for the little thermometer, and that one more degree of heat or one more ounce of pressure would cause them, too, to wind up in a loud explosion. With that state of mind, is it any wonder that all those who can find any excuse at all, business or social, have forsaken this city for mountain or sea breezes? As a result, all the popular watering places have visitor lists sounding like pages from the Washington Social Register.

The Berkshires have drawn some of the cream of the crop of society folk in the last few days, for in addition to the delightfully cool weather, they are offering a special symphony treat. The famous and fashionable Berkshire Symphonic Festival, at Lenox, Mass,. will begin on Tuesday evening and continue for three week-ends at the Tanglewood Music Shed. It will feature the Boston Symphony Orchestra conducted by Dr. Serge Koussevitzky.

Norman H. Davis, president of the Red Cross, and Mrs. Davis already have reserved boxes for the event, as have Mr. and Mrs. James Lawson Karriak, of Washington. It is expected that Lord Lothian, the British Ambassador, will also attend.

Others Seek Relief At Hot Springs

In another direction, also seeking cooler weather, have fled other capitalites. Hot Springs, Va., is for the moment the vacationing spot of Lieut. and Mme. Guy dal Piaz, of the French Embassy. On Friday they entertained at a mint julep party at the Warecrest to welcome some of the new Washingtonian arrivals.

Mrs. John W. Meehan, wife of Col. Meehan of the Medical Corps of the U. S. Army, and her young son, Richard Donnelly Meehan, also are stopping in Hot Springs at The Homestead.

Col. Meehan and his daughter, Miss Ruth L. Meehan, are now en route by motor to the colonel's former home in York, Nebr. The Meehans recently arrived in Washington from Panama, where the colonel was on duty at the Gorgas Hospital. They will reassemble the family here in town on August 15, when they will move into their new home at 3333 Stephenson place, Chevy Chase.

The Justice Millers Prefer Far West

Justice Justin Miller, of the United States Court of Appeals, and Mrs. Miller have gone to the far West for their cooling breezes. They have closed their apartment at Wardman Park and are visiting in Los Angeles.

Justice and Mrs. Fred Vinson, who also live at Wardman, have gone with their two sons for a vacation to Ashland, Ky., and will remain there until the school term opens in September.

Cape May, Too, Has Its Devotees

Cape May, N. J., and its invigorating sea breezes have drawn many a Capitalite. Among those at the Admiral Hotel there now are Mrs. Franklin Nevius, Mrs. R. C. Marshall, jr., Mrs. James Totten, Miss Sarah D. Moore and Dr. and Mrs. John S. Brooks.

Mr. and Mrs. Lee P. Warren, whose home here is on Massachusetts avenue, are spending a few days in New York and are stopping at the Ritz-Carlton there.

Lieut. Col. and Mrs. Charles S. Kilburn, who have been motoring through Virginia, stopped off last week with Gen. and Mrs. John L. Hines at the Hines' summer home, Rocky Gap.

This Clipping From
NEWARK, N. J.
STAR-LEDGER

JUL 30 1940

Berkshire Fete Attracts Many From Essex

Unusual interest is being shown this year in the fourth annual Berkshire Symphonic Festival which opens Thursday at Tanglewood, between Stockbridge and Lenox, Mass. A large list of subscribers from Essex County was announced yesterday by the festival management through Mrs. Clifford W. Elling of 33 Glen rd., Montclair. There are also, this year, a large number of Essex music students at the Berkshire Music Center.

The Festival will be held at its permanent home on a 200-acre estate overlooking Lake Mahkeenac, the former Tappan place, where Hawthorne lived and wrote several of his books. The festival will consist of a series of concerts by the Boston Symphony Orchestra with Dr. Koussevitzky conducting. The concerts will be in three series—Aug. 1, 3 and 4; Aug. 8, 10 and 11, and Aug. 15, 17 and 18. All programs are arranged to be of special interest to music lovers and students who include the festival in their vacation plans.

Among this year's subscribers are: Miss Charlotte M. Rubinow, 350 Parker st., Newark; Mrs. Herbert M. Lloyd, 24 Lloyd rd., Montclair; Miss Edna Ambrose, 157 Harrison st., East Orange; Miss Elizabeth Faron, 55 Randolph pl., South Orange; Mrs. Norman H. Wright, Cranbury; Mrs. Marion Wilcox, West Englewood; Charles A. Van Keuren, 141 Gordonhurst ave., Montclair; Miss Jane K. Valleau, 2474 Boulevard, Jersey City; Mrs. J. P. Stevens, 965 Hillside ave., Plainfield; Harry W. Sherman, 744 Broad st., Newark; Mrs. Charles H. Seymour, 162 Madison ave., Morristown; Miss Celia R. Polskin, 830 West Front st., Plainfield; Leonard J. Emmerglick, 744 Broad st., Newark; Mrs. Henry H. Bruns, 400 Highland ave., Upper Montclair; Mrs. Ernest M. Baker, Bernardsville; Mrs. Margaret G. Hulst, 3 Macopin ave., Upper Montclair.

Also Mrs. Gardiner Hawkins, Tenafly; Mrs. John Emerson La Veck, Weehawken; Mill Alice Mulford, Trenton; W. O. Morgan, 244 South Mountain ave., Montclair; Richard B. Mason, Englewood; Mrs. Charles M. Newcombe, Far Hills; Mrs. Wallace M. Scudder, 510 Parker st., Newark; Mrs. W. Floyd Taylor, Highland Park; J. A. Talbot, Smoke Rise, Butler; Miss Ethel Lapat, Paterson; Richard H. Seymur, 469 Elizabeth ave., Newark; Mrs. Edward H. Peplow, Jr., Princeton; Bernard M. Shanley, Jr., 404 Scotland rd., South Orange; J. H. Roberts, 34 Roosevelt rd., Maplewood.

Some of the students at the Berkshire Music Center from New Jersey are: Jane Bauer, 180 Inwood ave., Upper Montclair; Gertrude Carpenter, 180 Inwood ave., Upper Montclair; Esther Prager, Long Branch; Lilly Van Ameringen, 387 Hillside pl., South Orange; Donald Fuller, 16 Courter ave., Maplewood; Michael Kuttner, Westminster Choir College, Princeton; Joseph S. Sheppard, 7 Madison ave., Arlington; Joseph Siegelman, 2280 Hudson blvd., Jersey City; Helen St. J. Clarke, Bogota.

Boston Herald
July 30, 1940

Many Bostonians Will Attend Berkshire Music Festival

Boxholders Include Miss Ellen T. Bullard And Mr. and Mrs. Bentley Wirt Warren

By ALISON ARNOLD

With the opening of the Berkshire Music Festivall at Tanglewood, Lenox, on Thursday, midsummer festivities in the hills will be at their very peak for the next three weeks. Hundreds of visitors, including many distinguished members of Greater Boston society, will throng the resort towns and there will be much entertaining. Formal dinners and luncheons will precede the concerts and informal suppers will take place afterwards.

The boxholders for the first series of festival concerts include many whose names head the list of Opera uarantors and the sponsors for the Boston Symphony concerts. Among hem are Mr. and Mrs. Bentley Wirt Warren of Beacon street, Miss Ellen T. Bullard of Commonwealth avenue, who shares a box with Mrs. David T. Dana of Lenox, Mrs. Alvan T. Fuller of Beacon street, Mr. and Mrs. Walter Atherton of Commonwealth avenue, Mr. and Mrs. Ernest B. Dane, Jr., of Chestnut Hill, and Mr. and Mrs. Edward A. Taft of Walnut street, who are to be at the Lenox Club during their stay.

Others include Mr. and Mrs. William Marshall Bullitt (Nora Iasigi) of "Oxmoor," Louisville, Ky., Mrs. Franklin W. Hobbs of Commonwealth avenue, Mr. and Mrs. John Shepard, Jr., of Boston and Palm Beach, Mr. and Mrs. Carl A. de Gersdorff, Dr. and Mrs. John W. Bartol of Chestnut street, Mr. and Mrs. Winthrop M. Crane, Jr., Mr. and Mrs. Bruce Crane and Princses Diane R. Eristavi and her mother, Mrs. George Otis Rockwood.

Still others are Mr. and Mrs. Samuel Gilbert Colt, Miss Mabel Choate, Mr. Philip Allen, Mr. and Mrs. Arnold Whitridge, Mr. and Mrs. Owen Johnson and Mr. Grenville Lindall.

Gov. Saltonstall will attend the second series of concerts and Thursday evening, Aug. 8, will be the guest of honor at a Berkshire Harvard Club dinner at the Hotel Wendell in Pittsfield. Among the boxholders for the succeeding series are Mr. and Mrs. Henry B. Sawyer of Dartmouth street and Mrs. Charles Sumner Bird of "Endean," East Walpole.

Mr. and Mrs. Thomas N. Metcalf of Beaver place will make the Lenox Club their rendezvous during the festival. Mr. Alfred Lawrence Ripley and Mr. and Mrs. Arthur Sweeney of Andover will motor over to "Glen Crannie Farm," Richmond, to be guests of Mr. and Mrs. Shaun Kelly for the first concert series. Arriving tomorrow at Harrod Inn, Stockbridge, will be Mrs. Livingston Davis of Commonwealth avenue and Mrs. Augustus Hemenway of Readville.

With Mr. and Mrs. John Butler Swann at "Cherry Hill," Stockbridge, will be Mrs. Lyneham Crocker of Commonwealth avenue, Miss Eunice, Miss Marianne A. and Miss Evelyn H. Crocker, and Mr. Richard Moulton, who is motoring from West Falmouth. Prof. Albert Sprague Coolidge, Mrs. Coolidge and Miss Elizabeth Coolidge of Cambridge, motored down Friday from their summer home at Greensboro, Vt., and will be guests of Mr. and Mrs. William Willeke at "Mountain House," Pittsfield, for 10 days.

Mr. and Mrs. George B. Cabot have joined Mrs. Cabot's mother, Mrs. George Baty Blake at "Pine Needles," Lenox.

Mr. and Mrs. Peter Stuyvesant Fish have gone to Old Lyme, Ct., following a visit with Mrs. Fish's mother, Mrs. Clark G. Voorhees at "Merrywood," Lenox.

Miss Louisa G. Ludlow has rented her house on Main street, Lenox, for a month from Aug. 12 to Mrs. Frederic A. Keep of Washington, who is a sister of Mrs. W. Murray Crane and of Miss Josephine T. Boardman.

Berkshire Museum at Pittsfield, of which Mr. Stuart C. Henry is director, is having a members' night this evening to mark the opening of an exhibition of Shaker art and craftsmanship loaned and arranged by Dr. and Mrs. Edward Deming Andrews of Richmond. Dr. Andrews is writing a history of the Shaker sect under a Guggenheim Foundation grant.

Mrs. Zenas Crane Colt of Longacre, Dalton, president of the Pittsfield Wednesday Morning Club, has secured Walter Hard, Vermont poet, as speaker the 31st. He will give readings and later Mrs. Colt will entertain at a luncheon in his honor at the Pittsfield Country Club.

Prof. Livingston Hall of Harvard Law School and Mrs. Hall of Weston have secured George Kelly's 45-foot ketch, "Yram," for a cruise up the coast starting next Saturday. Their guests will include Mr. and Mrs. Robert T. B. Peirce of Weston, Miss Louise Goddard of St. Louis and Mr. and Mrs. Kimball Prince of Short Hills, N. J.

Mrs. Carl A. de Gersdorff will entertain the Lenox Garden Club this afternoon and Prof. A. P. Saunders will speak on "Peonies."

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 30 1940

Music Lovers Beginning To Arrive for Festival Opening

Festival Trustees Say No One Will Be Turned Away—Seats Still Available for Initial Series—Cool Weather Forecast

Though the great influx of Festival visitors will not come until Thursday, a few people have already arrived for the Tanglewood concerts.

Charles A. Sink, director of Music at the University of Michigan, and Mrs. Sink were at Tanglewood today and will remain for the opening. A large delegation of Boston Symphony Orchestra trustees is expected for the opening. In the delegation will be Mr. and Mrs. Ernest B. Dane who will be at the Lenox Club, Mr. and Mrs. Reginald Foster, Mr. and Mrs. Alvan T. Fuller, Mr. and Mrs. Henry B. Sawyer, Jerome D. Greene, Mark A. DeWolfe Howe, Henry B. Cabot, Richard C. Paine, Edward A. Taft and Bentley C. Warren.

No one will be turned away even if the Tanglewood Shed should be sold out before the opening of the Festival Thursday night at 8:30, Festival trustees declared today.

The shed is not yet sold out. Plenty of single concert tickets for the opening series are available. But if there should be an overflow, trustees have planned for this contingency Hundreds of benches are available since 3000 chairs were purchased this year to replace benches in the shed.

Cooler Weather Forecast

The official government weather forecast for the Berkshire area for the week of July 29 is fair and cooler for the Festival period.

Music lovers coming to Tanglewood for the first concert will hear the Boston Symphony Orchestra and Serge Koussevitzky in an "all first" program. The first symphonies of Beethoven, Schumann, and Sibelius will be played.

Late-comers who have not made arrangements for accommodations during their stay in the Berkshires, should communicate at once with the Accommodations Bureau at the Festival office in Stockbridge. Stephen Thach states that he has a number of attractive places still on his list, although few of them are within the immediate vicinity of Tanglewood.

Busses will leave Pittsfield and Stockbridge one hour before the concerts daily for the convenience of persons without cars.

Sheriff J. Bruce McIntyre and his aide, Deputy Fred N. Cummings, with American Legion members from neighboring communities serving on a volunteer basis, are prepared to handle 3000 cars in the spacious parking area at Tanglewood.

For the convenience of those who come early, the Thursday Morning Club's refreshment tent at Tanglewood is prepared to serve light suppers and soft drinks.

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THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
JUL 30 1940

MUSIC FESTIVAL SEATS AVAILABLE

Boston Symphony Orchestra Opens Thursday

AT TANGLEWOOD

Trustees Announce Benefit Concert for Allied Relief Fund—Weather Forecast Favorable.

Even if the entire music shed should be sold out before the opening of the seventh annual Berkshire Symphonic Festival on Thursday night at 8.30 o'clock, no one will be turned away, since the purchase of 3,000 new chairs to replace the former benches in the shed proper has made these benches available for accommodations close to the building, Festival trustees said today.

A number of single concert tickets are still available it was stated. The official government weather forecast for the Berkshire area this week-end is fair and cooler, so it is believed that a number of persons will take advantage of the outdoor seats.

Music-lovers coming to Tanglewood for the first concert will hear the Boston Symphony orchestra and Serge Koussevitzky in an "all first" program when the first symphonies of Beethoven, Schumann and Sibelius will be played.

Busses will leave Pittsfield and Stockbridge one hour before the concert and Sheriff J. Bruce McIntyre and his corps of about 75 volunteer workers are prepared to handle 3,000 cars in the spacious parking space. For the convenience of those who arrive early to inspect the grounds, a light supper and soft drinks will be served at the refreshment tent at the rear of the shed.

Trustees of the Boston Symphony orchestra announced yesterday that a benefit concert will be given on Aug. 16 for the Allied Relief Fund, with the musicians donating their services and all the proceeds going to this agency for work in Europe, particularly in England. The program and seating arrangements will be announced at the first concert, and in the Transcript later.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 30 1940

Berkshires on Parade

This week the Berkshires will be host to thousands of people coming from all parts of America. They will be here to enjoy the Berkshire Symphonic Festival.

We have no misgivings over the quality of program to be presented by the Boston Symphony Orchestra and Serge Koussevitzky, conductor. Superlative artistry has been the rule in years gone by and there is no reason to suspect that standards will be lowered this year.

At Tanglewood since July 8 have been more than 300 students and a faculty of 45 and they already have their impressions of the Berkshire. Many of them will help us who dwell here permanently to extend a friendly greeting.

But it will be no inconsiderable problem to take care of the many visitors who come here for the next three weeks. Let us take pains to see that those with whom we come in contact are given every consideration and courtesy, that prices of rooms and commodities remain at their fair level and these pilgrims who recognize Tanglewood as America's outstanding contribution to musical advancement shall not be disappointed because of any short-sighted act on our part.

The Berkshires are on parade. We have an opportunity to show the world that Berkshire hospitality is no myth.

This Clipping From
LYNN, MASS.
ITEM
JUL 30 1940

Musical Calendar

The seventh annual Berkshire Symphonic Festival is to be undertaken during the three coming weeks at Tanglewood, located between Stockbridge and Lenox. Serge Koussevitzky, wielding his baton over his Boston Symphony Orchestra musicians, will present brilliant repertoires to the joy of all Lynn music lovers. Such celebrities as Gregor Piatigorsky, 'cellist; Jesus Maria Sanroma, pianist; Albert Spalding, violinist, and Dorothy Maynor, soprano, will be featured as the accomplished soloists. Bach's B minor Mass will be given with chorus and soloists during the third week making this concert one of the most brilliant of the series.

The complete program dates are as follows: Thursday, 8.30 PM; Aug. 8, 8.30 PM; Aug. 10, 8.30 PM; Aug. 11, 3.30 PM; Aug. 15, 7 PM; Aug. 17, 8.30 PM and Aug. 18, 3.30 PM.

It is interesting to note that the concerts of the second week will commemorate the 100th anniversary of Tchaikovsky's birth.

My parting thought for today is found in just 12 little words—by Horace—but what 12 words—"He who combines the useful with the agreeable, carries off the prize." I like to repeat them for it is to share them with my readers.

THIS CLIPPING
HACKENSACK, N. J.
BERGEN-RECORD

JUL 30 1940

Koussevitzky and his Boston Orchestra, rehearsing at Tanglewood, Mass, for the great festival to start Thursday, were thankful for the relatively cool estate, but wished they could continue their informal attire.

In midwinter Toscanini, soaking with perspiration, changes everything at intermission. He'd hate to have to conduct the Choral Symphony now.

* * *

Personality sketch: Just as pre-Revolution Russia sent forth one now-world famous group of artists, so post-Bolshevist Muscovy has produced another generation of musicians, bearers of a new spirit. Typical of the present age is Gregor Piatigorsky, the cellist, who will be featured at the Saturday Berkshire concert.

Six feet, 3 inches tall, with black hair and dark eyes, Piatigorsky, is a striking figure as he handles his 1739 Montagnana, as if it were a violin. "When he plays it," said the late Lawrence Gilman, "it sings like a morning star encased in wood."

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
JUL 31 1940

TICKETS READY FOR REHEARSALS

Will be Given Out at Senior High School Tomorrow to Pupils Who Registered.

Tickets for a rehearsal of the Boston Symphony orchestra on Saturday morning at Tanglewood to which pupils of Adams high school who have registered for attendance are entitled have arrived in Adams and will be distributed at the senior high school throughout tomorrow morning, it was announced today by Principal Edward W. Martin.

Approximately 35 pupils of the school registered for attendance at the rehearsals which will be held on the next three Saturdays. The rehearsals will be at 10 o'clock in the morning and all pupils are expected to be in their seats at the music hall by that hour.

In addition to securing the tickets tomorrow for this week's rehearsal, transportation to Lenox will be arranged at the same time. Tickets for the other two rehearsals will be distributed during the next two weeks.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

JUL 31 1940

7th Berkshire Music Festival On Tomorrow

Koussevitzky Will Conduct Beethoven, Schumann and Sibelius Program

The seventh annual Berkshire Symphonic Festival will open tomorrow night at 8:30 o'clock in the Music Shed at Tanglewood, Lenox, Mass. where Serge Koussevitzky wil conduct the Boston Symphony Orchestra in the first symphonies of Beethoven Schumann and Sibelius. The second and third concerts will be held next Saturday night and Sunday afternoon.

According to an announcement yesterday from the festival office in Stockbridge, plenty of single tickets are still available for tomorrow's concert. Even if all the regular seats are sold by tomorrow, hundreds of benches will be ready to accommodate late ticket buyers.

Those who have not yet made arrangements for lodgings while in the Berkshires during the festival are advised to communicate as soon as possible with the accommodations bureau at the festival office. Few accommodations are still open in the immediate neighborhood of Tanglewood, but there is still a considerable choice elsewhere in the region. Buses will leave Pittsfield and Stockbridge one hour before each concert.

Sheriff J. Bruce McIntyre, Deputy Sheriff Fred N. Cummings and American Legion volunteers are prepared to take care of 3,000 cars in the parking area on the festival grounds. The concerts of the festival's second and third series will be held on Thursday and Saturday nights and Sunday afternoons, Aug. 8, 10, 11, 15, 17 and 18. The New Haven Railroad offers low fare excursion rates for the three Sundays, Aug. 4, 11 and 18, on a special train leaving the Grand Central Terminal at 7:55 a. m. (daylight saving time).

In addition to the regular festival concerts, a special benefit concert will be held at Tanglewood Friday night, Aug. 16, beginning at 6 o'clock, for the benefit of the Allied Relief Fund, Inc. It will be presented under the sponsorship of the Boston Symphony Orchestra and the Berkshire Symphonic Festival with Dr. Koussevitzky and Albert Spalding as chairmen of the committee in charge of the program. All the artists taking part have donated their services. "We shall make a manifestation from New England to old England," Dr. Koussevitzky has stated, "in which all America is invited to join."

The program is to be announced at tomorrow night's concert, and information as to where boxes and tickets may be obtained will also be given out at that time. The sale of tickets for the benefit will open on Friday. Reservations may be made by mail at Tanglewood, Lenox, Mass.

The joint committee of the festival and the orchestra, which includes Mr. Spalding, Ernest B. Dane, Richard C. Paine, Reginald C. Foster, Mrs. William Felton Barrett and Robert K. Wheeler, has announced that it will be glad to receive contributions for the fund from any one unable to attend the benefit program. Such contributions may be sent to the Housatonic National Bank, Stockbridge, Mass.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN

JUL 31 1940

Berkshire Festival To Open Tomorrow

The seventh annual Berkshire Symphonic Festival will open tomorrow night at 8:30 o'clock in the Music Shed at Tanglewood, Lenox, Mass. Serge Koussevitzky will conduct the Boston Symphony Orchestra.

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THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

JUL 31 1940

Seventh Annual Berkshire Symphonic Festival To Open Tomorrow Evening

Thousands To Attend Famous Event At Stockbridge

Thousands of Connecticut music lovers including hundreds from Waterbury and Western Connecticut will attend the seventh annual Berkshire symphonic festival at Stockbridge, Mass., which begins at 8:30 p. m. Thursday under the direction of Serge Koussevitzky. This year the festival has been increased to nine concerts spread over three week-ends instead of six concerts and the famous Boston Symphony orchestra will be augmented by soloists of international repute.

This festival is one of the most outstanding musical events in the United States each year and attracts thousands of music lovers from all parts of the United States and many foreign countries. Last year the attendance at the six concerts totalled more than 33,000 and this year the advance ticket sale has been far ahead of any other year. With the increase in the number of concerts to be given during the festival it is expected that the total attendance will be close to the 50,000 mark.

Two Outstanding Features.

Each year more and more persons go long distances to hear this orchestra, admitted by many to be the best in the world today. The music shed at Tanglewood where these concerts are presented is on one of the most beautiful estates in the Berkshires.

The programs will include two special features which alone would be enough to make the festival outstanding in musical events this year. Special programs will be given during the second week-end commemorating the 100th anniversary of Tchaikowsky's birth. The second feature will be the singing of Bach's "Mass in B Minor" with the festival orchestra on Aug. 15 at 7 p. m.

Several Soloists.

In addtiion to music played by the Boston Symphony orchestra, there will be a number of soloists this year, including Albert Spalding, violinist; Elisabeth Schumann, Alexander Kipnis, and Dorothy Maynor, Negro singer who scored such a triumph when she was presented last year by Dr. Koussevitzky at a picnic he gave for the orchestra she was later acclaimed by the critics when she appeared in recital in New York. By many Miss Maynor is ranked with Marion Anderson. Waterburians will be interested to know that Rev. Dr. James E. Gregg of First church was president of Hampton institute when Miss Maynog was a student there. Last summer she sang in the church in Pittsfield when Dr. Gregg, its former pastor, was in charge of the summer service.

The opening concert will include the first symphonies of Beethoven, Schumann and Sibelius. Much of the second series of three concerts will be devoted to Beethoven and Tchaikowsky who seem to share the time equally despite the fact that it is the latter's birthday which is being celebrated. At the first Sunday concert at 3:30 p. m. Jesus Maria Sanroma will be the soloist in the Stravinsky "Capriccio for piano and orchestra". Other composers to be heard include Strauss, Brahms, Mozart, Prokofieff, Hindemith, Haydn, Faure and Respighi.

Many Other Attractions.

All who plan to attend should try to have tickets in advance or they may find themselves obliged to stand or sit on the grass at the back of the music shed. But even that is no deterrent to the hundreds we have seen do so, for the acoustics are as good there as anywhere in this unusual music shed.

The festival authorities again extend an invitation to all to arrive early and picnic on the grounds of the estate where Hawthorne lived and to walk in the gardens and enjoy this peaceful Berkshire idyllic setting.

For those who come the section offers many other attractions in beautiful scenery, musical programs at South mountain in Pittsfield where the famous South Mountain quartet appears on Friday afternoons during the festival under the sponsorship of that famous patroness of music, Mrs. Elizabeth Sprague Coolidge. With them will appear as soloists, Harold Bauer, pianist; Albert Sprague Coolidge, viola player, and Harvey Shapiro, violoncellist.

Theater, Dance Programs.

Lovers of the theater and the dance will find interesting programs in Stockbridge or in nearby Jacob's Pillow or at the Bennington festival. The Berkshire Playhouse under the direction of William Miles who has been there year after year will present some outstanding guest stars during the festival weeks. Tallulah Bankhead is appearing in Pinero's "The Second Mrs. Tanqueray" this week. Ruth Gordon will be seen in Shaw's "The Millionairess" during the week of Aug. 5 and Ethel Barrymore will appear in Sheridan's "The School for Scandal" during the week of Aug. 12.

Berkshire Programs.

The programs for the Berkshire Symphonic festival will be as follows:—

Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass; Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; Willem Valkenier, horn; Georges Laurent, flute; Putnam Aldrich, harpsichord; E. Power Biggs, organ.

Saturday evening, Aug. 17, at 8:30—Prokofieff: "Classical" Symphony; Hindemith: "Mathis der Maler"; Mozart: Concert aria, "Bella mia fiamma" (Dorothy Maynor, soprano soloist); Beethosoloist); Faure; Suite, "Pellas and Melisande"; Bach; Passacaglia and Fugue in C minor (transcribed by Respighi).

Sunday afternoon, Aug. 18, at 3:30—Haydn: Symphony in G major, No. 88; Sibelius: Seventh Symphony; Brahms: First Symphony.

—SAMUEL MEYERS.

This Clipping From
VARIETY
NEW YORK, N.Y.
JUL 31 1940

AN AMERICAN MUSIC CENTER

By **SERGEI KOUSSEVITZKY**

IF THERE ever was a time to speak of music in the New World, it is now. There is hope for humanity, and all those who believe in the value and inheritance of culture and art should stand in the front rank.

The thing that fills me with deep gratification is the realization this month of my long-cherished dream, the starting of a great American music center. I first thought of creating a music center in Moscow in 1913, but the war and revolution intervened. I resumed my plans when I became conductor of the Boston Symphony Orchestra and the Berkshire Festivals. The gift of Tanglewood at Lenox, Mass., to the orchestra finally made it possible.

Now we have laid the cornerstone of the Berkshire Music Center, and I look into the future of the project with faith and confidence.

There are 325 students in the new school, and among those who have contributed gifts of scholarships are the American Society of Composers, Authors and Publishers, the Rockefeller, Carnegie and Juilliard Foundations and the president of the New England Conservatory of Music.

With encouraging cooperation of this kind, we have every confidence that the Berkshire Music Center will carry on as one of America's foremost endeavors so long as culture and art exist.

This Clipping From
ALBANY, N. Y.
TIMES UNION

JUL 31 1940

MUSIC
In Albany

By **EDGAR S. VAN OLINDA**

Thousands of music lovers from all parts of America will head for Tanglewood tomorrow evening for the opening of the seventh annual Berkshire Symphonic Festival by the Boston Symphony orchestra and Serge Koussevitzky, conductor.

Most of these thousands will have their tickets securely in their pockets, accommodations already reserved somewhere near Tanglewood. Many others will start, hoping to obtain tickets and accommodations at the last minute. There are tickets for single concerts still available at the gate and there are accommodations within a short driving distance of Tanglewood.

An Albany branch ticket office has been established at the Van Curler Music company, 120 State street (telephone 4-7495), where any available seats may be reserved. The complete program for Series A is as follows:

THURSDAY EVENING
August 1, at 8:30 o'Clock

Beethoven—
Symphony No. 1 in C major, Op. 21.
Schumann—
Symphony No. 1 in B flat, Op. 38.
Intermission of Twenty-five Minutes
Sibelius—
Symphony No. 1 in E minor, Op. 39.

Second Programme:
SATURDAY EVENING
August 3, at 8:30 o'Clock

Berlioz—
Overture to "Benvenuto Cellini."
Strauss—
"Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35.
(Introduction, Theme with Variations, and Finale)
Violincello Solo: Gregor Piatigorsky
Viola Solo: Jean Lefranc
Intermission of Twenty-five Minutes
Harris—
Symphony No. 3 (in one movement.)
Debussy—
"Prelude a l'Apres-Midi d'un Faune (Eclogue de S. Mallarme.)
Ravel—
Orchestral Excerpts from "Daphnis et Chloe" (Second Suite.)
Lever du Jour—Pantomine—Danse Generale

Third Programme:
SUNDAY AFTERNOON
August 4, at 3:30 o'Clock

Mozart—
Symphony in E flat, No. 3 (K. 543.)
Stravinsky—
Capriccio for Orchestra with Piano.
Solo—
Soloist: Jesus Maria Sanroma
Intermission of Twenty-five Minutes
Brams—
Symphony No. 2 in D major, Op. 73.

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

JUL 20 1940

This Clipping From
WATERBURY, CONN.
AMERICAN

JUL 31 1940

Berkshire Festival Opens Aug. 1

Noted Soloists to Appear With Boston Symphony Orchestra

The seventh annual Berkshire Symphonic festival at Stockbridge, Mass., will open tomorrow night at 8:30 o'clock and thousands from this state and Massachusetts are expected to be present. This year's festival, under the direction of the famous conductor, Serge Koussevitzky, has been increased to spread over three week-ends. The Boston Symphony orchestra will be augmented by soloists of international repute. Last year the attendance at the concerts totaled more than 33,000.

Soloists will include Albert Spalding, violinist; Elizabeth Schumann, Alexander Kipnis and Dorothy Maynor, Negro singer. Concerts will be given on the following days and hours: Aug. 1, 8:30 p. m.; Saturday, Aug. 3, 8:30 p. m.; Sunday, Aug. 4, 3:30 p. m.; Saturday, Aug. 10, 8:30 p. m.; Sunday, Aug. 11, 3:30 p. m.; Thursday, Aug. 15, 7 p. m.; Saturday, Aug. 17, 8:30 p. m.; Sunday, Aug. 18, 3:30 p. m.

Lovers of the theater and the dance will find interesting programs in Stockbridge or in nearby Jacob's Pillow or at the Bennington festival. The Berkshire Playhouse under the direction of William Miles who has been there year after year will present some outstanding guest stars during the festival weeks. Tallulah Bankhead is appearing in Pinero's "The Second Mrs. Tanqueray" this week. Ruth Gordon will be seen in Shaw's "The Millionairess" during the week of Aug. 5 and Ethel Barrymore will appear in Sheridan's "The School for Scandal" during the week of Aug. 12.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUL 31 1940

THRONGS ARRIVE FOR OPENING OF MUSIC FESTIVAL

Benefit Program Is Planned for Allied Fund on Aug. 16

PITTSFIELD, July 30—Hotels and rooming houses of Central and Southern Berkshire are rapidly filling as hundreds arrive who plan to attend concerts at Tanglewood of the Berkshire Symphonic Festival.

Expect Good Weather

Fair and cooler is the prediction by the Festival authorities for the opening concert Thursday night. Trustees of the Boston Symphony Orchestra already are arriving and it is probable that Gov. Saltonstall will attend the initial concert.

Sheriff J. Bruce McIntyre of Berkshire County is in charge of the Festival traffic squad. Three thousand cars a night will be handled, it is expected. American Legion members will act as traffic guides and parking officials.

Trustees of the Boston orchestra and the Berkshire Symphonic Festival announced today that they would sponsor a unique benefit program Aug. 16 for the Allied Relief Fund, Inc. The program will be at Tanglewood.

Serge Koussevitzky, conductor of the orchestra and Festival and director of the Music Center, is chairman of the committee in charge with Albert Spalding. The program will be so varied that it will be necessary to begin at 6 and promises such a wealth of entertainment that it is expected to overflow the spacious grounds of the estate with two assemblies in the shed.

The whole program will be announced at the opening Festival concert Thursday with information where boxes and tickets may be secured. Sale for this special concert will open Friday throughout the East. Reservations will be accepted by mail at Tanglewood, Lenox.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUL 31 1940

FIRST CONCERT SEATS AVAILABLE AT TANGLEWOOD

When All Are Sold, Benches Will Accommodate Overflow and No One Will Be Turned Away

Stockbridge, July 30—No one will be turned away even if the Tanglewood Shed should be sold out before the opening of the seventh annual Berkshire Symphonic festival Thursday night at 8.30, festival trustees declared today.

The shed is not yet sold out. Plenty of single concert tickets for the opening series are available. But if there should be an overflow, trustees have planned for this contingency. Hundreds of benches are available since 3000 chairs were purchased this year to replace benches in the shed.

The official government weather forecast for the Berkshire area for the week of July 29 is fair and cooler for the festival period.

Music lovers coming to Tanglewood for the first concert will hear the Boston Symphony orchestra and Serge Koussevitzky in an "all first" program. The first symphonies of Beethoven, Schumann, and Sibelius will be played.

Late-comers who have not made arrangements for accommodations during their stay in the Berkshires, should communicate at once with the accommodations bureau at the festival office in Stockbridge. Stephen Thach states that he has a number of attractive places still on his list, although few of them are within the immediate vicinity of Tanglewood.

Busses will leave Pittsfield and Stockbridge one hour before the concerts daily for the convenience of persons without cars.

For the convenience of those who come early, the Thursday Morning club's refreshment tent at Tanglewood is prepared to serve light suppers and soft drinks.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

JUL 31 1940

Program For Tanglewood First Concert

Boston Symphony Starts Summer Series Tomorrow Night

Programs for the first week-end of the seventh annual Berkshire Symphonic Festival at Tanglewood, Stockbridge, which opens tomorrow night with the Boston Symphony Orchestra, Serge Koussevitzky conducting, have been announced as follows:

Thursday, 8:30 p. m.

Symphony No. 1 in C major, Op. 21	Beethoven
Symphony No. 1 in B flat, Op. 38	Schumann
Symphony No. 1 in E minor, Op. 39	Sibelius

Saturday, 8:30 p. m.

Overture to "Benvenuto Cellini"	Berlioz
Don Quixote, Fantastic Variations on a Theme of Knightly Character, Op. 35	Strauss
Introduction, Theme with Variations and Finale Violincello solo: Gregor Piatigorsky Violin solo: Jean Lefranc	
Symphony No. 3 in one movement	Harris
Prelude a L'Apres-Midi d'un Faune	Debussy
Orchestral Excerpts from "Daphnis et Chloe" Lever du Jour Pantomime Danse Generale	Ravel

Sunday, 3:30 p. m.

Symphony in E flat, No. 3	Mozart
Capriccio for Orchestra with Piano Solo Soloist: Jesus Maria Sanroma	Stravinsky
Symphony No. 2 in D major, Op. 73	Brahms

This Clipping From
SPRINGFIELD, MASS. REPUBLICAN

JUL 31 1940

LEE

MAY ATTEND FESTIVAL REHEARSALS FREE

Special Invitation to Lee High and Junior High School Students

Lee, July 30—All students of the Lee high school as well as the Junior high are invited to attend the rehearsals of the Boston Symphony orchestra under the direction of Dr Serge Koussevitzky at Tanglewood Saturday morning at 10. Any pupils interested in attending may do so free of charge by notifying either Principal Walter A. Potter or Superintendent of Schools Charles A. Miller. The students are invited to attend the three Saturday rehearsals, August 3, 10 and 17, and those attending should be at the high school at 9.30 where they will be presented a ticket and transportation to Tanglewood.

Ordinarily there is a charge for admission to these Saturday morning rehearsals which are of more interest to pupils than the actual concert, as it gives an inside picture of the essential details that go to make up a finished symphonic program. It is because of this educational feature that the Berkshire Symphonic Festival, Inc., has made it possible for the high school children throughout the county to attend the rehearsals free of charge.

THIS CLIPPING FROM
PITTSFIELD, MASS. EAGLE

JUL 31 1940

Must Arrange For Rehearsals At Tanglewood

LEE.—High school students of the music appreciation course interested in attending the rehearsals of the Boston Symphony Orchestra to be held on Saturday mornings, Aug. 3, 10 and 17, at 10 are requested to notify Superintendent of Schools Charles A. Miller or Principal Walter J. Potter so that transportation may be arranged. Tickets may be obtained at the high school on Saturday morning from 9.30 to 9.45. Mr. Miller requests the donation of cars to transport the children, the drivers of which will be issued passes to attend the rehearsals.

Music Festival in the Berkshires

Whe 8/1

Annual Schedule Starts There Today

All roads lead to the Berkshires this week as the gracious little towns of Pittsfield, Lenox and Stockbridge play host to dozens of Bostonians for the annual music festival.

The festival starts today, and has its usual schedule of good concerts listed through Sunday afternoon, Aug. 18. Many Bostonians who are away at the shore at this time are making plans to go to the festival for the last half of the concerts, which includes the much-anticipated performance of Bach B-minor Mass on Thursday evening, Aug. 15. The mass has been given in Symphony Hall by the Radcliffe and Harvard choral groups, and many members of the two universities have been out in Stockbridge this Summer studying, and will sing again under Dr. Koussevitsky's baton.

THIS CLIPPING FROM
N. ADAMS, MASS. TRANSCRIPT

AUG 1 - 1940

Drury Pupils to Attend Concert Rehearsals

Only 10 Drury high school pupils have taken advantage of the opportunity to attend the rehearsals of the Boston Symphony orchestra during the Berkshire symphonic festival. The rehearsals are open to students who have taken the music appreciation courses during the past year and others interested. The tickets locally may be obtained mornings at the Drury high school office. Tickets are now available for the third and 10th rehearsals.

This Clipping From
CLEVELAND, OHIO PRESS

AUG 1 - 1940

Berkshire Festival Lures Music Lovers

Concerts Held in Open Air Gardens of Tanglewood

By WINSOR FRENCH

WILLIAMSTOWN, Mass.: The Berkshire Symphonic Festival is about to commence its seventh season under the direction of Serge Koussevitsky and thousands of people are pouring in from all over the country—many of them still without tickets or a place to stay. The little town of Lenox, where these concerts take place, is literally packed with musicians and music lovers.

The festival has become quite as celebrated as any of the great musical bouts that used to attract thousands of tourists to Europe before the ugly shadow of the swastika fell across the land. It takes place in the beautiful open air gardens of Tanglewood and it is within the means of everyone who has the time and the ridiculously small entrance fee.

And it has made the entire countryside music conscious. There are boxes, of course, for the more affluent or the socially prominent who like that sort of thing, but there also are hundreds of inexpensive seats for those who are more casual or less well-heeled and they are sold out at every performance.

All of the hotels, even the tony Red Lion Inn at Stockbridge, serve dinner early so that the waitresses, busboys, et cetera, can be on time.

I must admit, however, that it is a little startling to draw up at a gasoline station and have the attendant announce through a mouthful of chewing tobacco, "I see they're doing Piatigorsky's 'Fantastic Variations on a Theme of Knightly Character' this year."

But there you are. Things like that have been happening to me all the time lately and it wouldn't be so bad if only half the time I could hold up my end of the erudition.

* * *

REGARDLESS of my own musical shortcomings, however, the festival devotees are going to have an exciting session. The concerts take place on Aug. 1, 3, 4, 8, 10, 11, 15, 17 and 18, with matinees on Sundays.

That's a lot of music for anyone to digest, but if you will notice there are interludes permitting the weary to hunt up a good hot swing band for a nice change.

The programs have all been beautifully balanced and while it would obviously be impossible to list them here in their entirety, as far as I am concerned the two outstanding events are the Bach Mass in B Minor on Aug. 15 and the appearance of Dorothy Maynor, the great colored soprano, Aug. 17.

You might jot those dates down just in case you happen to be driving through this part of the country at the time.

There also is a good deal of excitement over the programs of Beethoven and Tchaikovsky—commemorating the 100th anniversary of Tchaikovsky's birth. These fall on Aug. 8, 10 and 11, with Albert Spaulding appearing as guest artist in the first concert.

Finally, anyone interested in obtaining seats for any of the concerts in advance may write the Berkshire Symphonic Festival, Tanglewood, Stockbridge, Mass.

* * *

THE behavior of the elements in this part of the world also is likely to contribute a little additional excitement to things. Sinister clouds suddenly roll across the hills, thunder such as you have never heard before roars through the valley and then all hell breaks loose.

It happened once as Koussevitsky was leading the Boston Symphony through a lyrical passage.

At that time the concerts were given under a vast tent and for a moment it looked as though it would collapse. Vivid flashes of lightning illuminated the pitchy skies, torrents of driving rain swept through the enclosure, women in evening clothes who had started to beat a quick retreat to their cars were standing knee-deep in mud and panic seemed imminent.

Mr. Koussevitsky, however, is a showman as well as an artist. There were a few hurried instructions and then presently the "Walkure" with all of its wild fury roared right back at the elements with magnificent eloquence.

Wagner probably wanted to leap out of his grave and join the drenched, cheering hundreds who had suddenly forgotten in the intense excitement that huge elms were crashing to the earth—and a little too nearby for comfort.

* * *

But things like that happen all the time around here. Last night, for instance, Tallulah Bankhead, of the husky voice, appeared here as Pinero's unhappy and tortured "Second Mrs. Tanquery." It was a hot, restless night with distant thunder in the air.

Then suddenly the thunder came and curtains of rain rushed through the trees. The Playhouse quivered and shook like some kind of terrified animal and Tallulah, who likes attention when she is showing the world she can take abuse and still come back for more, had to use more than a full stage voice. Miss Bankhead, in fact, had to shout. She knows how, too.

This Clipping From
DALLAS, TEX. NEWS

AUG 1 - 1940

Music Festival Opens Thursday

NEW YORK, July 31.—The seventh annual Berkshire Symphonic Festival will open Thursday in the new music shed at Tanglewood, 200-acre estate overlooking Lake Mahkeenac, between Stockbridge and Lenox, Mass. Three series of concerts will be presented by the Boston Symphony Orchestra under the direction of Serge Koussevitzky during the festival. The first series will be given on Aug. 1, 3 and 4; the second, on Aug. 8, 10 and 11, and the third, on Aug. 15, 17 and 18.

For the opening concert, Mr. Koussevitzky has chosen three great symphonies: Beethoven's Symphony No. 1 in C Major, Opus 21; Schumann's Symphony No. 1 in B Flat and Sibelius' Symphony No. 1 in E Minor, Opus 39.

Other programs on this first series will include Strauss' Don Quixote, with Gregor Piatigorsky as cello soloist; Roy Harris' Third Symphony and works by Debussy, Berlioz, Ravel, Stravinsky, Mozart and Brahms.

Jesus Maria Sanroma, pianist, will appear as soloist on the final concert of the first series. He will be heard in Capriccio, by Stravinsky.

THIS CLIPPING FROM
VOGUE
GREENWICH, CONN.

AUG 1 - 1940

People are talking about

Lindbergh.... Roosevelt.... The flight of royalty.... Koussevitzky and the Berkshire Music Festival and the great plans for doing the Bach B Minor Mass with the country's greatest orchestra, the Boston Philharmonic...

THIS CLIPPING FROM
PITTSFIELD, MASS. EAGLE

AUG 1 - 1940

Tanglewood Echoes From 1939

"A number of Poughkeepsians are planning to attend the performances of the Berkshire Symphonic Festival this week." Poughkeepsie Eagle-News, Aug. 12, 1939.

"Richard Rice Henyan of North Church Street and Richard G. Day Jr. of Lowell Road tonight will attend the Berkshire Music Festival at Tanglewood." Schenectady Gazette, Aug. 11, 1939.

"Sherwood Kains has accepted the position of music director for 1940 . . . He is now on his way to the Berkshire Festival . . ." Malone (N. Y.) Telegram, Aug. 12, 1939.

"Helen Corbin of Madison, Wash., said to be the millionth visitor at the World's Fair New England exhibits, arrived in Burlington yesterday . . . She will make a stop in Bennington before going to Lenox, Mass., where she will attend the Berkshire music festival." Burlington (Vt.) Free Press.

"Mr. and Mrs. Eugene Sciutto of Claverack, Rev. J. J. Gaffigan of Stuyvesant and Rev. S. F. Olszewski and Gerald Bliss of this city will attend the rehearsal which will be held this morning at Tanglewood." Hudson (N. Y.) Register, Aug. 12, 1939.

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"At the end, Dr. Koussevitzky and the redoubtable Boston Symphony were given a fervent demonstration which seemed almost as noisy as the sounds from a football stadium in the fall." The Boston Traveler, Aug. 14, 1939.

"The sixth Berkshire Symphonic Festival closed today at its permanent home, Tanglewood, with two outbursts of applause as noisy and as heartfelt as any heard this summer outside a baseball park." The Boston Post, Aug. 14, 1939.

* * * * * * *

"Again there was reason for warm admiration for the clarity of detail, the instant responsiveness to the conductor's interpretive wishes, the general impression of a single, seldom-rivalled musical entity composed of musicians who are masters of their instruments." New Bedford Mercury, Aug. 12, 1939.

* * * * * * *

"The Berkshire Musical Festival, which has come to mean so much to music lovers the world over, started off last week Thursday, Aug. 3, and will finish next Sunday, Aug. 13, with an afternoon concert of rare beauty. In the beautiful green setting of Tanglewood up in Stockbridge, the distinguished maestro, Dr. Koussevitzky and his incomparable symphony orchestra gave a superb concert for the opening event . . ." Reading (Mass.,) Chronicle.

* * * * * * *

"Serge Koussevitzky, the Boston Symphony conductor who led his splendid orchestra in the six triumphal concerts of the season, was fairly lionized at the end. An audience wild with enthusiasm applauded and huzzaed for five minutes or more."—C. R. Roseberry in the Knickerbocker News, Aug. 14, 1939.

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"Serge Koussevitzky closed the first half of the current Berkshire Symphonic Festival on Aug. 6 by taking the largest audience which ever attended any concert of the six festivals on a tour of Russian 'Never-Never-Land'." — Rockland (Me.) Courier-Gazette, Aug. 12, 1939.

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"To the stout lady with lorgnette in one of the boxes, very handsome lady with luxurious garments and (I'm surprised at you) who should know much better: It's OR-chestra, accent on the first syllable; not or-CHES-tra. And the 'th' in Beethoven does not have the diphthong sound—pardon me." Roger S. Vreeland in the Hackensack (N. J.) Bergen Evening Record, Aug 12, 1939.

* * * * * * *

"The fourth concert in the Berkshire Symphonic Festival, which took place Thursday evening in the Music Shed at Tanglewood, between Stockbridge and Lenox, Mass., was another triumph for Dr. Serge Koussevitzky and the Boston Symphony Orchestra, and it brought out a record attendance." The Hudson (N. Y.) Star, Aug. 12, 1939.

GREAT BARRINGTON, MASS.
BERKSHIRE COURIER
8/1/40

FESTIVAL OPENS

Thousands of Music Lovers Head for Berkshire Symphonic Program.

Music lovers from all parts of America have come to the Berkshires the past few days for the opening August 1 of the seventh annual Berkshire Symphonic Festival by the Boston Symphony orchestra and Serge Koussevitzky, conductor.

Most of these thousands have their tickets securely in their pockets, accommodations already reserved somewhere near Tanglewood. Many others will start, hoping to obtain tickets and accommodations at the last minute. There are tickets for single concerts still available at the gate, and there are accommodations within a short driving distance of Tanglewood.

The Festival will open with Beethoven's Symphony No. 1, and there will be concerts Saturday night and Sunday afternoon.

The second series of concerts opening August 8 will commemorate the 100th anniversary of Tchaikovsky's birth and will feature works by Tchaikovsky and Beethoven. Albert Spalding, violinist, will appear as soloist the opening night.

The final series of concerts opens August 15 with the Bach B Minor Mass. The Festival Chorus, made up of 200 students at the orchestra's Berkshire Music Center, will be heard in this classic. The new organ will also be dedicated at this time.

Dorothy Maynor, talented Negro soprano, will be heard at the concert August 17. The Festival will close August 18 with Brahms Symphony No. 1 as the closing number.

The complete and revised program for the first series of concerts follows:

THURSDAY EVENING, AUGUST 1
at 8:30 o'clock

Symphony No. 1 in C major, Op. 21 — Beethoven
Symphony No. 1 in B-flat, Op. 38 — Schumann
Symphony No. 1 in E minor, Op. 39 — Sibelius

SATURDAY EVENING, AUGUST 3
at 8:30 o'clock

Overture to "Benvenuto Cellini" — Berlioz
"Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35 .... Strauss
(Introduction, Theme with Variations, and Finale)
Violincello solo: Gregor Piatigorsky
Viola solo: Jean Lefranc
Symphony No. 3 (in one movement) — Harris
"Prelude a l'Apres-Midi d'un Faune (Eclogue de S. Mallarme) — Debussy
Orchestral Excerpts from "Daphnis et Ghloe" (Second Suite .... Ravel
Lever du Jour—Pantomime—Danse Generale

SUNDAY AFTERNOON, AUGUST 4
at 3:30 o'clock

Symphony in E-flat, No. 3 (K. 543) — Mozart
Capriccio for Orchestra with Piano solo .... Stravinsky
Soloist: Jesus Maria Sanroma
Symphony No. 2 in D major, Op. 73 — Brahms

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

JUL 31 1940

Seventh Annual Berkshire Symphonic Festival To Open Tomorrow Evening

Thousands To Attend Famous Event At Stockbridge

Thousands of Connecticut music lovers including hundreds from Waterbury and Western Connecticut will attend the seventh annual Berkshire symphonic festival at Stockbridge, Mass., which begins at 8:30 p. m. Thursday under the direction of Serge Kousevitzky. This year the festival has been increased to nine concerts spread over three week-ends instead of six concerts and the famous Boston Symphony orchestra will be augmented by soloists of international repute.

This festival is one of the most outstanding musical events in the United States each year and attracts thousands of music lovers from all parts of the United States and many foreign countries. Last year the attendance at the six concerts totalled more than 33,000 and this year the advance ticket sale has been far ahead of any other year. With the increase in the number of concerts to be given during the festival it is expected that the total attendance will be close to the 50,000 mark.

Two Outstanding Features.

Each year more and more persons go long distances to hear this orchestra, admitted by many to be the best in the world today. The music shed at Tanglewood where these concerts are presented is on one of the most beautiful estates in the Berkshires.

The programs will include two special features which alone would be enough to make the festival outstanding in musical events this year. Special programs will be given during the second week-end commemorating the 100th anniversary of Tchaikowsky's birth. The second feature will be the singing of Bach's "Mass in B Minor" with the festival orchestra on Aug. 15 at 7 p. m.

Several Soloists.

In addtiion to music played by the Boston Symphony orchestra, there will be a number of soloists this year, including Albert Spalding, violinist; Elisabeth Schumann, Alexander Kipnis, and Dorothy Maynor, Negro singer who scored such a triumph when she was presented last year by Dr. Koussevitzky at a picnic he gave for the orchestra she was later acclaimed by the critics when she appeared in recital in New York. By many Miss Maynor is ranked with Marion Anderson. Waterburians will be interested to know that Rev. Dr. James E. Gregg of First church was president of Hampton institute when Miss Maynog was a student there. Last summer she sang in the church in Pittsfield when Dr. Gregg, its former pastor, was in charge of the summer service.

The opening concert will include the first symphonies of Beethoven, Schumann and Sibelius. Much of the second series of three concerts will be devoted to Beethoven and Tchaikowsky who seem to share the time equally despite the fact that it is the latter's birthday which is being celebrated. At the first Sunday concert at 3:30 p. m. Jesus Maria Sanroma will be the soloist in the Stravinsky "Capriccio for piano and orchestra". Other composers to be heard include Strauss, Brahms, Mozart, Prokofieff, Hindemith, Haydn, Faure and Respighi.

Many Other Attractions.

All who plan to attend should try to have tickets in advance or they may find themselves obliged to stand or sit on the grass at the back of the music shed. But even that is no deterrent to the hundreds we have seen do so, for the acoustics are as good there as anywhere in this unusual music shed.

The festival authorities again extend an invitation to all to arrive early and picnic on the grounds of the estate where Hawthorne lived and to walk in the gardens and enjoy this peaceful Berkshire idylic setting.

For those who come the section offers many other attractions in beautiful scenery, musical programs at South mountain in Pittsfield where the famous South Mountain quartet appears on Friday afternoons during the festival under the sponsorship of that famous patroness of music, Mrs. Elizabeth Sprague Coolidge. With them will appear as soloists, Harold Bauer, pianist; Albert Sprague Coolidge, viola player, and Harvey Shapiro, violoncellist.

Theater, Dance Programs.

Lovers of the theater and the dance will find interesting programs in Stockbridge or in nearby Jacob's Pillow or at the Bennington festival. The Berkshire Playhouse under the direction of William Miles who has been there year after year will present some outstanding guest stars during the festival weeks. Tallulah Bankhead is appearing in Pinero's "The Second Mrs. Tanqueray" this week. Ruth Gordon will be seen in Shaw's "The Millionairess" during the week of Aug. 5 and Ethel Barrymore will appear in Sheridan's "The School for Scandal" during the week of Aug. 12.

Berkshire Programs.

The programs for the Berkshire Symphonic festival will be as follows:—

Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass; Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; Willem Valkenier, horn; Georges Laurent, flute; Putnam Aldrich, harpsichord; E. Power Biggs, organ.

Saturday evening, Aug. 17, at 8:30—Prokofieff: "Classical" Symphony; Hindemith: "Mathis der Maler"; Mozart: Concert aria, "Bella mia fiamma" (Dorothy Maynor, soprano soloist); Beethosoloist); Faure; Suite, "Pellas and Melisande"; Bach; Passacaglia and Fugue in C minor (transcribed by Respighi).

Sunday afternoon, Aug. 18, at 3:30—Haydn: Symphony in G major, No. 88; Sibelius: Seventh Symphony; Brahms: First Symphony.

—SAMUEL MEYERS.

This Clipping From
VARIETY
NEW YORK, N.Y.
JUL 31 1940

AN AMERICAN MUSIC CENTER

By SERGEI KOUSSEVITZKY

IF THERE ever was a time to speak of music in the New World, it is now. There is hope for humanity, and all those who believe in the value and inheritance of culture and art should stand in the front rank.

The thing that fills me with deep gratification is the realization this month of my long-cherished dream, the starting of a great American music center. I first thought of creating a music center in Moscow in 1913, but the war and revolution intervened. I resumed my plans when I became conductor of the Boston Symphony Orchestra and the Berkshire Festivals. The gift of Tanglewood at Lenox, Mass., to the orchestra finally made it possible.

Now we have laid the cornerstone of the Berkshire Music Center, and I look into the future of the project with faith and confidence.

There are 325 students in the new school, and among those who have contributed gifts of scholarships are the American Society of Composers, Authors and Publishers, the Rockefeller, Carnegie and Juilliard Foundations and the president of the New England Conservatory of Music.

With encouraging cooperation of this kind, we have every confidence that the Berkshire Music Center will carry on as one of America's foremost endeavors so long as culture and art exist.

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This Clipping From
ALBANY, N. Y.
TIMES UNION

JUL 31 1940

MUSIC

In Albany

By EDGAR S. VAN OLINDA

Thousands of music lovers from all parts of America will head for Tanglewood tomorrow evening for the opening of the seventh annual Berkshire Symphonic Festival by the Boston Symphony orchestra and Serge Koussevitzky, conductor.

Most of these thousands will have their tickets securely in their pockets, accommodations already reserved somewhere near Tanglewood. Many others will start, hoping to obtain tickets and accommodations at the last minute. There are tickets for single concerts still available at the gate and there are accommodations within a short driving distance of Tanglewood.

An Albany branch ticket office has been established at the Van Curler Music company, 120 State street (telephone 4-7495), where any available seats may be reserved. The complete program for Series A is as follows:

THURSDAY EVENING
August 1, at 8:30 o'Clock
Beethoven—
Symphony No. 1 in C major, Op. 21.
Schumann—
Symphony No. 1 in B flat, Op. 38.
Intermission of Twenty-five Minutes
Sibelius—
Symphony No. 1 in E minor, Op. 39.

Second Programme:
SATURDAY EVENING
August 3, at 8:30 o'Clock

Berlioz—
Overture to "Benvenuto Cellini."
Strauss—
"Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35.
(Introduction, Theme with Variations, and Finale)
Violincello Solo: Gregor Piatigorsky
Viola Solo: Jean Lefranc
Intermission of Twenty-five Minutes
Harris—
Symphony No. 3 (in one movement.)
Debussy—
"Prelude a l'Apres-Midi d'un Faune (Eclogue de S. Mallarme.)
Ravel—
Orchestral Excerpts from "Daphnis et Chloe" (Second Suite.)
Lever du Jour—Pantomine—Danse Generale

Third Programme:
SUNDAY AFTERNOON
August 4, at 3:30 o'Clock
Mozart—
Symphony in E flat, No. 3 (K. 543.)
Stravinsky—
Capriccio for Orchestra with Piano.
Solo—
Soloist: Jesus Maria Sanroma
Intermission of Twenty-five Minutes
Brams—
Symphony No. 2 in D major, Op. 73.

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

JUL 20 1940

This Clipping From
WATERBURY, CONN.
AMERICAN

JUL 31 1940

Berkshire Festival Opens Aug. 1

Noted Soloists to Appear With Boston Symphony Orchestra

The seventh annual Berkshire Symphonic festival at Stockbridge, Mass., will open tomorrow night at 8:30 o'clock and thousands from this state and Massachusetts are expected to be present. This year's festival, under the direction of the famous conductor, Serge Koussevitzky, has been increased to spread over three week-ends. The Boston Symphony orchestra will be augmented by soloists of international repute. Last year the attendance at the concerts totaled more than 33,000.

Soloists will include Albert Spalding, violinist; Elizabeth Schumann, Alexander Kipnis and Dorothy Maynor, Negro singer. Concerts will be given on the following days and hours: Aug. 1, 8:30 p. m.; Saturday, Aug. 3, 8:30 p. m.; Sunday, Aug. 4, 3:30 p. m.; Saturday, Aug. 10, 8:30 p. m.; Sunday, Aug. 11, 3:30 p. m.; Thursday, Aug. 15, 7 p. m.; Saturday, Aug. 17, 8:30 p. m.; Sunday, Aug. 18, 3:30 p. m.

Lovers of the theater and the dance will find interesting programs in Stockbridge or in nearby Jacob's Pillow or at the Bennington festival. The Berkshire Playhouse under the direction of William Miles who has been there year after year will present some outstanding guest stars during the festival weeks. Tallulah Bankhead is appearing in Pinero's "The Second Mrs. Tanqueray" this week. Ruth Gordon will be seen in Shaw's "The Millionairess" during the week of Aug. 5 and Ethel Barrymore will appear in Sheridan's "The School for Scandal" during the week of Aug. 12.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUL 31 1940

THRONGS ARRIVE FOR OPENING OF MUSIC FESTIVAL

Benefit Program Is Planned for Allied Fund on Aug. 16

PITTSFIELD, July 30—Hotels and rooming houses of Central and Southern Berkshire are rapidly filling as hundreds arrive who plan to attend concerts at Tanglewood of the Berkshire Symphonic Festival.

Expect Good Weather

Fair and cooler is the prediction by the Festival authorities for the opening concert Thursday night. Trustees of the Boston Symphony Orchestra already are arriving and it is probable that Gov. Saltonstall will attend the initial concert.

Sheriff J. Bruce McIntyre of Berkshire County is in charge of the Festival traffic squad. Three thousand cars a night will be handled, it is expected. American Legion members will act as traffic guides and parking officials.

Trustees of the Boston orchestra and the Berkshire Symphonic Festival announced today that they would sponsor a unique benefit program Aug. 16 for the Allied Relief Fund, Inc. The program will be at Tanglewood.

Serge Koussevitzky, conductor of the orchestra and Festival and director of the Music Center, is chairman of the committee in charge with Albert Spalding. The program will be so varied that it will be necessary to begin at 6 and promises such a wealth of entertainment that it is expected to overflow the spacious grounds of the estate with two assemblies in the shed.

The whole program will be announced at the opening Festival concert Thursday with information where boxes and tickets may be secured. Sale for this special concert will open Friday throughout the East. Reservations will be accepted by mail at Tanglewood, Lenox.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUL 31 1940

FIRST CONCERT SEATS AVAILABLE AT TANGLEWOOD

When All Are Sold, Benches Will Accommodate Overflow and No One Will Be Turned Away

Stockbridge, July 30—No one will be turned away even if the Tanglewood Shed should be sold out before the opening of the seventh annual Berkshire Symphonic festival Thursday night at 8.30, festival trustees declared today.

The shed is not yet sold out. Plenty of single concert tickets for the opening series are available. But if there should be an overflow, trustees have planned for this contingency. Hundreds of benches are available since 3000 chairs were purchased this year to replace benches in the shed.

The official government weather forecast for the Berkshire area for the week of July 29 is fair and cooler for the festival period.

Music lovers coming to Tanglewood for the first concert will hear the Boston Symphony orchestra and Serge Koussevitzky in an "all first" program. The first symphonies of Beethoven, Schumann, and Sibelius will be played.

Late-comers who have not made arrangements for accommodations during their stay in the Berkshires, should communicate at once with the accommodations bureau at the festival office in Stockbridge. Stephen Thach states that he has a number of attractive places still on his list, although few of them are within the immediate vicinity of Tanglewood.

Busses will leave Pittsfield and Stockbridge one hour before the concerts daily for the convenience of persons without cars.

For the convenience of those who come early, the Thursday Morning club's refreshment tent at Tanglewood is prepared to serve light suppers and soft drinks.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

JUL 31 1940

Program For Tanglewood First Concert

Boston Symphony Starts Summer Series Tomorrow Night

Programs for the first week-end of the seventh annual Berkshire Symphonic Festival at Tanglewood, Stockbridge, which opens tomorrow night with the Boston Symphony Orchestra, Serge Koussevitzky conducting, have been announced as follows:

Thursday, 8:30 p. m.
Symphony No. 1 in C major, Op. 21 — Beethoven
Symphony No. 1 in B flat, Op. 38 — Schumann
Symphony No. 1 in E minor, Op. 39 — Sibelius

Saturday, 8:30 p. m.
Overture to "Benvenuto Cellini" — Berlioz
Don Quixote, Fantastic Variations on a Theme of Knightly Character, Op. 35 — Strauss
Introduction, Theme with Variations and Finale
Violincello solo: Gregor Piatigorsky
Violin solo: Jean Lefranc
Symphony No. 3 in one movement — Harris
Prelude a L'Apres-Midi d'un Faune — Debussy
Orchestral Excerpts from "Daphnis et Chloe" — Ravel
Lever du Jour
Pantomime
Danse Generale

Sunday, 3:30 p. m.
Symphony in E flat, No. 3 — Mozart
Capriccio for Orchestra with Piano Solo — Stravinsky
Soloist: Jesus Maria Sanroma
Symphony No. 2 in D major, Op. 73 — Brahms

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUL 31 1940

LEE

MAY ATTEND FESTIVAL REHEARSALS FREE

Special Invitation to Lee High and Junior High School Students

Lee, July 30—All students of the Lee high school as well as the Junior high are invited to attend the rehearsals of the Boston Symphony orchestra under the direction of Dr Serge Koussevitzky at Tanglewood Saturday morning at 10. Any pupils interested in attending may do so free of charge by notifying either Principal Walter A. Potter or Superintendent of Schools Charles A. Miller. The students are invited to attend the three Saturday rehearsals, August 3, 10 and 17, and those attending should be at the high school at 9.30 where they will be presented a ticket and transportation to Tanglewood.

Ordinarily there is a charge for admission to these Saturday morning rehearsals which are of more interest to pupils than the actual concert, as it gives an inside picture of the essential details that go to make up a finished symphonic program. It is because of this educational feature that the Berkshire Symphonic Festival, inc., has made it possible for the high school children throughout the county to attend the rehearsals free of charge.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 31 1940

Must Arrange For Rehearsals At Tanglewood

LEE.—High school students of the music appreciation course interested in attending the rehearsals of the Boston Symphony Orchestra to be held on Saturday mornings, Aug. 3, 10 and 17, at 10 are requested to notify Superintendent of Schools Charles A. Miller or Principal Walter J. Potter so that transportation may be arranged. Tickets may be obtained at the high school on Saturday morning from 9.30 to 9.45. Mr. Miller requests the donation of cars to transport the children, the drivers of which will be issued passes to attend the rehearsals.

Music Festival in the Berkshires

WAE 8/1

Annual Schedule Starts There Today

All roads lead to the Berkshires this week as the gracious little towns of Pittsfield, Lenox and Stockbridge play host to dozens of Bostonians for the annual music festival.

The festival starts today, and has its usual schedule of good concerts listed through Sunday afternoon, Aug. 18. Many Bostonians who are away at the shore at this time are making plans to go to the festival for the last half of the concerts, which includes the much-anticipated performance of Bach B-minor Mass on Thursday evening, Aug. 15. The mass has been given in Symphony Hall by the Radcliffe and Harvard choral groups, and many members of the two universities have been out in Stockbridge this Summer studying, and will sing again under Dr. Koussevitsky's baton.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 1 - 1940

Drury Pupils to Attend Concert Rehearsals

Only 10 Drury high school pupils have taken advantage of the opportunity to attend the rehearsals of the Boston Symphony orchestra during the Berkshire symphonic festival. The rehearsals are open to students who have taken the music appreciation courses during the past year and others interested. The tickets locally may be obtained mornings at the Drury high school office. Tickets are now available for the third and 10th rehearsals.

This Clipping From
CLEVELAND, OHIO
PRESS

AUG 1 - 1940

Berkshire Festival Lures Music Lovers

Concerts Held in Open Air Gardens of Tanglewood

By **WINSOR FRENCH**

WILLIAMSTOWN, Mass.: The Berkshire Symphonic Festival is about to commence its seventh season under the direction of Serge Koussevitsky and thousands of people are pouring in from all over the country—many of them still without tickets or a place to stay. The little town of Lenox, where these concerts take place, is literally packed with musicians and music lovers.

The festival has become quite as celebrated as any of the great musical bouts that used to attract thousands of tourists to Europe before the ugly shadow of the swastika fell across the land. It takes place in the beautiful open air gardens of Tanglewood and it is within the means of everyone who has the time and the ridiculously small entrance fee.

And it has made the entire countryside music conscious. There are boxes, of course, for the more affluent or the socially prominent who like that sort of thing, but there also are hundreds of inexpensive seats for those who are more casual or less well-heeled and they are sold out at every performance.

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EAGLE

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This Clipping From
SPRINGFIELD, MASS
REPUBLICAN

JUL 31 1940

LEE

MAY ATTEND FESTIVAL REHEARSALS FREE

Special Invitation to Lee High and Junior High School Students

Lee, July 30—All students of the Lee high school as well as the Junior high are invited to attend the rehearsals of the Boston Symphony orchestra under the direction of Dr Serge Koussevitzky at Tanglewood Saturday morning at 10. Any pupils interested in attending may do so free of charge by notifying either Principal Walter A. Potter or Superintendent of Schools Charles A. Miller. The students are invited to attend the three Saturday rehearsals, August 3, 10 and 17, and those attending should be at the high school at 9.30 where they will be presented a ticket and transportation to Tanglewood.

Ordinarily there is a charge for admission to these Saturday morning rehearsals which are of more interest to pupils than the actual concert, as it gives an inside picture of the essential details that go to make up a finished symphonic program. It is because of this educational feature that the Berkshire Symphonic Festival, Inc., has made it possible for the high school children throughout the county to attend the rehearsals free of charge.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 31 1940

Must Arrange For Rehearsals At Tanglewood

LEE.—High school students of the music appreciation course interested in attending the rehearsals of the Boston Symphony Orchestra to be held on Saturday mornings, Aug. 3, 10 and 17, at 10 are requested to notify Superintendent of Schools Charles A. Miller or Principal Walter J. Potter so that transportation may be arranged. Tickets may be obtained at the high school on Saturday morning from 9.30 to 9.45. Mr Miller requests the donation of cars to transport the children, the drivers of which will be issued passes to attend the rehearsals.

Music Festival in the Berkshires

Annual Schedule Starts There Today

All roads lead to the Berkshires this week as the gracious little towns of Pittsfield, Lenox and Stockbridge play host to dozens of Bostonians for the annual music festival.

The festival starts today, and has its usual schedule of good concerts listed through Sunday afternoon, Aug. 18. Many Bostonians who are away at the shore at this time are making plans to go to the festival for the last half of the concerts, which includes the much-anticipated performance of Bach B-minor Mass on Thursday evening, Aug. 15. The mass has been given in Symphony Hall by the Radcliffe and Harvard choral groups, and many members of the two universities have been out in Stockbridge this Summer studying, and will sing again under Dr. Koussevitsky's baton.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 1 - 1940

Drury Pupils to Attend Concert Rehearsals

Only 10 Drury high school pupils have taken advantage of the opportunity to attend the rehearsals of the Boston Symphony orchestra during the Berkshire symphonic festival. The rehearsals are open to students who have taken the music appreciation courses during the past year and others interested. The tickets locally may be obtained mornings at the Drury high school office. Tickets are now available for the third and 10th rehearsals.

This Clipping From
CLEVELAND, OHIO
PRESS

AUG 1 - 1940

Berkshire Festival Lures Music Lovers

Concerts Held in Open Air Gardens of Tanglewood

By WINSOR FRENCH

WILLIAMSTOWN, Mass.: The Berkshire Symphonic Festival is about to commence its seventh season under the direction of Serge Koussevitsky and thousands of people are pouring in from all over the country—many of them still without tickets or a place to stay. The little town of Lenox, where these concerts take place, is literally packed with musicians and music lovers.

The festival has become quite as celebrated as any of the great musical bouts that used to attract thousands of tourists to Europe before the ugly shadow of the swastika fell across the land. It takes place in the beautiful open air gardens of Tanglewood and it is within the means of everyone who has the time and the ridiculously small entrance fee.

And it has made the entire countryside music conscious. There are boxes, of course, for the more affluent or the socially prominent who like that sort of thing, but there also are hundreds of inexpensive seats for those who are more casual or less well-heeled and they are sold out at every performance.

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MUSIC

By FRANCIS D. PERKINS

The Berkshire Festival

LENOX, Mass., Aug. 1. — The Berkshire Symphonic Festival began the seventh chapter of its history tonight when Serge Koussevitzky conducted the Boston Symphony Orchestra in the first of this summer's nine concerts in the music shed in the Tanglewood Estate. The addition of three programs to the quota of six offered in the last three seasons did not seem to have affected the patronage for each individual event. Last night's audience was estimated at more than 6,000, and still larger crowds, according to the estimate of advance sales, are expected for the concerts of next Saturday night and Sunday afternoon.

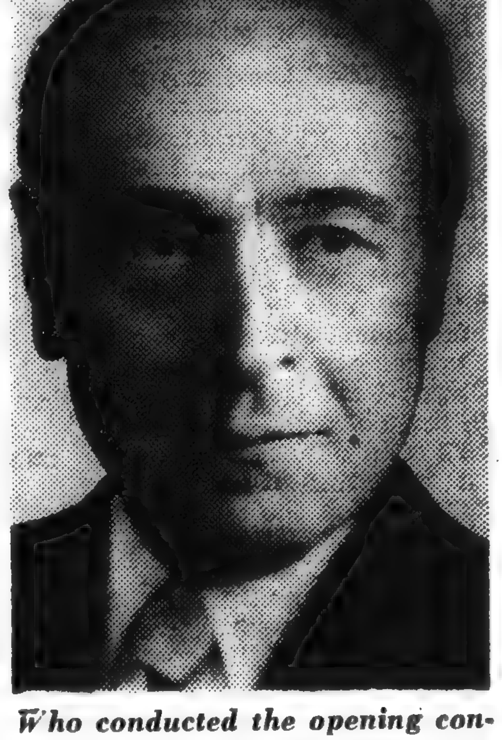
Dr. Koussevitzky, welcomed on his first appearance of the evening with an enthusiasm characteristic of Berkshire festival gatherings, presented a program appropriate for an inaugural concert, consisting of the first symphonies of three eminent composers written at the beginning, the middle and the end o fthe nineteenth century, those of Beethoven, Schumann and Sibelius. All three works are familiar to any fairly regular patrons of symphonic activities, but they have seldom, if ever, been presented before in a single list. This juxtaposition gave their hearers an unusual opportunity to compare three characteristic styles of symphonic writing and to note how far each composer's musical individuality had developed at the time when he completed his first essay in this form.

This festival has attained its present status as one of the principal fixtures of the American musical calendar, its artistic prestige and individuality and widespread appeal, within a relatively short time. The late Henry Hadley conducted the first wo series in 1934 and 1935 on the Hanna Farm. In 1936, the festival authorities engaged the Boston Symphony under Dr. Koussevitzky in an alliance which has proved to be permanent. The three concerts of that summer on the Holmwood Estate made the festival an established institution. The following season, of six concerts, was the first to be held at Tanglewood, given by its owner, Mrs. Gorham Brooks, to the Boston Symphony as a permanent festival site. The summer of 1938 brought the opening of the music shed.

The large building, open at the sides, permits the music to be heard far beyond its borders, and has not substantially changed in appearance since last summer, but new seats have been installed in the forward sections. The color of the blue and red chairs corresponds to the color of the tickets. The benches of the first Tanglewood concerts serve now as a reserve for the seating of particularly large crowds. The new organ in the auditorium will be first played in the performance of Bach's B Minor mass on Aug. 15. The item on the list of projected improvements which Miss Gertrude Robinson Smith, president of the festival, considers most immediately desirable, is the installation of shutters which can be rolled down in the event of rain or to ward off chilly breezes.

Miss Robinson Smith also pointed out today that such shutters would be valuable in protecting the building from damage by severe weather during the winters, and should therefore be regarded as an investment.

Serge Koussevitzky



Who conducted the opening concert of this year's Berkshire Festival last night

So far as this evening was concerned, the weather offered not the slightest ground for complaint, proving to be clear, calm and cool, while the twilight lent added color to the general scene of the grounds, lawns, trees and buildings as the crowd gathered before the concert.

Dr. Koussevitzky and several members of his orchestra have been here since early July to fill their duties as director and faculty members of the Berkshire Music Center, whose first session at Tanglewood culminates with the festival. The rest of the orchestra arrived on Monday and immediately began an intensive rehearsal schedule. The annual special rehearsal for Berkshire festival members will be held Saturday morning.

What with the journalistic timetable, detailed comment on the concert itstlf must await a later dispatch, but the performance of the Beethoven Symphony and of the first movement of the Schumann gave evidence of the careful preparation and high instrumental standards customarily associated with the work of this admirable orchestra. The interpretation of these works, marked by a pervasive spirit, also spoke well for the acoustic conditions of the music shed in the clarity of detail with which the music reached its listeners.

Full details have not yet been announced for the benefit concert to be held at Tanglewood on Friday evening, Aug. 16, for the Allied Relief Fund, but tonight's program books revealed that the Boston Symphony under Dr. Koussevitsky and the musical forces of the Berkshire Music Center would take part in this unusual event. Albert Spalding, violinist, and Gregor Piatigorsky, cellist, will be among the soloists. Miss Dorothy Thompson, specical writer for the New York Herald Tribune, is to speak.

At Tanglewood

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A few important changes this year indicate that Mr. Koussevitzky has not temporized. One of his dearest ambitions began to be realized in the past six weeks with the formation of the academy of music, involving a school for advanced musicians in conjunction with the concerts that wind up the season. In addition, the festival season has been extended a week.

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Herald
Aug. 1, 1940

THIS CLIPPING FROM
SAVANNAH, GA.
TIMES
AUG 1 - 1940

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THIS CLIPPING FROM
LEWISTON, ME.
SUN
AUG 2 - 1940

B. Po
Aug

OPENING

Berkshire Concerts Successor to Old Salzburg

STOCKBRIDGE, Aug. 1 (AP)—With less fuss than usually attends the daily opening of a movie theatre, the Berkshire Symphonic festival began its seventh season tonight before a colorful international audience of nearly 6000 persons.

Although the festival association would never make such a claim, it is probable that the nine concerts which comprise this season constitute the highest level which summer symphonic music has yet reached in America.

SUCCESSOR TO SALZBURG

There are even those who insist that the Berkshire Festival, as served by the great Boston Symphony Orchestra, is the logical successor to the old Salzburg Festival, in war-torn Europe's Austrian Tyrol. Salzburg is hardly more than a memory to most of the thousands who used to ateend each summer.

Serge Korssevitzky and his magnificent orchestra were heard tonight by an audience from every corner of America, and from most European countries as well. As always at the festival, the orchestra was precisely the one that plays through the winter in Boston's Symphony Hall, and the programme was rehearsed with the same fastidious care.

Keeps Highest Standard

Koussevitzky has firmly refused to lower performance standards for his summer audience, and as a result the audience has grown beyond the extreme hopes of the original sponsors.

This year the festival is the climax of another unique venture, Koussevitzky's now famous Berkshire music centre, in which more than 300 students are studying and living with music through the months of July and August.

All today the grounds of Tanglewood, home of the festival, were peppered with festival patrons wandering from building to building, looking in on classes and rehearsals.

Rehearse in Shorts

In the formal garden they found a group of young men and women in shorts and skirts rehearsing an opera under Hubert Graf's direction, with only a pool of oversized goldfish for an audience.

In the big Ree barn, now furnished oddly with gold ballroom chairs and a piano, G. Wallace Woodworth was rehearsing Bach's B Minor Mass for a performance during the last week of the three-week festival.

Two students orchestras were rehearsing, and the central building was a miniature bedlam due to numerous chamber music rehearsals.

Tonight's programme was made up of three first symphonies—those of Beethoven, Schuman and Sibelius. It was close to an ideal opening programme and it was received with cheers by the audience. Tomorrow is vacation day but the festival resumes Saturday night and ends its first series with a concert Sunday afternoon.

AN "ALL" FIRST LIST

Nine Concerts to Be Given This Year; Orchestra Sounds as It Does in Symphony Hall

BY WARREN STOREY SMITH

PITTSFIELD, Aug. 1—The elements, so capricious of late, decided to bless the first concert of the current Berkshire festival at "Tanglewood" the Boston Symphony Orchestra's Lenox estate, this evening and produced a perfect night that combined the warmth of summer with the clarity and tang of autumn. For this first concert Dr. Koussevitzky had made an all "first" programme, which presented in the order named, the first symphonies of Beethoven, Schumann and Sibelius.

A year ago it looked as though the Berkshire festival had settled into a prosperous complacency or complacent prosperity. But much has happened in the intervening 12 months. The conductor's cherished dream of an academy has come to pass in the already flourishing Berkshire music center.

The number of concerts has been increased from six to nine, extending the festival by another week. Soloists of distinction will appear at some of the concerts and there will be a performance Aug. 15 of Bach's B Minor Mass with a chorus of 200 drawn from the student body of the academy. Next year, no doubt, will see further improvements, extentions and amplifications.

To visit Tanglewood in the afternoon before the concert was to be more than pleasantly impressed with what the Berkshire Music Centre has contributed to the festival. It was good to see the happy, eager faces of the young people, to note all the signs of bustling activity. Fortunate youngsters, these, living in a still fortunate land, and now pursuing their studies, shaping their careers under wise and distinguished guidance and amid surroundings of exceptional beauty. No wonder that Dr. Koussevitzky envisioned "Tanglewood" as the seat of a summer school.

To return to the concert, the orchestra, at least from where this reviewer sat sounded much as it does in Symphony Hall, and the programme was well chosen. None of the three symphonies exacts much of the listener and each one is quite different from the others. That of Beethoven, of course, might on a pinch have been written by Mozart of Haydn. No one but Schumann and Sibelius, before or since, could have signed the initial symphonic efforts of those two composers.

It might be added that with the acquiring of an estate not far from "Tanglewood," Dr. Koussevitzky has now become a permanent member of the summer colony here.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 1 - 1940

10

Tonight at 8.30

The Berkshire Symphonic Festival, which opens its seventh season tonight at 8.30 at Tanglewood, has been discussed, re-discussed and discussed again. Its significance to the world of music in these dark days has been considered by experts and found to be important. It has been variously described as the Salzburg of America, a comparison wisely frowned upon by Festival officials; as the heart of New World music, as a dynamic force in the preservation of many things being destroyed in other parts of the globe, as the greatest summer treat anywhere for those who love good music.

For a change, let us consider it from a purely selfish Berkshire viewpoint, a viewpoint which ignores for the moment the intangible attributes of prestige, of culture, of entertainment. Let the Festival submit to a cold and unemotional audit on the basis of profit and loss. What, in other words, has the Festival done for Berkshire business?

In the first place, and rightly so, are the hotels and rooming houses. Brisk business for them has ramifications which penetrate far into the country's business structure. If the hotels have customers, the benefits are felt not only by the hotelkeepers, but by the butcher and the baker, the laundryman, the druggist, the tailor, the taxicab driver, the bus lines, the garageman, the gas station proprietor.

It is well to consider how the Festival compares with other business activities which might, possibly, have been developed in this area. What if it had been, as seemed a possibility more than once, a race track? Would those attracted to a summer racing season have filled our historic—and somewhat expensive—hotels and inns? Would there have been among the race-followers an equivalent of Dr. Koussevitzky, of Dr. Rodzinski, to buy an estate in the Berkshires? Would there have been the type to make the cash register ring in those other cultural businesses whose success means a great deal, both financially and prestige-wise, to the Berkshires? In short, would they have attended the Berkshire Playhouse, South Mountain, Jacob's Pillow, the Pittsfield Horse Show? Would they have paid to play on our golf courses, to swim in our lakes, to rent our summer homes?

For many years, the Berkshires have designed their artificial attractions to win what is justifiably called a better class of people. We have no Coney Island, no roaring night clubs, no fan dances, no lush gambling joints. Had we sought to coax the attendance of any other type than that which comes to such an event as the Festival, we should have had to provide all these things.

But we didn't have to provide them. The founding and subsequent development of the Festival into an institution of tremendous drawing-power has given us something adapted perfectly to the facilities already at hand. And with the opening this year of the Berkshire Music Center, plus the extension of the Festival itself to three weeks, Tanglewood has given us six weeks of added population, and added income.

Not only has the Festival brought money to the Berkshires; it has brought the kind of money we want.

Boston Herald

MUSIC

Aug 1st

By ALEXANDER WILLIAMS

STOCKBRIDGE, Aug. 1—Ideal conditions both for making and hearing music characterized the opening of this year's Berkshire symphonic festival at Tanglewood tonight. The Boston Symphony orchestra and Serge Koussevitzky were, one might almost say, in mid-season form; and of course the blessing of a cool evening made things much easier for the players. The vast audience, in this case 5800, that one has come to expect for these concerts was on hand and manifested great enthusiasm. Without doubt even greater throngs will come to Stockbridge and Lenox for the week-end as well as for the other two weeks of the festival.

Mr. Koussevitzky elected a conventional program for the opening concert, if the odd coincidence of three first symphonies be excepted. These were the first symphonies of Beethoven, Schumann and Sibelius in that order. The same program was heard in Boston last season and at that time it was pointed out that the three firsts actually made a most attractive and well-balanced program.

First one heard the classical Beethoven in the Haydn manner, then Schumann for the romantic spirit, and lastly Sibelius when he was still somewhat influenced by Tchaikovsky and yet striking out a new and individual path for himself.

It might have been thought that the Beethoven symphony would not sound to perfection in the huge spaces of the festival shed, but once again we must pay tribute to the acoustical excellence of this amusingly mis-named auditorium. You really hear the music remarkably well, and that goes for an elaborately orchestrated score by Ravel or the clear outlines and detail of a Haydn or Mozart symphony. It is not, to be sure, Symphony Hall, but still a splendid substitute.

The Schumann symphony, usually called "The Spring," sounded particularly grateful to most of us this evening. It is music of such eternal youth, such refreshing energy and spirit, sometimes it is naive, but you would not wish it otherwise; and always it is what Sir Donald Tovey described as recklessly pretty. Mr. Koussevitzky, who is noted for his devotion to Schumann's often unjustly neglected symphonic music, gave it a superb reading, one that was majestic as well as bright and youthful.

The Sibelius first symphony is not as popular as the second, but for no very good reason except that the finale—long drawn out as it is—captures the fancy of the crowd.

Further concerts will test the capacity of the audience for less generally known scores. It was sufficient for the opening to give us three symphonies that ought to be, if they are not, familiar to all.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
AUG 1 - 1940

THE BERKSHIRE FESTIVAL

This evening at Lenox, Massachusetts, the seventh annual Berkshire Symphony Festival begins. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the first symphonies of Beethoven, Schumann, and Sibelius. Through great festivals like this one at "Tanglewood" America moves into world leadership in music.

But this Berkshire Festival is significant of far more than America's musical leadership. It is significant of a way of life still preserved in a world where brute force has wantonly destroyed cultural values which are "the breath and finer spirit" of man's existence.

Europe which led us so long in these finer achievements, which indeed looked somewhat condescendingly upon our more practical efforts, has seen the fine flower of her civilization pass to America.

It is in no spirit of vainglory that we Americans see this happen, but rather in the fervent hope that the time will come speedily when great festivals like the one now opening at Lenox will be restored to the world.

MUSIC

By FRANCIS D. PERKINS

The Berkshire Festival

LENOX, Mass., Aug. 1. — The Berkshire Symphonic Festival began the seventh chapter of its history tonight when Serge Koussevitzky conducted the Boston Symphony Orchestra in the first of this summer's nine concerts in the music shed in the Tanglewood Estate. The addition of three programs to the quota of six offered in the last three seasons did not seem to have affected the patronage for each individual event. Last night's audience was estimated at more than 6,000, and still larger crowds, according to the estimate of advance sales, are expected for the concerts of next Saturday night and Sunday afternoon.

Dr. Koussevitzky, welcomed on his first appearance of the evening with an enthusiasm characteristic of Berkshire festival gatherings, presented a program appropriate for an inaugural concert, consisting of the first symphonies of three eminent composers written at the beginning, the middle and the end o fthe nineteenth century, those of Beethoven, Schumann and Sibelius. All three works are familiar to any fairly regular patrons of symphonic activities, but they have seldom, if ever, been presented before in a single list. This juxtaposition gave their hearers an unusual opportunity to compare three characteristic styles of symphonic writing and to note how far each composer's musical individuality had developed at the time when he completed his first essay in this form.

This festival has attained its present status as one of the principal fixtures of the American musical calendar, its artistic prestige and individuality and widespread appeal, within a relatively short time. The late Henry Hadley conducted the first wo series in 1934 and 1935 on the Hanna Farm. In 1936, the festival authorities engaged the Boston Symphony under Dr. Koussevitzky in an alliance which has proved to be permanent. The three concerts of that summer on the Holmwood Estate made the festival an established institution. The following season, of six concerts, was the first to be held at Tanglewood, given by its owner, Mrs. Gorham Brooks, to the Boston Symphony as a permanent festival site. The summer of 1938 brought the opening of the music shed.

The large building, open at the sides, permits the music to be heard far beyond its borders, and has not substantially changed in appearance since last summer, but new seats have been installed in the forward sections. The color of the blue and red chairs corresponds to the color of the tickets. The benches of the first Tanglewood concerts serve now as a reserve for the seating of particularly large crowds. The new organ in the auditorium will be first played in the performance of Bach's B Minor mass on Aug. 15. The item on the list of projected improvements which Miss Gertrude Robinson Smith, president of the festival, considers most immediately desirable, is the installation of shutters which can be rolled down in the event of rain or to ward off chilly breezes.

Miss Robinson Smith also pointed out today that such shutters would be valuable in protecting the building from damage by severe weather during the winters , and should therefore be regarded as an investment.

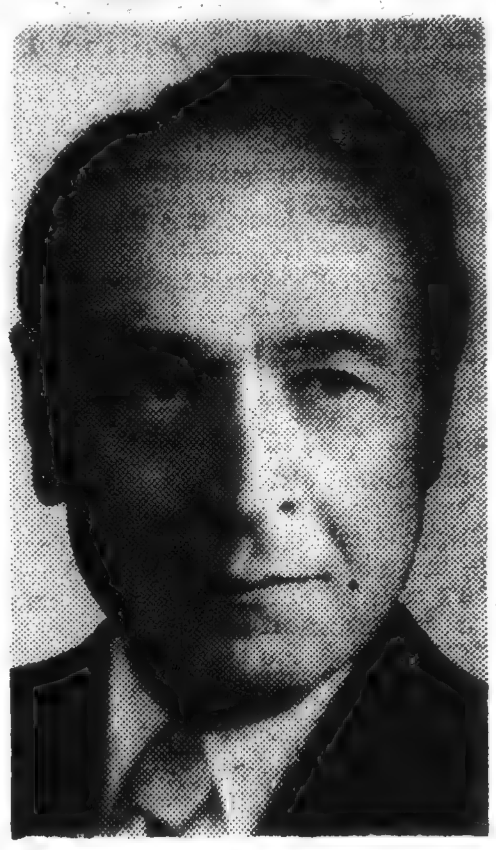
So far as this evening was concerned, the weather offered not the slightest ground for complaint, proving to be clear, calm and cool, while the twilight lent added color to the general scene of the grounds, lawns, trees and buildings as the crowd gathered before the concert.

Dr. Koussevitzky and several members of his orchestra have been here since early July to fill their duties as director and faculty members of the Berkshire Music Center, whose first session at Tanglewood culminates with the festival. The rest of the orchestra arrived on Monday and immediately began an intensive rehearsal schedule. The annual special rehearsal for Berkshire festival members will be held Saturday morning.

What with the journalistic timetable, detailed comment on the concert itstlf must await a later dispatch, but the performance of the Beethoven Symphony and of the first movement of the Schumann gave evidence of the careful preparation and high instrumental standards customarily associated with the work of this admirable orchestra. The interpretation of these works, marked by a pervasive spirit, also spoke well for the acoustic conditions of the music shed in the clarity of detail with which the music reached its listeners.

Full details have not yet been announced for the benefit concert to be held at Tanglewood on Friday evening, Aug. 16, for the Allied Relief Fund, but tonight's program books revealed that the Boston Symphony under Dr. Koussevitzky and the musical forces of the Berkshire Music Center would take part in this unusual event. Albert Spalding, violinist, and Gregor Piatigorsky, cellist, will be among the soloists. Miss Dorothy Thompson, specical writer for the New York Herald Tribune, is to speak.

Serge Koussevitzky



Who conducted the opening concert of this year's Berkshire Festival last night

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THIS CLIPPING FROM
LEWISTON, ME.
SUN

AUG 2 - 1940

B. Po
Aug

OPENING

Berkshire Concerts

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to Start Games at Hive

BY HOWELL STEVENS

Refreshed by a day of rest, th embattled Bees will tackle the leagu leading Reds at the Hive this afte noon in the first of three successi doubleheaders. Casey Stengel plar to use Manny Salvo and Nick Stri cevich on the hill while Deacon B McKechnie will rely on Jim Turner one of the grapples and either Lloy Whitey Moore or Rookie Joh Hutchings in the other.

HAVE WON FOUR

Although the Bees have been ove whelmed by the Dodgers, Giants, Cu Cards and Pirates so far this seaso they have furnished sturdy oppositi for the Reds, capturing four out of t 10 contests played. If the locals h been able to play .400 ball aganst t five other teams mentioned, they wou be up in fifth place instead of dow in the cellar. Stengel's warriors ha given the Rhinelanders more troub than any of the other seven outfits the loop. Bll McKechnie is at a lo to account for this peculiar situatio since the Swarm was duck soup f the Rhinelanders a year ago.

The Reds are at present in the thro of a minor slump, having lost four their last six tussles. When inte viewed at the Copley-Plaza Hotel ye terday afternoon, Pilot Bill McKech appeared slightly disturbed over dro ping Wednesday night's game to t Giants after entering the ninth rou with a three-run lead.

McKechnie has sent Junior Thom son, who was recently spiked, back Cincinnati, so he will be forced to u relief hurlers Joe Beggs and M Shoffner as starters in the prese series. Billy Myers and Eddie Jo are alternating at shortstop.

A story emanating from New Yor that Bill Terry was anxious to buy t Bees was emphatically denied her Nearly every week some new purchas is mentioned, but so far nothing h come of these rumored deals.

Rabbit Warstler was a visitor in Bo ton yesterday. The former Bee, w is doing a bang-up job for the Cu at short, flew over from Philadelph on Wednesday night and spent the d at his cottage in Atlantic. He will r join the Bruins in Brooklyn today.

PROBABLE PITCHERS IN BIG LEAGUES TODA

NEW YORK, Aug. 1 (AP)—Probab pitchers in the major leagues tomorro (won-lost records in parentheses):

NATIONAL LEAGUE

Cincinnati at Boston (2)—Turner (8-3) an Moore (4-4) vs. Salvo (4-5) and Strinc vich (7-4).

St. Louis at New York (2)—Cooper (

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EAGLE

AUG 1 - 1940

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Bn. Herald
Aug. 1, 1940

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This Clipping From
LEWISTON, ME.
JOURNAL

AUG 1 - 1940

At Tanglewood

It's the seventh annual festival of Tanglewood where the Boston Symphony orchestra holds sway with Serge Koussevitzky conducting. The festival opened with Beethoven's Symphony no. 1, Aug. 1, and the second series of concerts will open Aug. 8 to commemorate the 100th anniversary of the birth of Tchaikovsky. His compositions and some of Beethoven's will be featured. Albert Spalding, violinist, will be soloist, Aug. 8. The final series, that which fits in with the Bennington festival, will open Aug. 15 with the Bach B minor Mass. The new organ will be dedicated at that time, and the 200 students of the orchestra's music center will form the festival chorus.

Dorothy Maynor, talented negro soprano who is coming to Maine next season will be concert soloist at the festival, Aug. 17, and the event will close Aug. 18 with Brahms Symphony no. 1.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 1 - 1940

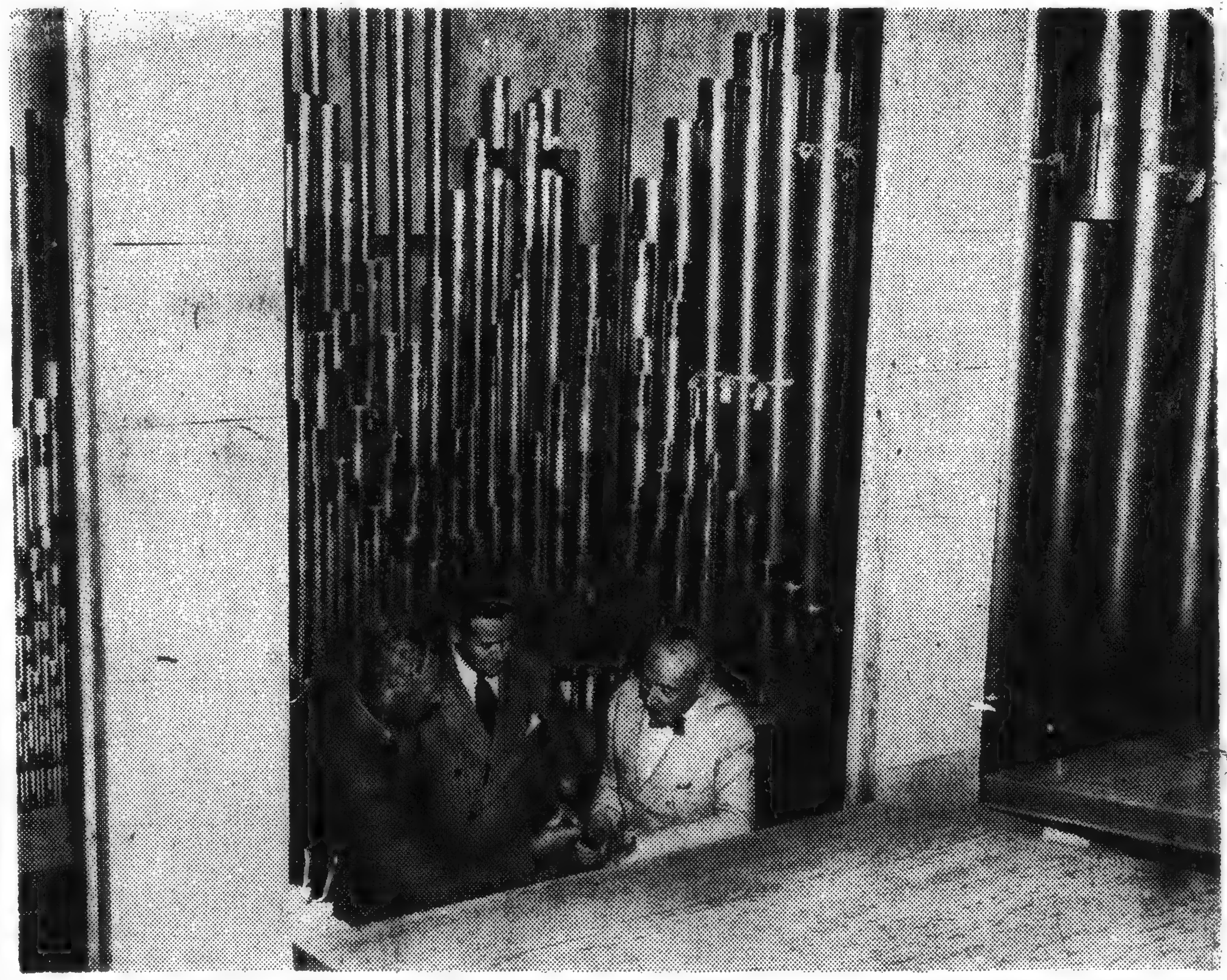
Unique Organ To Make Debut During 1940 Festival

Instrument Synthesizes Old and New

By EMERSON RICHARDS

The Tanglewood organ is unique. It does not follow the traditions of the "Romantic" organ developed in America and England during the lush days of the early 20th century. Tanglewood presents an organ that is subtly different from the instrument to which we have been accustomed. And yet there is nothing revolutionary about Tanglewood.

The modern organ has its roots in the German and French organ of the 18th century, the Schnitgers, the Silbermanns and the Clicquots. With the advent of electricity, the old type of French and German organ disappeared in favor of the high pressure, highly individualistic organs in which the eight-foot tone was overwhelmingly predominant. Many of the individual voices were quite attractive but the organ, as an ensemble instrument, practically ceased to exist. The great literature of the organ from Bach to Franck had been written for the older type of ensemble instrument. Most of these compositions were of the polyphonic type, demanding an organ in which the various voices could be heard with equal clarity. The "Romantic" organ, gravitating towards an orchestral ensemble with a thick, heavy bass, was unable to express such music suitably. Consequently, the compositions of the great masters became almost meaningless when played on the modern American or English organ and the organ recital, in turn, began to decline in popularity among musicians.



G. Donald Harrison explains the workings of the new Tanglewood organ to Organist E. Power Biggs and Dr. Serge Koussevitzky in the loft above the shell.

Renaissance

About 1920 a re-examination of the existing 18th century organs led to a renaissance of the so-called "Baroque" type of organ with its much lighter bass, its greater reliance upon brilliant mixtures and a more complete development of a chorus nature, together with a suppression of the high pressure orchestral tone colors.

This revolution in the art of organ design was first brought to the attention of the American organ public about 1930 by the writer of this article. In 1937, after a period of investigation in Germany, G. Donald Harrison, then technical director of the Aeolian Skinner Company, designed a Baroque organ for the Germanic Museum at Harvard University. This organ created a sensation and no little controversy among the older type of organists who were wedded to the old style of Romantic organ, and the younger and more progressive organists who saw in the new design greater possibilities for the rendition of true organ music.

The Germanic organ was not a slavish imitation of the old German organ. It has been the idea of Mr. Harrison to take the sound principles underlying the old Baroque ensemble and develop them into a streamlined American version of a modern organ in which every voice is intended to have a distinct part in the chorus and where the organ itself is intended to be distinctly an ensemble instrument designed primarily for playing the literature of the

Carnegie Foundation Gives Funds

organ. The new organ is necessarily more brilliant, flexible, sharply defined and inherently colorful than the older type of organ and yet always distinctly an ensemble instrument.

Makeshifts

Up to date Conductor Koussevitsky has been compelled to put up vith various makeshifts where organs have been required in conjunction with the orchestra. Last winter he heard the Germanic organ and decided that a similar organ must form part of the equipment at Tanglewood. The Carnegie Foundation provided the necessary funds and G. Donald Harrison is the artist who produced this very fine organ. The funds available did not admit of a large instrument, yet the favorable acoustics give the impression of a sizeable organ. Mr. Harrison has made every pipe count in the ensemble, with the result that there is a clearness and colorful brilliance of effect not usually found in the organ familiar to an American audience. The organ is situated immediately over the orchestra shell, in what amounts to a duplicate of the shell, speaking through the six openings to be seen immediately above the shell itself. It employs a modern electric action but the organ itself is very simple in its construction. There are no borrowed pipes and every stop is voiced to blend with every other stop, so that there is a complete homogeneity of effect throughout the instrument. Most of the representative tone colors of the modern organ are present, from the faintest whisper of the strings to the full brilliance of the complete ensemble but without the muddiness and stodginess characteristic of the type of organ which it replaces.

E. Power Biggs at the console of the new organ, with Dr. Koussevitzky as interested spectator.

To some extent this new type of instrument is a musician's organ. It is an exacting instrument to play, requiring much greater technical ability than the older type of organ, but its chief interest lies in the fact that it reveals the music as the composer intended. It leads to an understanding of the great polyphonic school of organ music not heretofore available to Americans. The great Bach becomes human, not an exercise in mathematics. This will become quite apparent when the organ is used in conjunction with the orchestra in the B minor mass.

Because of the superior acoustics at Tanglewood the organ naturally sounds bigger than it really is and under the masterful playing of the organist, E. Power Biggs, it fortunately has a competent and sympathetic musician to exhibit its manifold excellencies. The large number of musicians and music lovers who are attracted to the Festival will undoubtedly be greatly impressed by this renaissance in organ design

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 1 - 1940

Cool Weather, Huge Crowd Expected For Festival Opening This Evening

Music Lovers Are Also Known To Eat

The Misses Margaret and Mary Dewey, who conduct the Festival's refreshment tent for the Thursday Morning Club of Great Barrington, are here pictured as they, along with hundreds of others, prepared for tonight's opening concert at Tanglewood. With an enlarged tent and a new system of giving quick service, they are ready for—they hope—a lot of customers.

All Boxes Sold For First Time

Lower-Priced Seats i
Shed All Taken, but
Available, Officials

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An enquiring reporter confronted Dr. Serge Koussevitzky in his rooms in the mansion house at Tanglewood where the new Berkshire Music Center was in progress. It was a short interview, between one conducting pupil and the next, a brief pause in the midst of a very busy morning in a very busy place. The conductor of an orchestra and director of a school showed no signs of fatigue, despite the fact that he was giving generously of his time and energies to the small group of young men admitted into his class in conducting.

"Inspiring"

Dr. Koussevitzky spoke buoyantly and with eagerness: "We are all working hard, and we are enjoying our work. I am speaking not only for the pupils, but for myself and my colleagues of the faculty. There is extraordinary talent among the young people who have come to us. To work with them is inspiring and makes one feel years younger. I have noticed that the other teachers feel as I do. They are so absorbed in what we are doing, so interested in the young musicians in their charge, that the hours go by unnoticed."

Asked about the prospects that conductors of importance might emerge from the school, he answered quickly and with conviction: "I can promise you in the course of the next five years, five conductors of the first order. And besides that, 20 conductors of high ability, conductors who will be valuable wherever they may go."

Note in Re Shirtsleeves

"The Boston Symphony Orchestra in shirtsleeves, and even Dr. Serge Koussevitzky himself in that state of informal attire, did not faze an audience of crushing proportions which gathered in the shed of Tanglewood here this afternoon for the closing concert of the sixth Berkshire Symphonic Festival" The New York Herald-Tribune, Aug. 14, 1939.

This Clipping From
NEW YORK, N.Y.
TIMES

AUG 1 - 1940

Festival at Stockbridge

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Cash donations, service without pay on committees, as ushers, ticket-takers and traffic directors, local manufacture of benches, free board to the orchestra in the early days: this is the story of an artistic achievement that is internationally famous. The pilgrimage itself is one to remember. The long scenic drive dissolves into the lovely quiet of Stockbridge town. Concertgoers sometimes hear best while sprawled comfortably on the cool grass.

This year Mr. Koussevitzky is giving the Festival a new and larger scope through the teaching of the Music Center, which will put special emphasis on "those aspects of musical education concerned with collective performance." The Institute is for advanced study of those making music their career; the Academy is for the intelligent amateur. Where else is the longing for creative rest better satisfied? Nature outdoes herself to inspire. There is the stimulation of a shared enthusiasm, of association with artists, of daily communion with one's muse. It is through festivals like Tanglewood that the strings of harmony are kept vibrating.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 1 - 1940

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Group to go to Tanglewood Saturday to Hear Orchestra Rehearse for Concert.

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Mrs. Gertrude G. Graham, music supervisor, said that 12, a much smaller number than that which went down last year, have registered. Tickets will be distributed just before they leave here.

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THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 1 - 1940

Opening of Berkshire Music Center Makes 1940 Memorable

300 Music Students Gather At Tanglewood for Six Weeks

Outstanding New Adventure Represents a "Dream Come True" for Dr. Koussevitzky

By JOHN N. BURK
Program Annotator for the Boston Symphony Orchestra

Tanglewood, usually uninvaded through most of the year save by a [illegible] of visitors, has been, since July 8, a populous place. The new Berkshire Music Center, established by the Boston Symphony Orchestra and now in the midst of its first season, has appropriated every part of the orchestra's magnificent estate, from the front entrance, where students arrive by private cars, bus, bicycles, or foot, down to Lake Mahkeenac, where from the pier through the trees the splash of swimmers is heard in the hotter hours of the day.

Serge Koussevitzky, the director of the Center, summed up its greatest value when he wrote in an introductory announcement: "We have chosen a practical method so that students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

300 Students

The 300 members of the school, equally divided as to sex, most of them youthful and of college age, some of them teachers, were drawn to the new venture by just this prospect which the director offered. They have gathered from each point of the compass and often from a long distance. They have been quick to take advantage of "living and working in music" by constant association with 30 members of the Boston Symphony Orchestra.

On the morning following the impressive opening exercises of July 8, Dr. Koussevitzky gave a significant address on "Interpretation," after which the departments, in groups large and small, were at once hard at work. A visitor drawn by chords of Brahm's "Academic Festival Overture" floating across the grass from the Shed would have found there unprecedented activity. A youthful but extremely proficient orchestra of 60, the members of which had scarcely seen each other until that moment, was playing with assurance and finish. A young man, one of the chosen few of Dr. Koussevitzky's conducting class, was on the platform, while Dr. Koussevitzky sat in the audience and occasionally interrupted the playing by an electrical flash signal, to advise conductor and orchestra, or walked up to the stage to give the conductor a confidential direction. Sitting about in the front rows, listening intently, were the principals of the Boston Symphony Orchestra, each noting how the parts for his own instrument were progressing. The pupils of conducting were, of course, there, watching every halt, every counsel, every repetition.

In the barn down the hill below Hawthorne Street the Festival Chorus was newly assembled and already deep in the opening Kyrie of Bach's mass in B minor, their grand objective for the Festival performance on August 16. G. Wallace Woodworth, who as conductor was to be responsible for this transformation, was goading the five-part choir to a fine, rounded unity, with no audience for Bach's glorious strains except an pathetic herd of cows grazing on the sloping meadow.

Time Out for Lunch

In the garage, which, like the barn, has been converted into a room for ensemble work, Dr. Herbert Graf was coaching the 20 singers whom he has accepted for drilling in operatic interpretation. This manifold agglomeration of musical sound I, freed from mutual interference by distances between buildings, ceased altogether at high noon. A bus equipped as a cafeteria, contrived and supervised by Lester Roberts of the Curtis Hotel, backed into a surrounding platform and immediately provided trays of hot and cold dishes to the several hundred students, who carried them to shady spots on the surrounding lawn.

At half-past three the entire school was addressed by Olin Downes in the Shed, and an hour later Miss Gadd of the English Folk Dancing Society received a large number on the stage of the newly built little theatre and launched the company in the cross steps and convolutions of country dancing.

These were only the larger activities, for classes in choral conducting under G. Wallace Woodworth; in music in the schools, under Howard Abell; in composition, under Aaron Copland and Paul Hindemith, as well as groups for the preparation of chamber music, helped to fill out the full schedule of a single day.

Guest lecturers for the entire school and talks by members of the faculty to the academy with musical illustrations lend further variety and interest to this paradise for a musical amateur. Olin Downes, Walter Prichard Eaton, Randall Thompson, Abram Chasins, Dr. Archibald T. Davison, and Augustus Zanzig are among the celebrities who have addressed the school.

The school in its second three weeks, which coincide with the Festival performances, will continue its classes, although on a somewhat reduced scale for the reason that the majority of the faculty will be occupied with their own rehearsals for performances. Nevertheless, the orchestra and chamber groups will continue to practice and prepare school concerts. They will also have the privilege of attending the Festival rehearsals and performances. The final, full rehearsals of Bach's mass will first bring the Festival Chorus of 250 into direct contact with the Boston Symphony Orchestra and Dr. Koussevitzky. The performance of the mass thus becomes, in a sense, the climax of six weeks' endeavor by the Academy.

More Satisfying Session Unlikely

"Whatever the length of future seasons, they are unlikely to offer a more satisfying session of music-making than that Dr. Koussevitzky tendered to his listeners yesterday."—Irving Kolodin in the New York Sun, Aug. 14, 1939.

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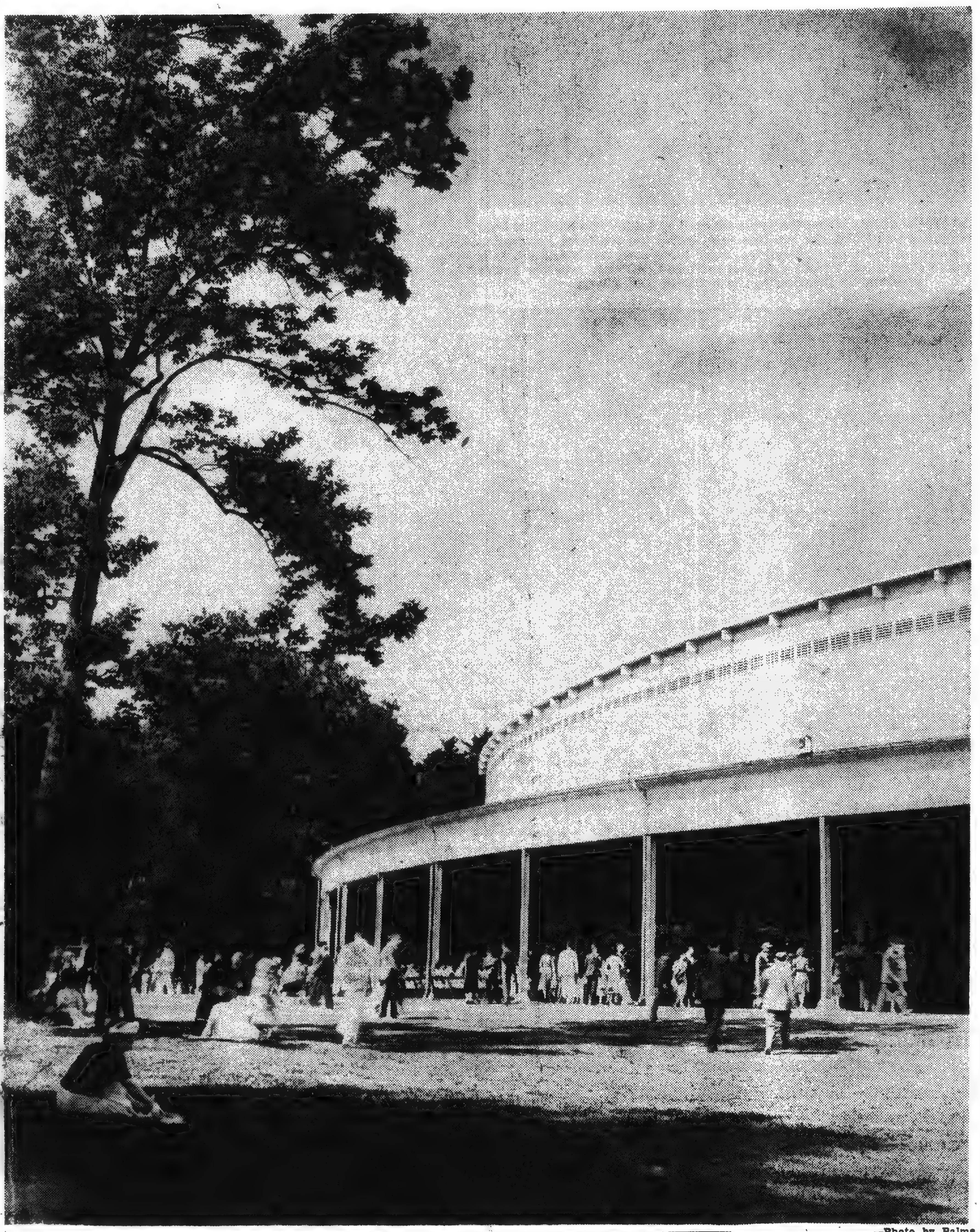
The Shed Remains the Focal Point of Tanglewood



—Photo by Palme.

The Berkshire Symphonic Festival Shed at Tanglewood, here pictured during one of the 1939 Sunday afternoon concerts, is the hub of activity for the Berkshire Music Center as it is for the Festival itself.

Festival Chronology

1934 In May, the late Dr. Henry Hadley broached to prominent Berkshire residents the idea of an outdoor summer symphonic series. Received with enthusiasm, the idea grew with the amazing and yet quietly efficient speed which has characterized the Berkshire Symphonic Festival through its six years of existence. By June an organization had been set up and the Dan Hanna estate just west of Stockbridge Bowl was offered as a site. On the night of Aug. 23, under the benign face of a full moon, Dr. Hadley raised his baton over 65 members of the New York Philharmonic Symphony Society Orchestra to start the Festival on a career whose brilliance could not have been predicted that night even by the most optimistic. Some 6000 people attended the three concerts in the first series. So successful was the adventure from all angles that in the fall, the Festival became a corporate enterprise.

* * *

1935 With an orchestra slightly enlarged in personnel, Dr. Hadley returned the following summer to play before 7500 music-lovers. A huge circus tent, erected on the grounds as rain insurance, came in handy on the final night when continued rain through the day made open bench-sitting a problem. During the series, the Berkshire Musical Association chorus of 200 voices directed by Horace Hunt joined the orchestra and Pianist Rudolph Ganz became the Festival's first soloist. After receipts were counted up, the Festival was in the red, a situation immediately remedied by friends willing to expend more than enthusiasm on a project they considered a rich promise.

* * *

1936 The Festival's third season brought Dr. Serge Koussevitzky and the Boston Symphony Orchestra for the first time. Scene of that year's concert was Holmwood, the beautiful estate of Mrs. Margaret Emerson on the Lenox-Stockbridge Road, today the site of Foxhollow School. Under a mammoth tent, the Boston Symphony played three concerts in August before a total of 15,000 people, twice as many as attended the series of the previous year. The Festival was on its way up.

* * *

1937 If any year were to be singled out as the Festival's most important, 1937 would demand consideration. First came the gift of a permanent home to the Boston Symphony, Tanglewood, the 200-acre estate of Mrs. Gorham Brooks of Boston. On the rolling acres along the north shore of Stockbridge Bowl, Nathaniel Hawthorne once wrote. Broad lawns were ready for such use as the Festival might consider. It was a good beginning. Next came the decision to double the number of concerts. An even bigger tent was erected. Western Union put a branch office in the old Tappan house on the grounds. The National Broadcasting Company arranged to put the three-hour all-Wagner concert on the air. The Festival, in its fourth season, had become an event of national importance. Came the Wagner concert, and came the deluge. The sky thundered and the tent thundered and even the percussive Wagner had to give in. The National Broadcasting Company played piano solos from its New York studios and dance music from Chicago. What had been hope for a permanent outdoor auditorium turned into determination. After the last of the 30,000 people had departed from the two weeks' series, the Festival got down to business. In hardly any time at all, $80,000 was raised and on the last day of 1937, ground was broken for the Shed. It was a significant year.

* * *

1938 Dedication of the huge Shed, originally conceived by Eliel Saarinen and built under the direction of Joseph Franz, unique in musical architecture and, amazing in its acoustical properties, high-lighted the opening of the 1938 series. Even continuous rains before the series started could not faze the Festival. A total of 36,000 people came from 40 states, Canada and Europe, to hear the six concerts.

* * *

1939 Announcement of the plans for the Berkshire Music Center almost overshadowed the brilliance of the six concerts of the 1939 season. The assurance that the Festival's interpretive place in the world of music was to be augmented by a creative, developing project, gave added proof that at Tanglewood was being mobilized one of the most dynamic, vital forces in music today. But the 1939 season had other memorable moments, outstanding among them the "discovery" by Dr. Koussevitzky of Dorothy Maynor, Negro soprano, called by an important critic, "one of the great voices of our day."

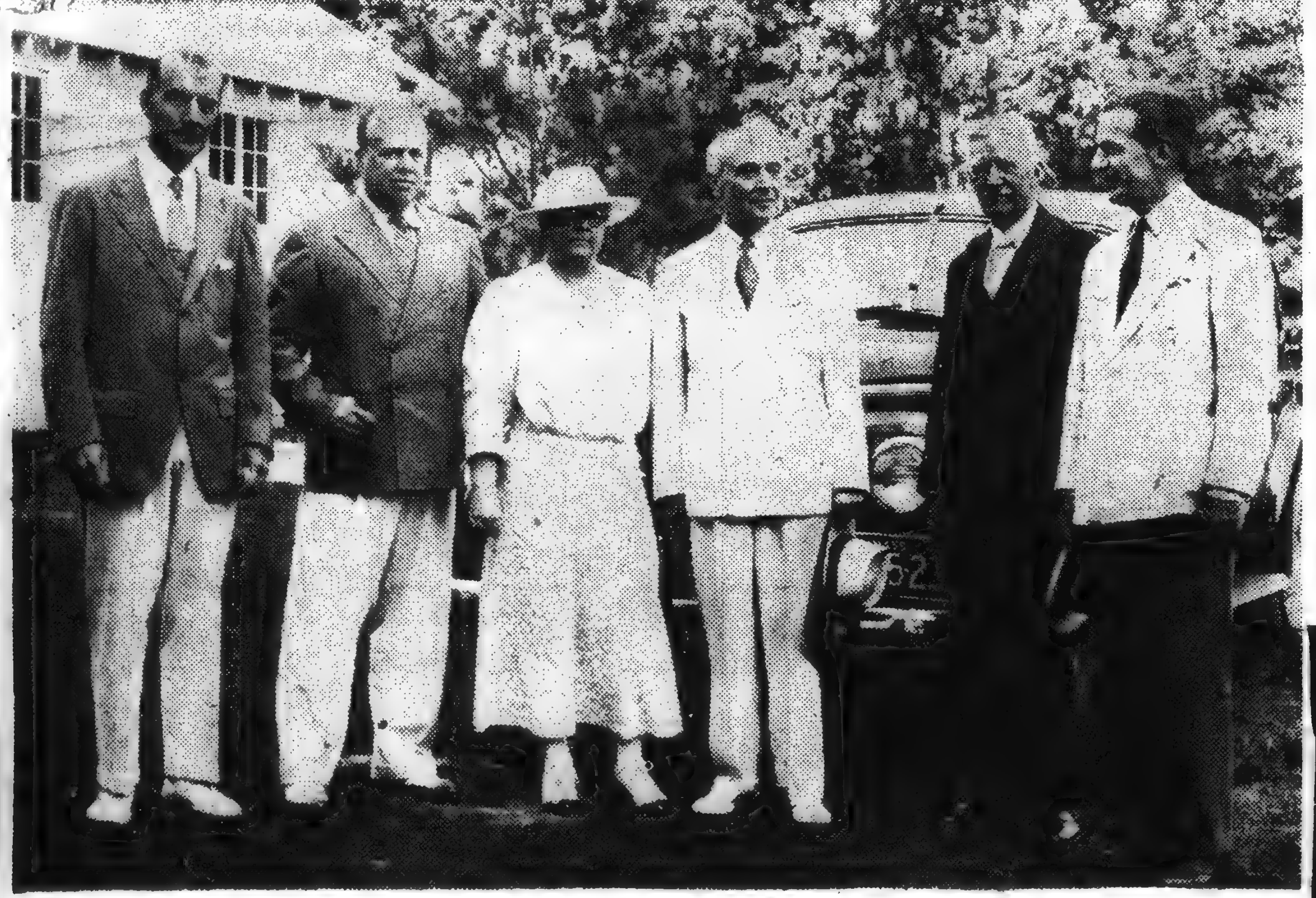
* * *

1940 This year marked the formal opening of the Berkshire Music Center on Monday, July 8, with some 300 students and a faculty including such famous names in music as Dr. Koussevitzky, Paul Hindemith, Aaron Copland, Herbert Graf and G. Wallace Woodworth. This season marks also the Festival's first nine-concert series. The Festival keeps on making musical history.

Stand and Cheer As Series Closes

"Everyone stood and many cheered in the music shed at Tanglewood yesterday afternoon after the trumpet calls of the Boston Symphony Orchestra had closed the second symphony of Jean Sibelius and, with it, the sixth annual Berkshire Symphonic Festival . . . Ringing trumpets accompanied by the steady tread of the trombones seemed to chant 'it is well done!' This effect followed by the tremendous ovation from the audience made living drama out of that last 10 minutes."—Thomas Archer in the Boston Transcript, Aug. 14, 1939.

Christeners of a Musical Infant



Participating in the formal ceremonies which opened the Berkshire Music Center July 8 were, from left to right: Reginald Foster, trustee of the Boston Symphony Orchestra; Olin Downes, music critic of the New York Times and member of the Center faculty; Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival; Dr. Serge Koussevitzky, director of the Center; Ernest B. Dane, president of the Boston Symphony, and Albert Spalding, famed American violinist and Berkshire resident.

Tanglewood a Summer Mecca

"Last week was the final week for the Berkshire Symphonic Festival, which becomes at this time of year the mecca for thousands who pour into Stockbridge, Lenox and as far south as Great Barrington, Mass., to enjoy one of the rarest treats that America has to offer. You sat happy and content in the marvelous out-of-doors auditorium, watching the lights fall among the pine trees while gentle, chilly breezes wafted the scent of pine and a summer night to your nose. There is nothing like it anywhere in America."—Martha Blair in the Washington Times, Aug. 14, 1939.

How To Listen to a Sympho

ONE-TWO-BUTTON-MY-SHOE—This is a symphonic-listening opportunity for the double-jointed only. In this particular case, Sibelius plays second fiddle to shoe leather.

THE BOO-HOO—Adapted from the approach used by brides who have just been told that dinner was lousy, this position (also called the Artificial Respiration method) shuts out practically everything, some times even music and air. It is also effective since anyone looking at you can't tell definitely whether you're passionately listening to the music or just asleep.

THE THINKER—This is a variation of the Flyi
particularly to bench-sitting, but vulnerable to
THE YOGA (at left)—This semi-Buddha position
is the mark of the real symphonic-lover, requiring
ing of complaints from muscles unadapted to bein
ning slipknots.

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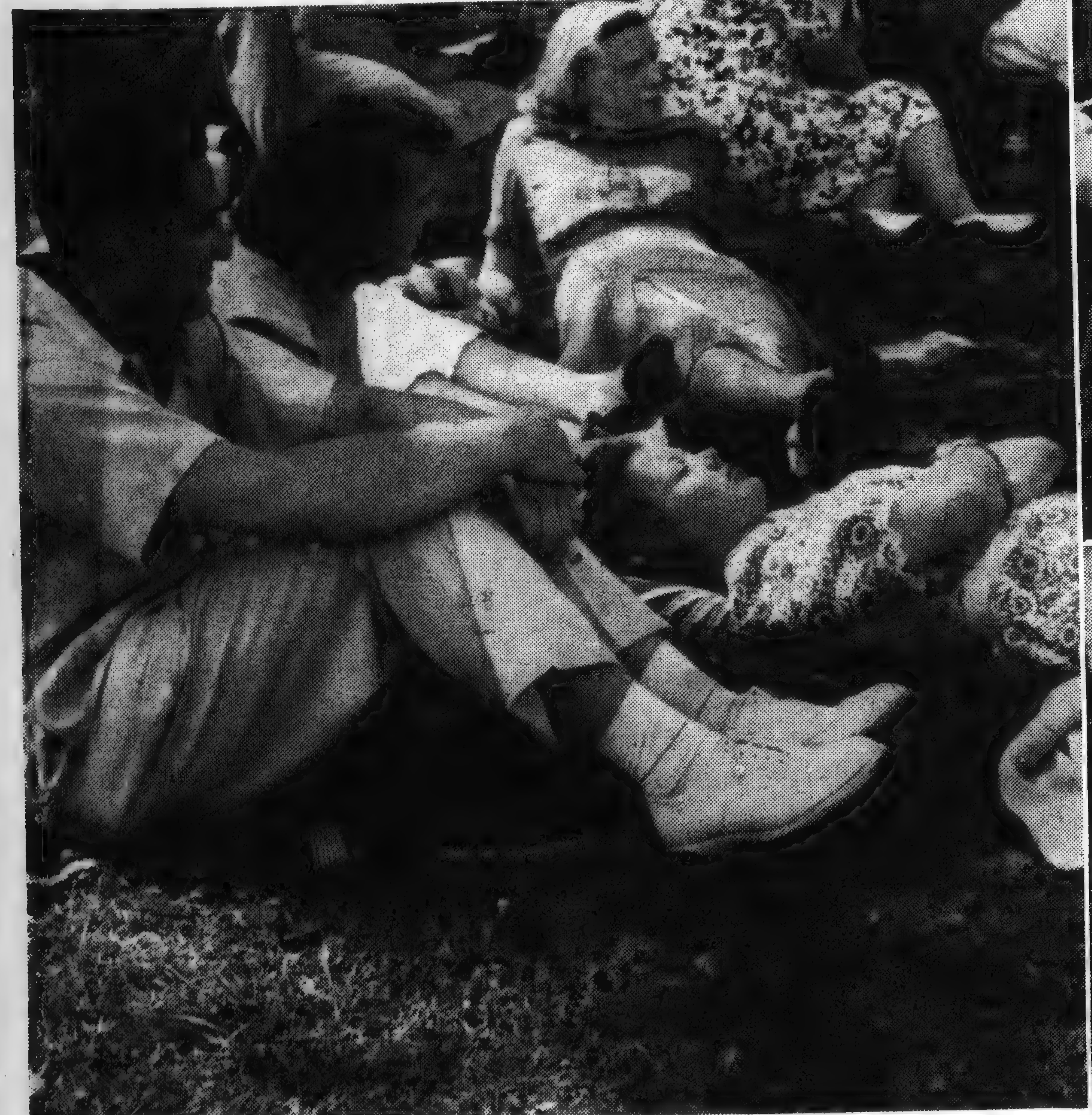

THE KNEE-HUG—Far and away the favorite outdoor method of symphonic listening. Besides keeping the vertebrae off the ground, it permits sight-seeing. The girl at the top is using the Double-Elbow technique while the listener directly below her favors the Lying-in-State or Everything-but-a-Lily position.

RECLINING VENUS (at right)—A combination between a Cleopatra come-hither technique and setting up exercises, this sky-gazing position is satisfactory for symphonic attention if you don't get pleural pneumonia or circulatory stoppage in the hands.

THE FLYING BUTTRESS—Also called the Roma
tion, this is tenable only for short periods unless
shovel and dig a hole for the hip bone. It also is
mended for music-lovers with toupees.

THE TRIPOD—This technique, feasible only in seats, supports the head but also allows scratching the nose
dling the mustache, if any.

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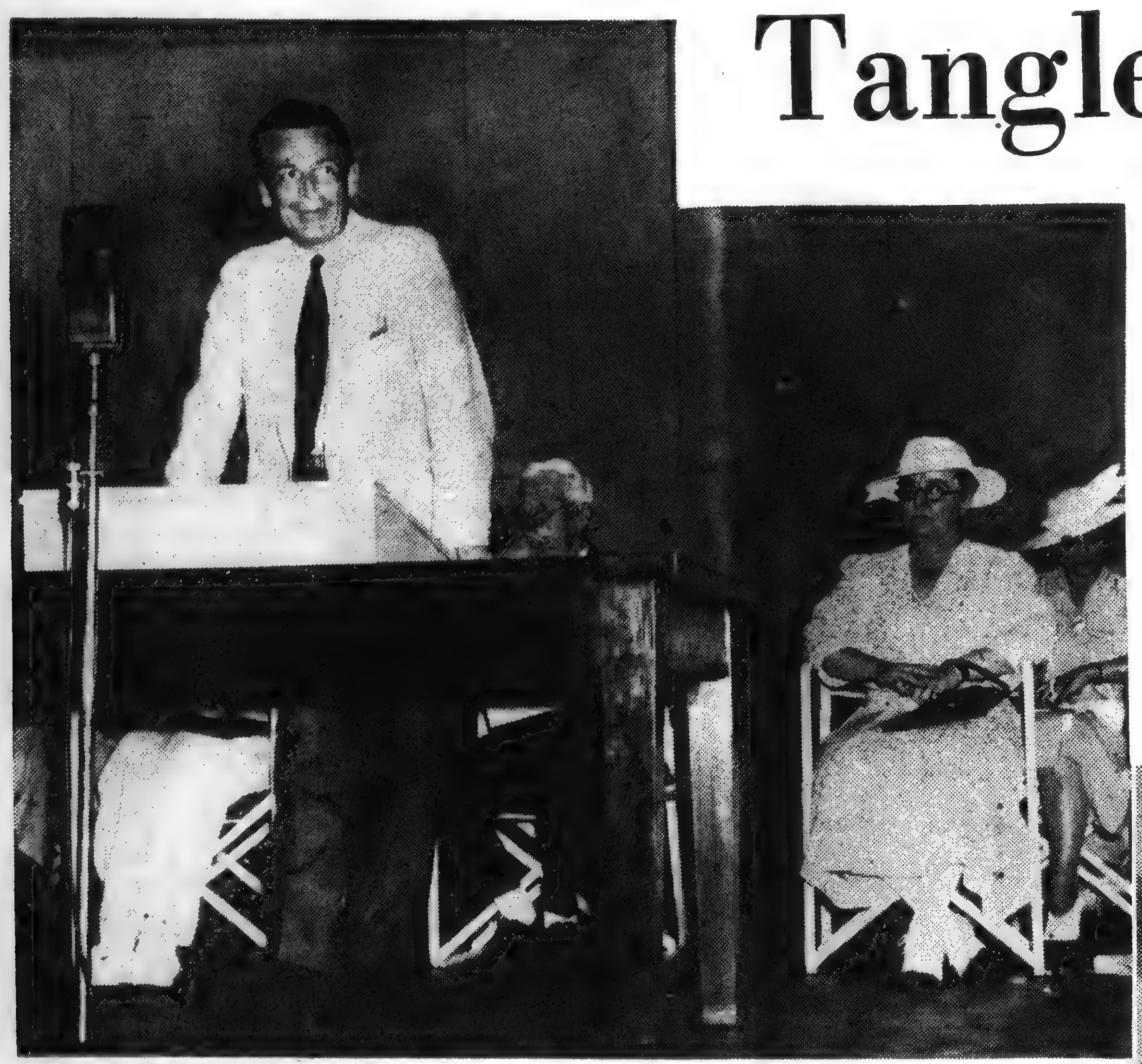
Is a Printed Pro

nade with the knowledge that public opinion will pass j
loes not meet approval is costly and unprofitable.

74

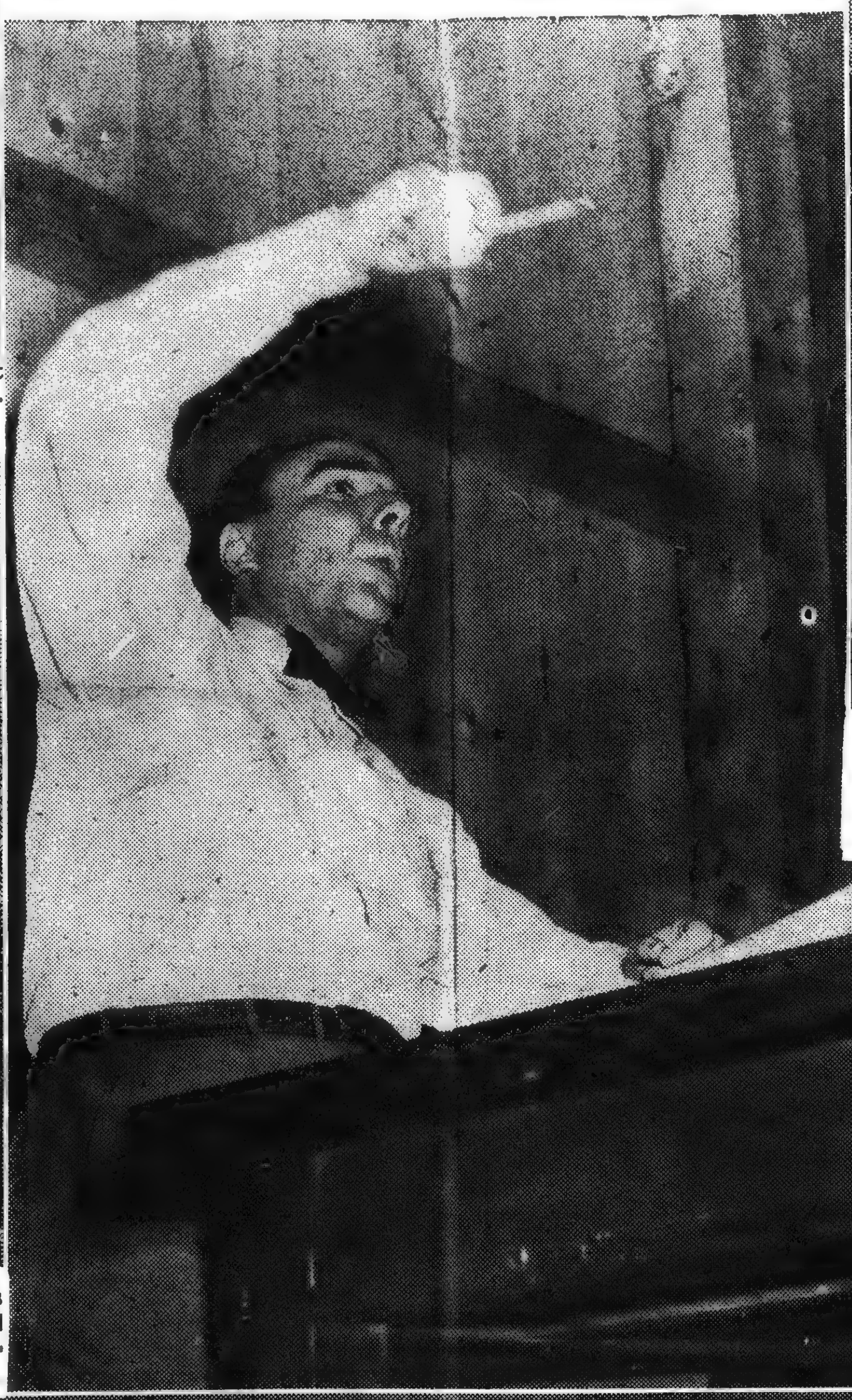
Tanglewood Adds a Page to History

On Monday, July 8, 1940, Tanglewood further strengthened its claim to be the heart of musical America with the opening of the Berkshire Music Center, the realization of a lifelong dream for Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Center. On that day, 340 students from all over the country began a six-week period of intensive training under some of the most famous figures in contemporary music. Out of these classes, and out of those of ensuing years, it is hoped will come the great conductors, vocalists, instrumentalists and composers of tomorrow. On this page is a pictorial record of the Center as it began its significant first year.

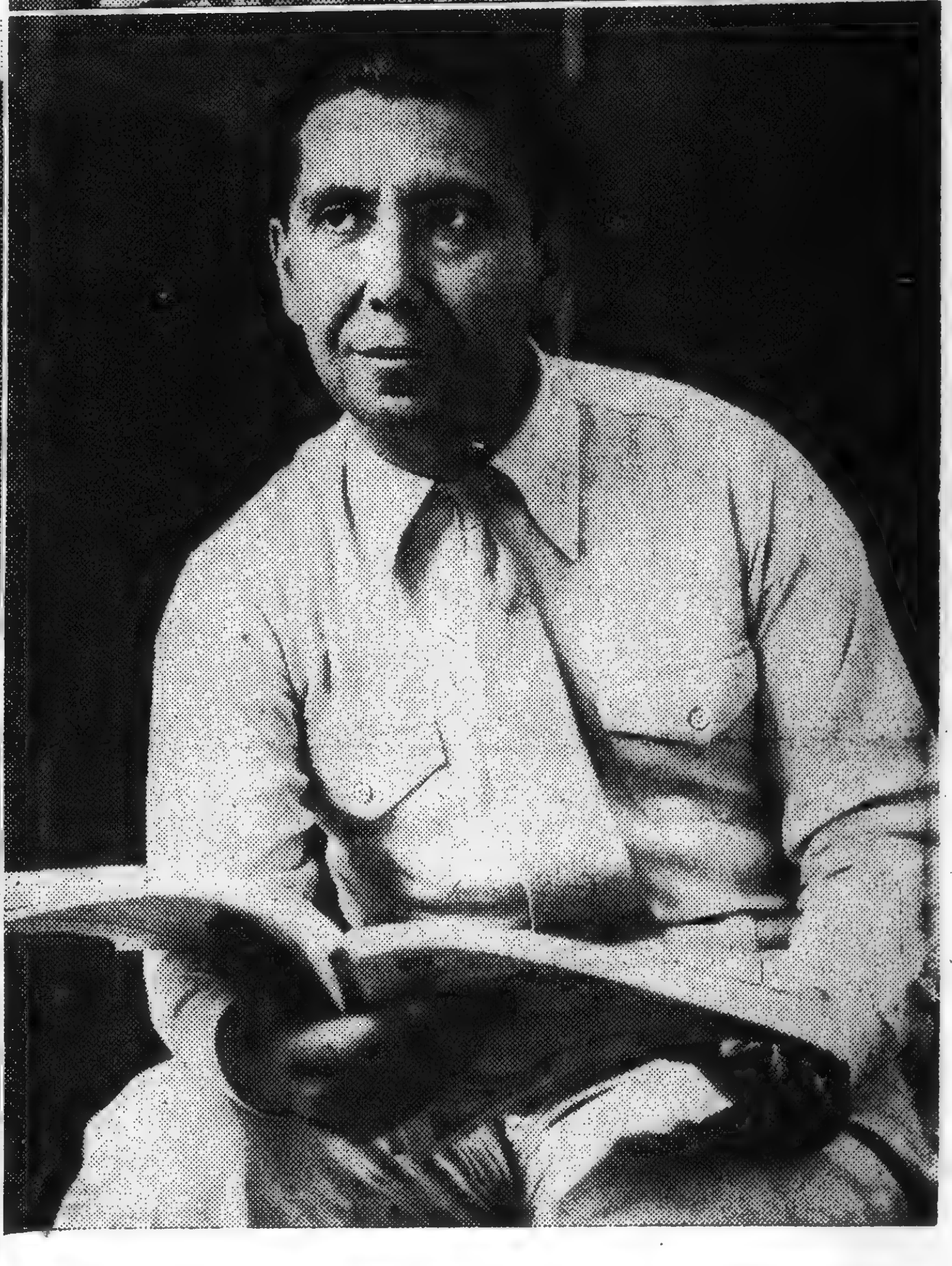


Berkshire's own Albert Spalding, outstanding American-born violinist, came from his home in Great Barrington to participate in the opening-day ceremonies as a trustee of the Berkshire Symphonic Festival. Behind him is Ernest B. Dane, president of the Boston Symphony Orchestra.

Tanglewood's buildings, such as this barn, have been renovated and pressed into service as rehearsal halls.



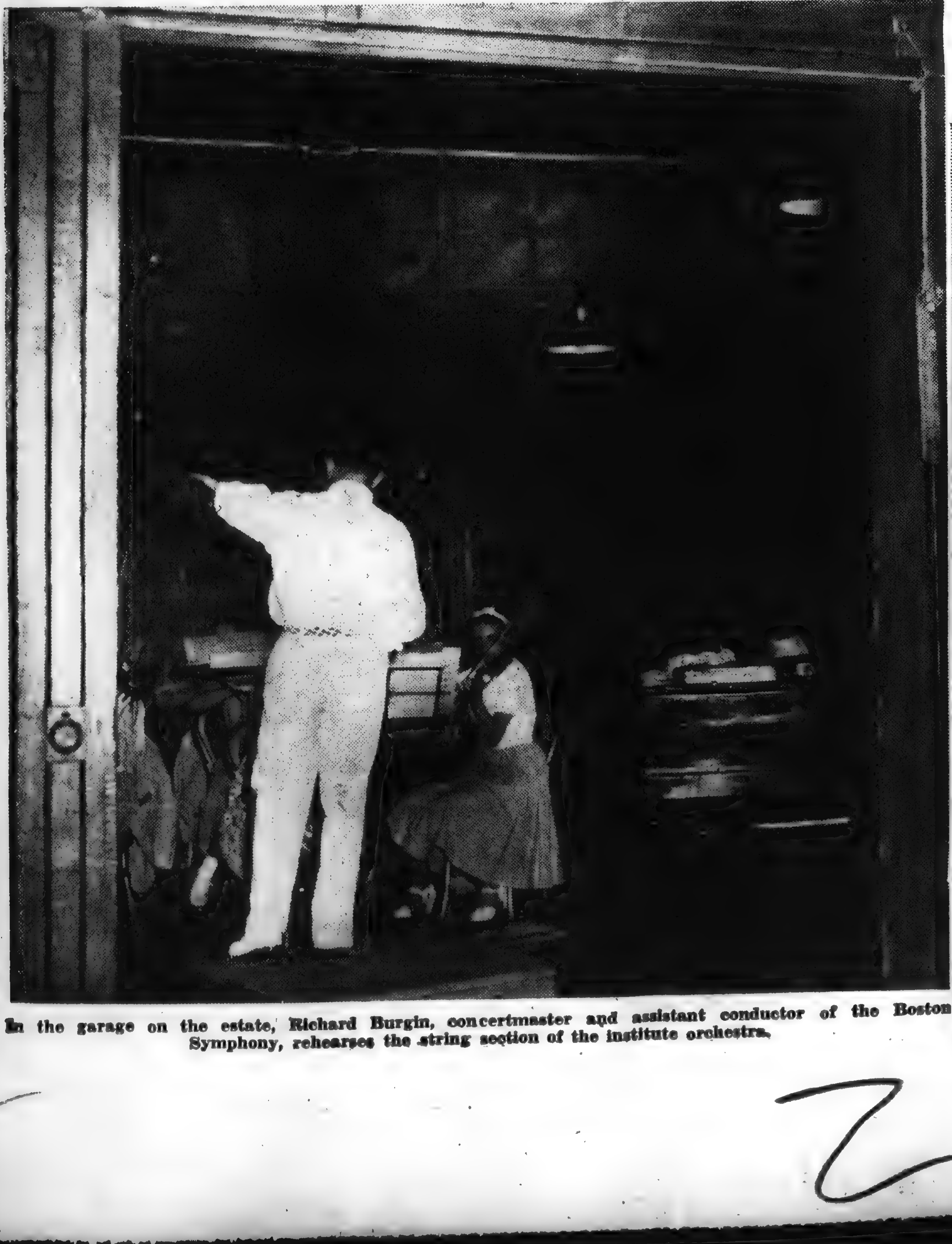
Harvard's G. Wallace Woodworth (left), assistant director of the Center, conducts his 200-voice chorus, shown at right as they rehearsed in the barn for the opening day.



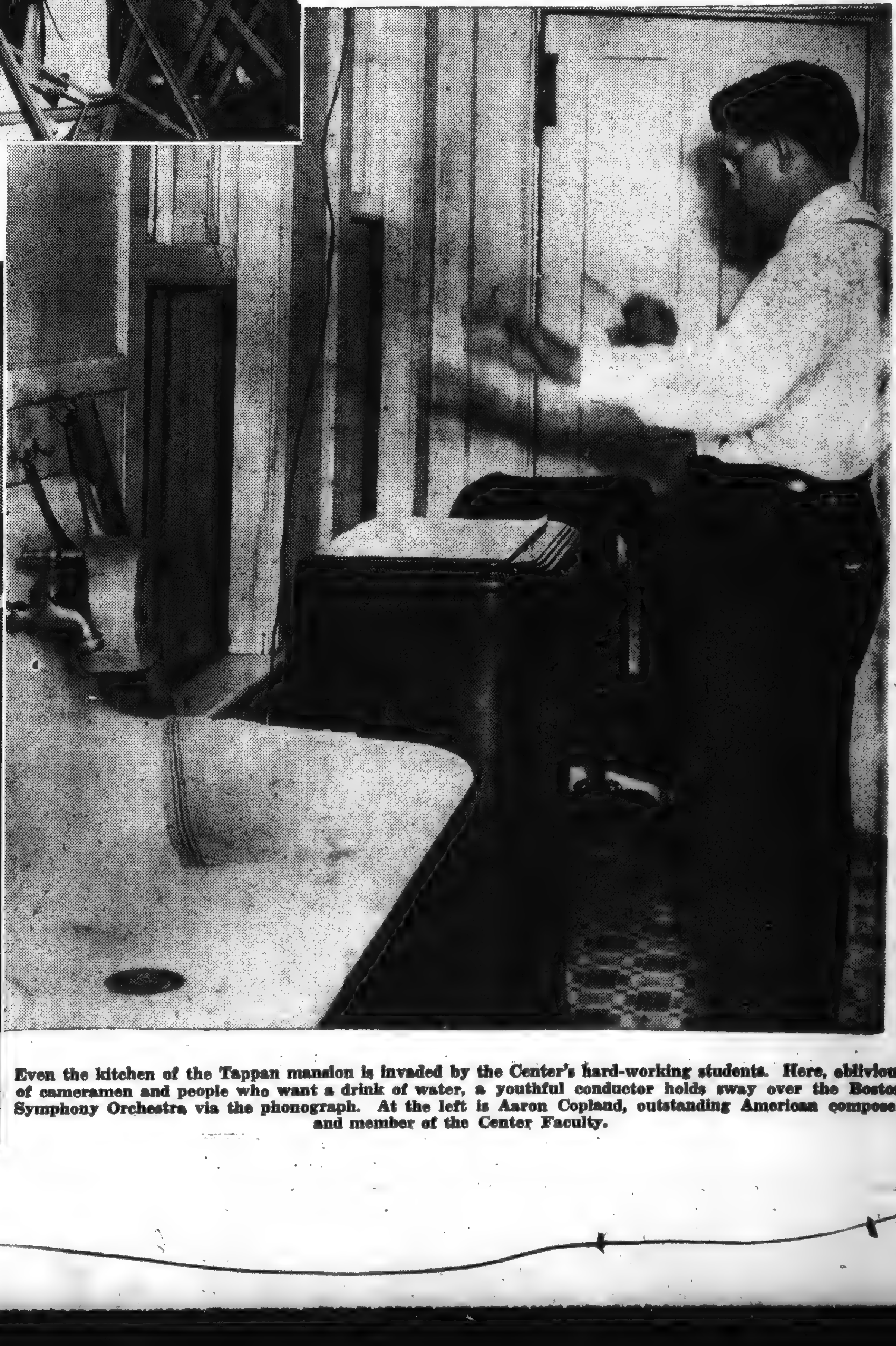
Dr. Herbert Graf, stage director of the Metropolitan Opera, conducts classes in operatic interpretation at the Center. Headquarters for his classes is the new theatre, built expressly for this purpose and for ensemble work.

With smiling efficiency, Dr. Margaret Grant, secretary of the Center, handles organizational details from her office in the Tappan house.

From his conducting class, Dr. Koussevitzky promises "five great conductors in five years." Here, during a session with the institute orchestra, he discusses a passage with one of his students.



In the garage on the estate, Richard Burgin, concertmaster and assistant conductor of the Boston Symphony, rehearses the string section of the institute orchestra.



Even the kitchen of the Tappan mansion is invaded by the Center's hard-working students. Here, oblivious of cameramen and people who want a drink of water, a youthful conductor holds sway over the Boston Symphony Orchestra via the phonograph. At the left is Aaron Copland, outstanding American composer and member of the Center Faculty.

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This Clipping From
NEW YORK, N.Y.
POST

AUG 1 - 1940

You Can't Beat This Boston Band

Koussevitzky Symphony Orchestra Draws ~~10,000 to~~ Berkshire Music Festival

By Alice Hughes

Nature in one of her nastier moods was really responsible for the physical comfort and air of permanence that now mark the Berkshire Symphonic Festival which opens its 1940 Flow of Soul in the outskirts of Stockbridge, Mass., this evening.

ALICE HUGHES

In August, 1937, Maestro Serge Koussevitzky, the Toscanini of Beacon Hill, was whipping his great Boston orchestra through some wild Wagner when Heaven rebelled at this mortal opposition and showered down. A terrific wind and thunder storm blew up, with crashes matching every Wagnerian blare, the lightning playing about the maestro's devoted head. Though he battled imperiously to outplay this elemental symphony, he lost to Nature, which hauled off with a big blast and blew the tent down on him, his 110 fiddlers, tootlers and drummers and 5,000 listeners.

Warning

That was going a mite too far. Miss Gertrude Robinson-Smith, Festival president, when things had calmed a bit, leaped up and announced that the whole thing was a dire warning from On High. That Koussevitzky and his artists must have a permanent, rainproof and acoustical shed for their performances.

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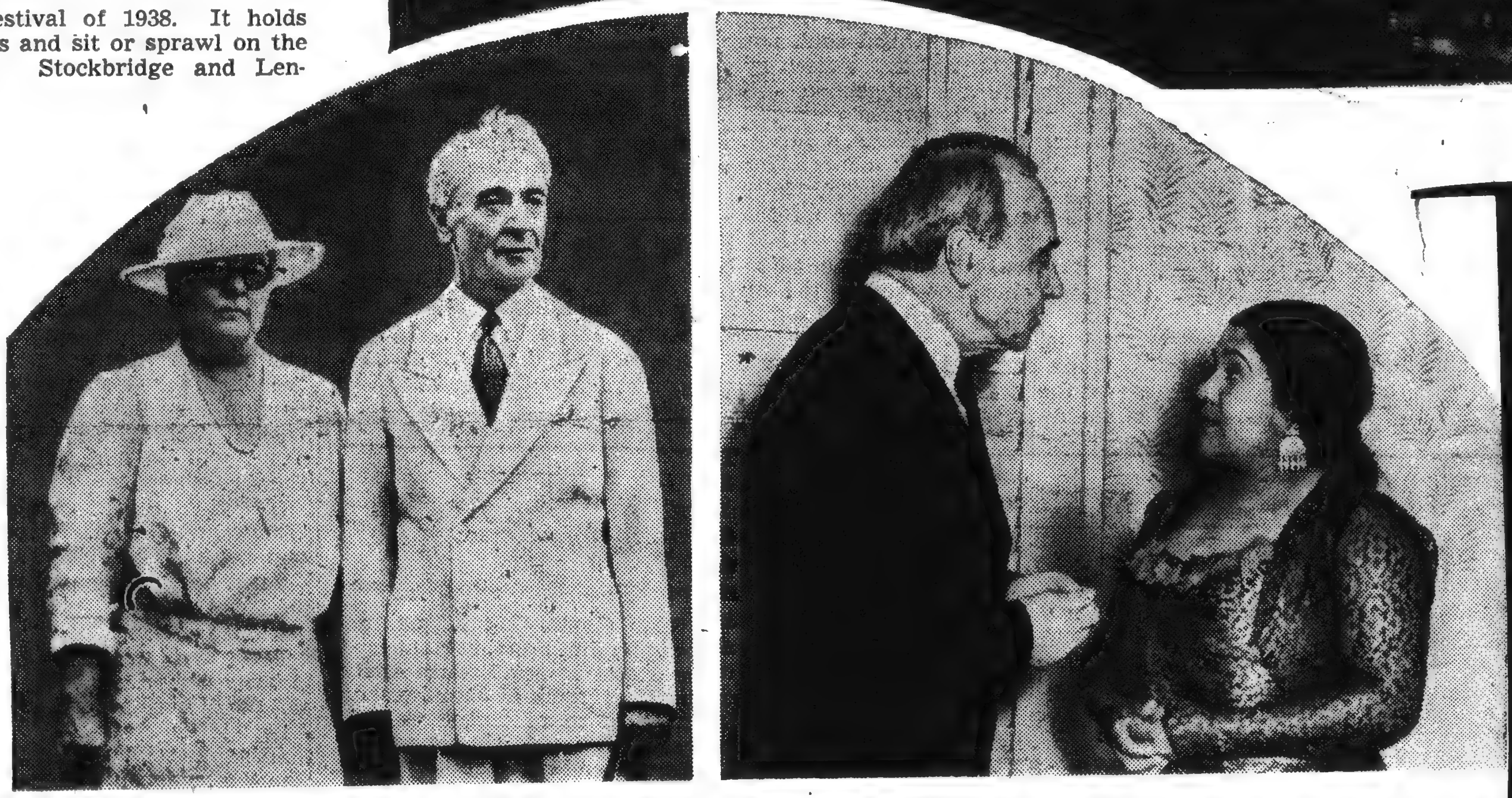
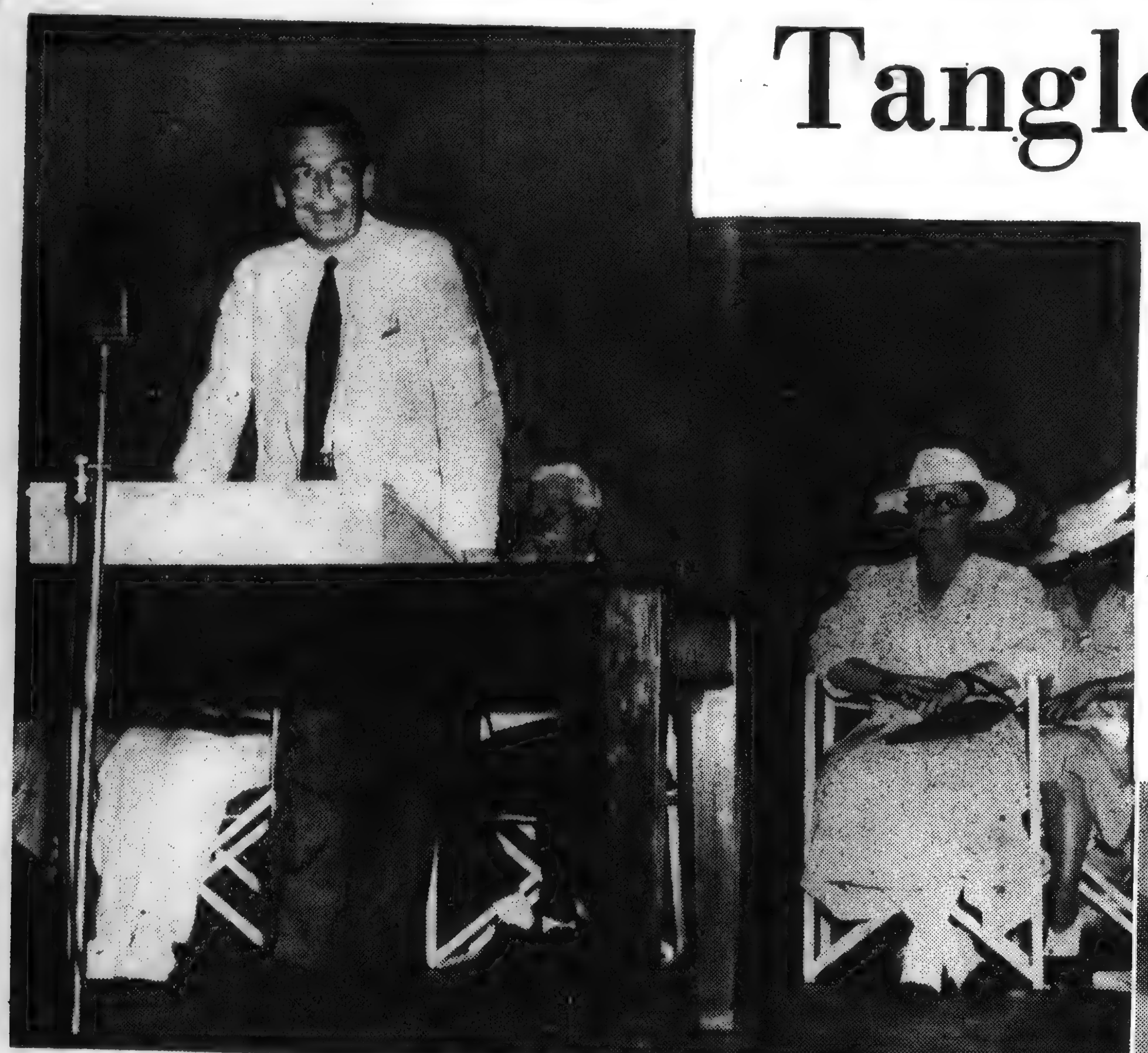
THE BUILDING which houses the Berkshire Symphonic Festival, at Stockbridge, Mass.



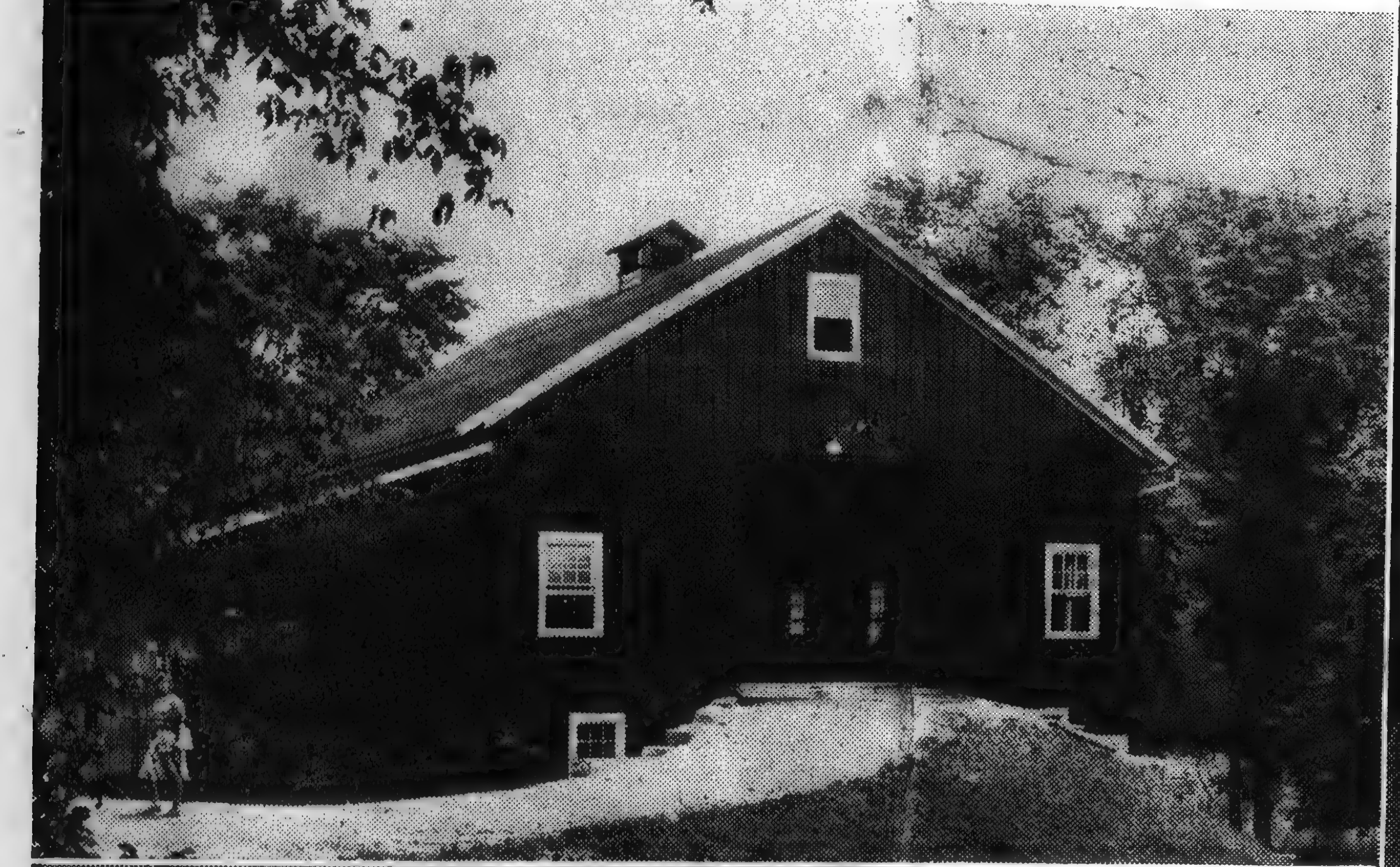
GERTRUDE ROBINSON-SMITH, left, president of the Berkshire Symphonic Festival, with Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and the conductor talking with Dorothy Maynor, soprano, who made her debut last year.

Tanglewood Adds a Page to History

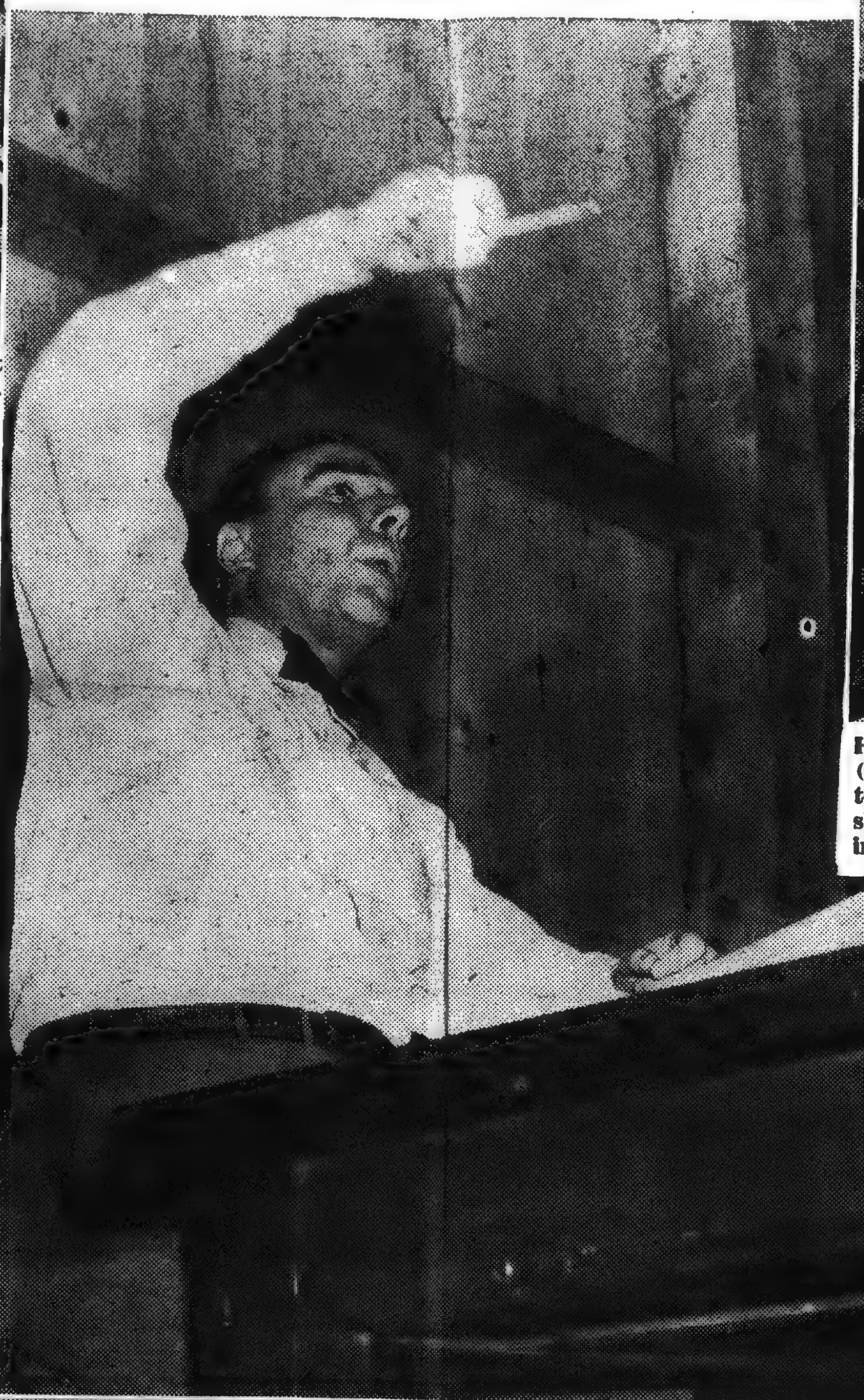
On Monday, July 8, 1940, Tanglewood further strengthened its claim to be the heart of musical America with the opening of the Berkshire Music Center, the realization of a lifelong dream for Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Center. On that day, 340 students from all over the country began a six-week period of intensive training under some of the most famous figures in contemporary music. Out of these classes, and out of those of ensuing years, it is hoped will come the great conductors, vocalists, instrumentalists and composers of tomorrow. On this page is a pictorial record of the Center as it began its significant first year.

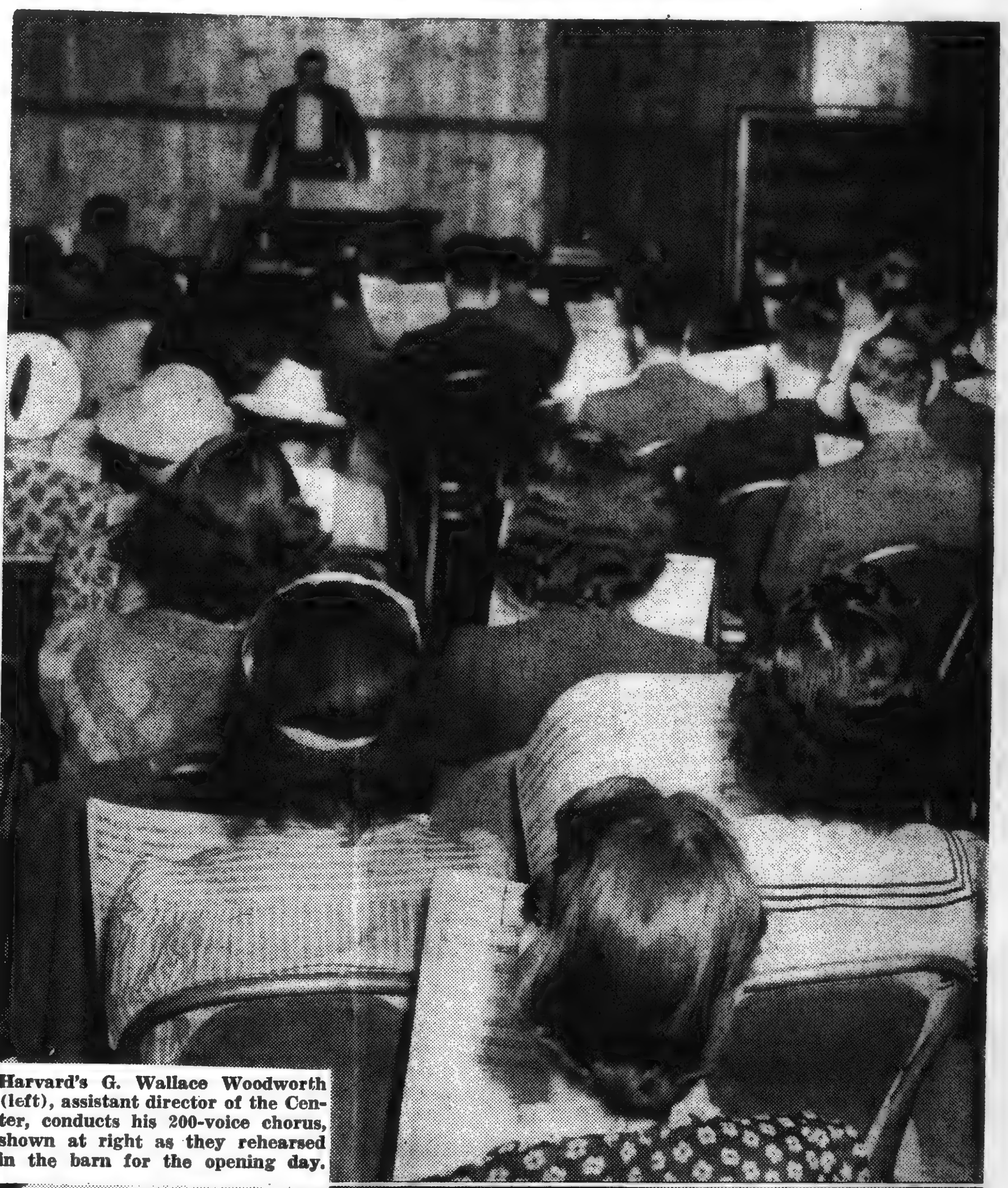


Berkshire's own Albert Spalding, outstanding American-born violinist, came from his home in Great Barrington to participate in the opening-day ceremonies as a trustee of the Berkshire Symphonic Festival. Behind him is Ernest B. Dane, president of the Boston Symphony Orchestra.

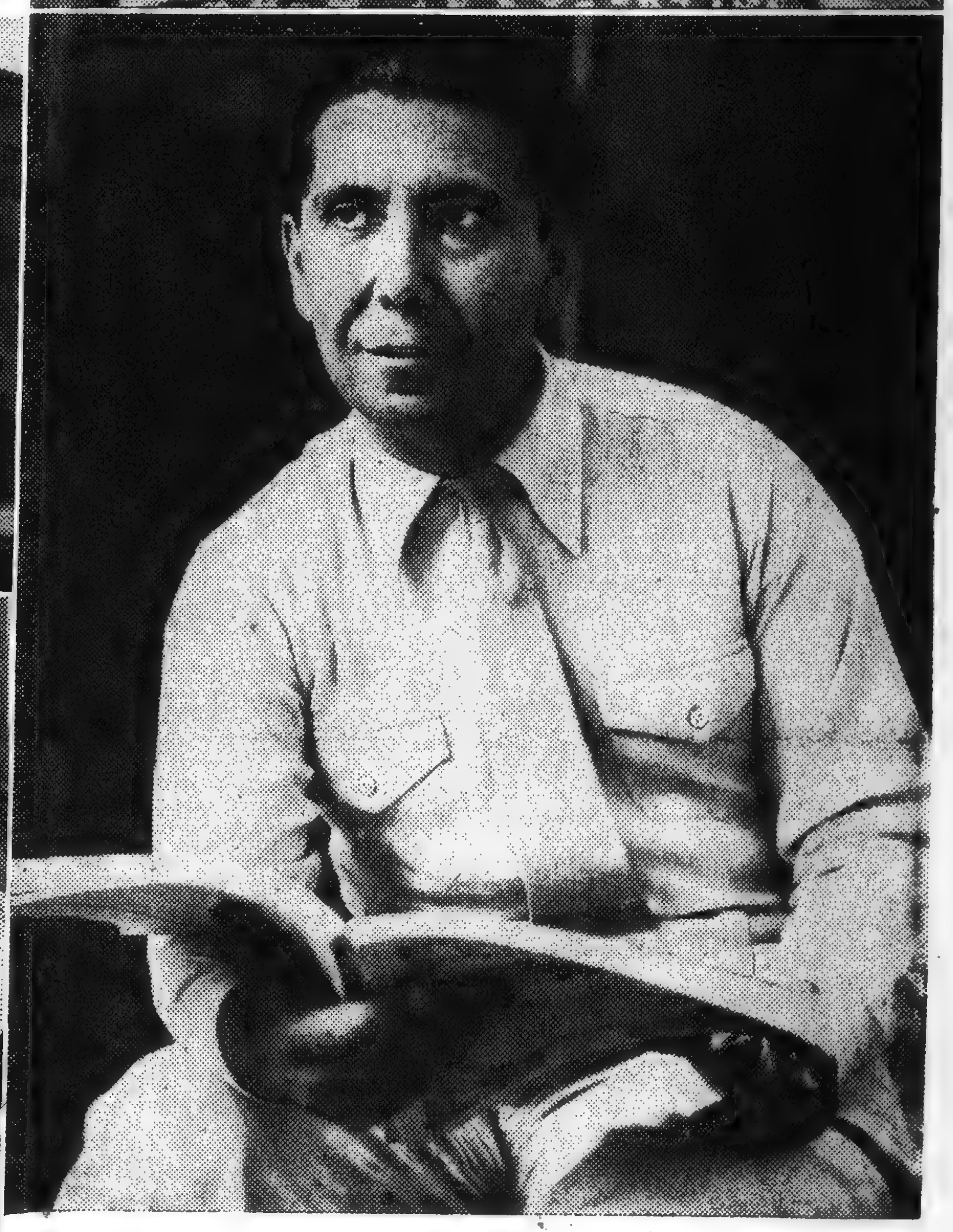


Tanglewood's buildings, such as this barn, have been renovated and pressed into service as rehearsal halls.

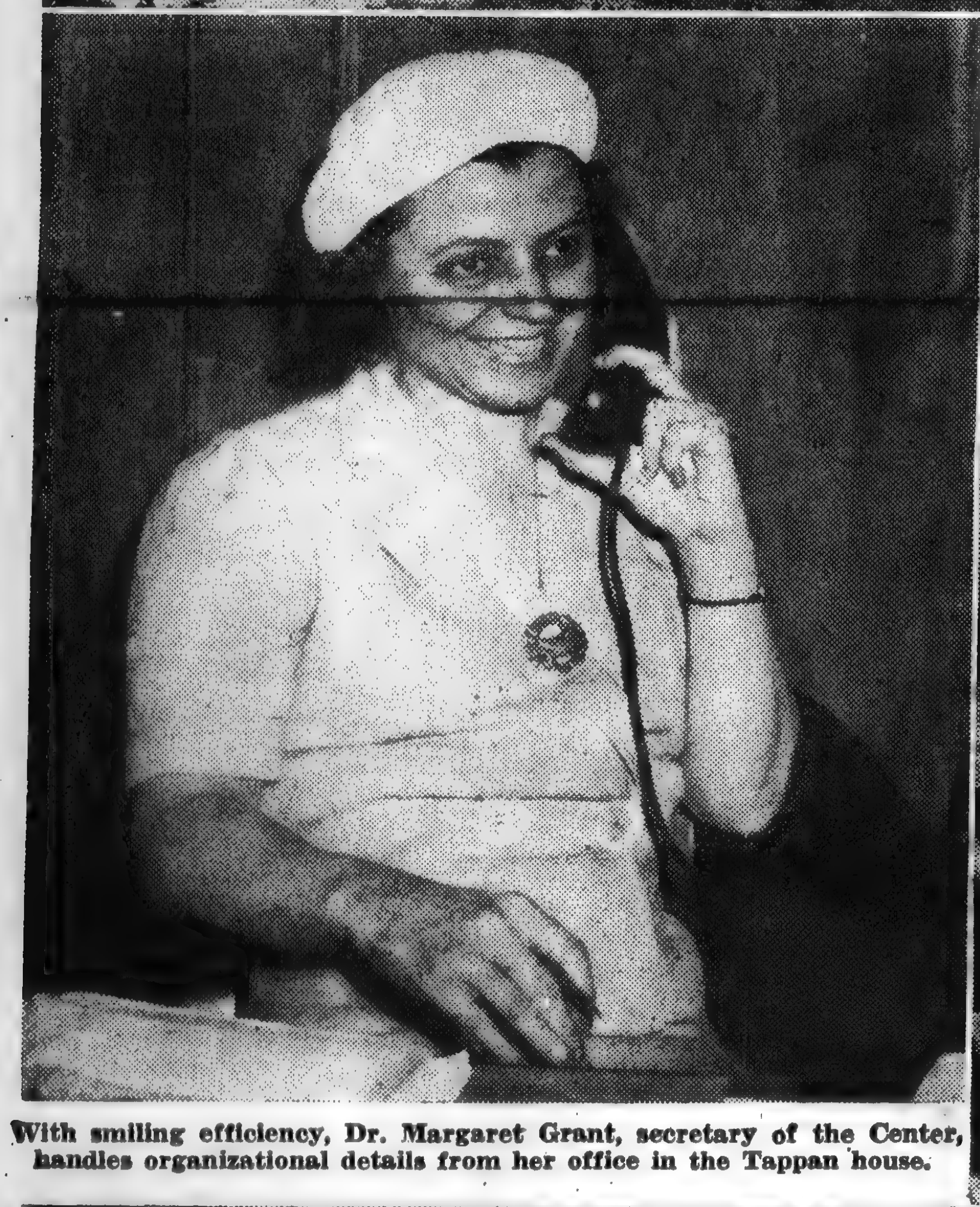




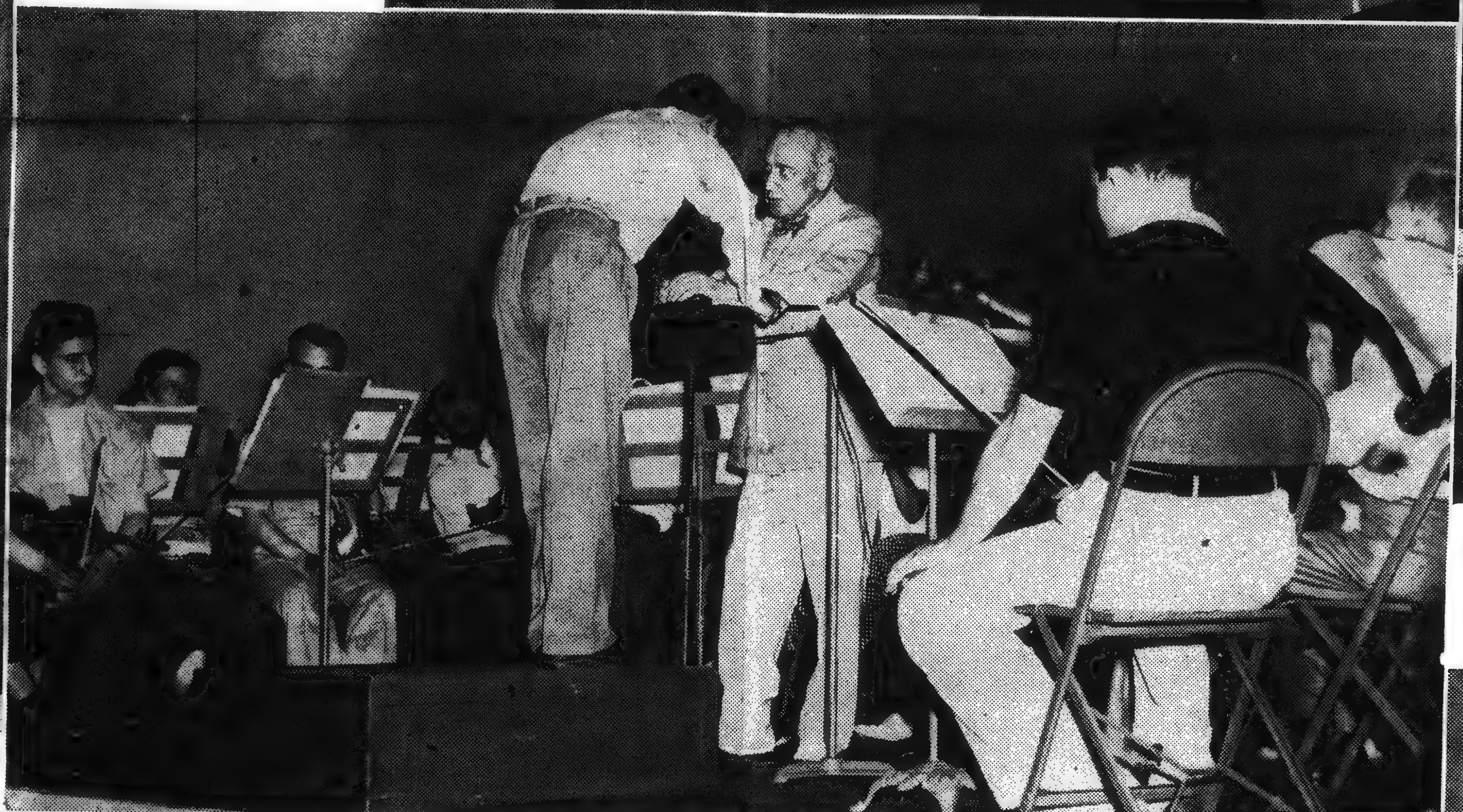
Harvard's G. Wallace Woodworth (left), assistant director of the Center, conducts his 200-voice chorus, shown at right as they rehearsed in the barn for the opening day.

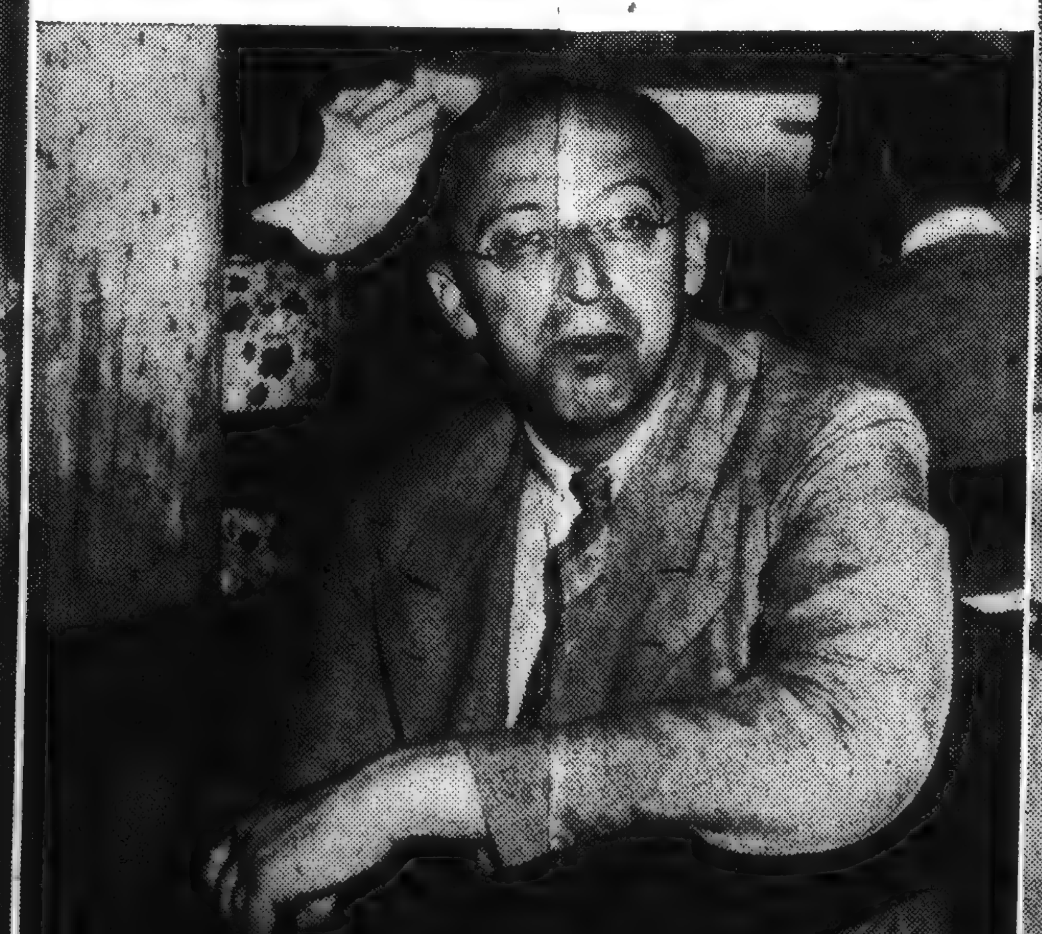


Dr. Herbert Graf, stage director of the Metropolitan Opera, conducts classes in operatic interpretation at the Center. Headquarters for his classes is the new theatre, built expressly for this purpose and for ensemble work.

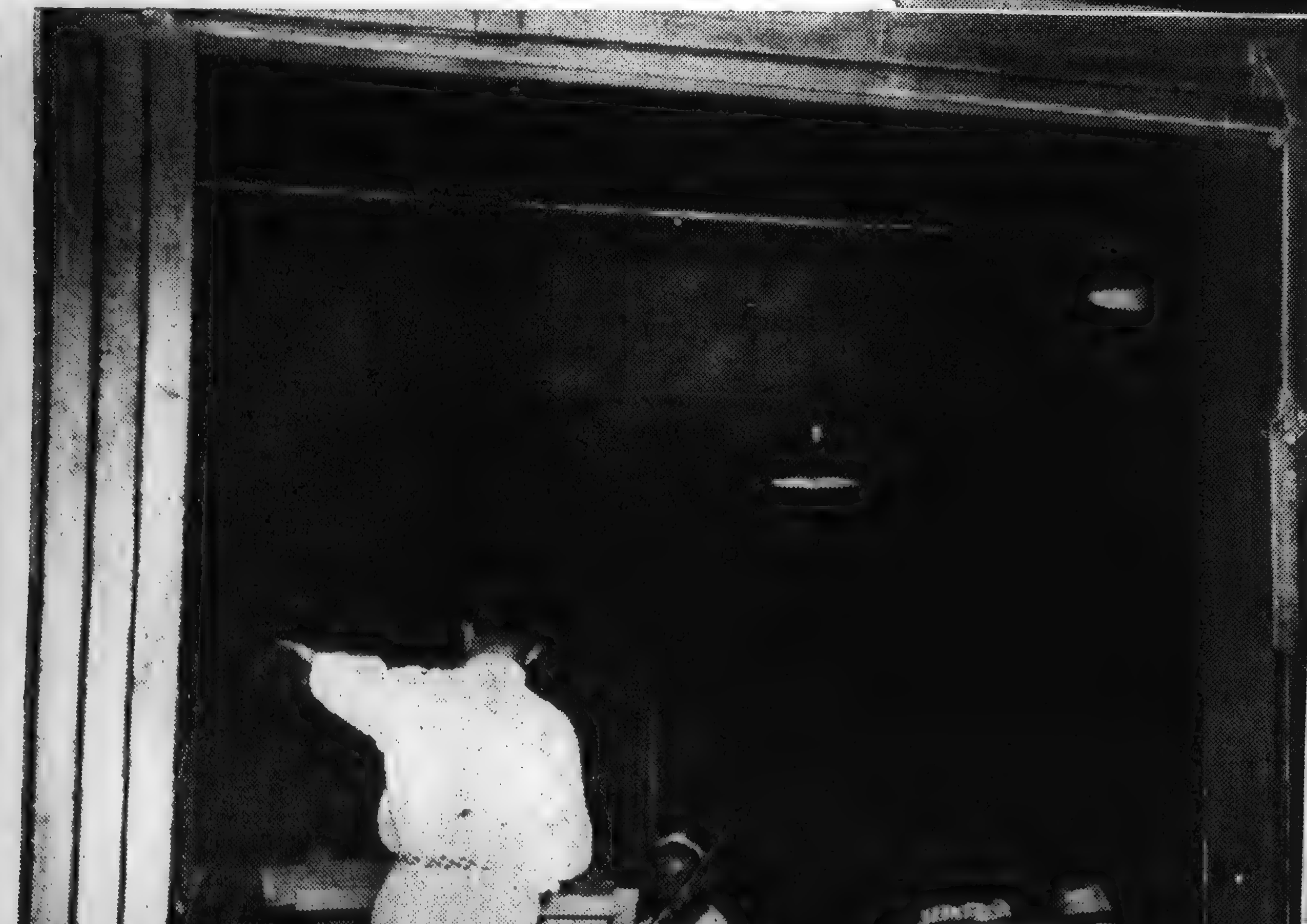


With smiling efficiency, Dr. Margaret Grant, secretary of the Center, handles organizational details from her office in the Tappan house.

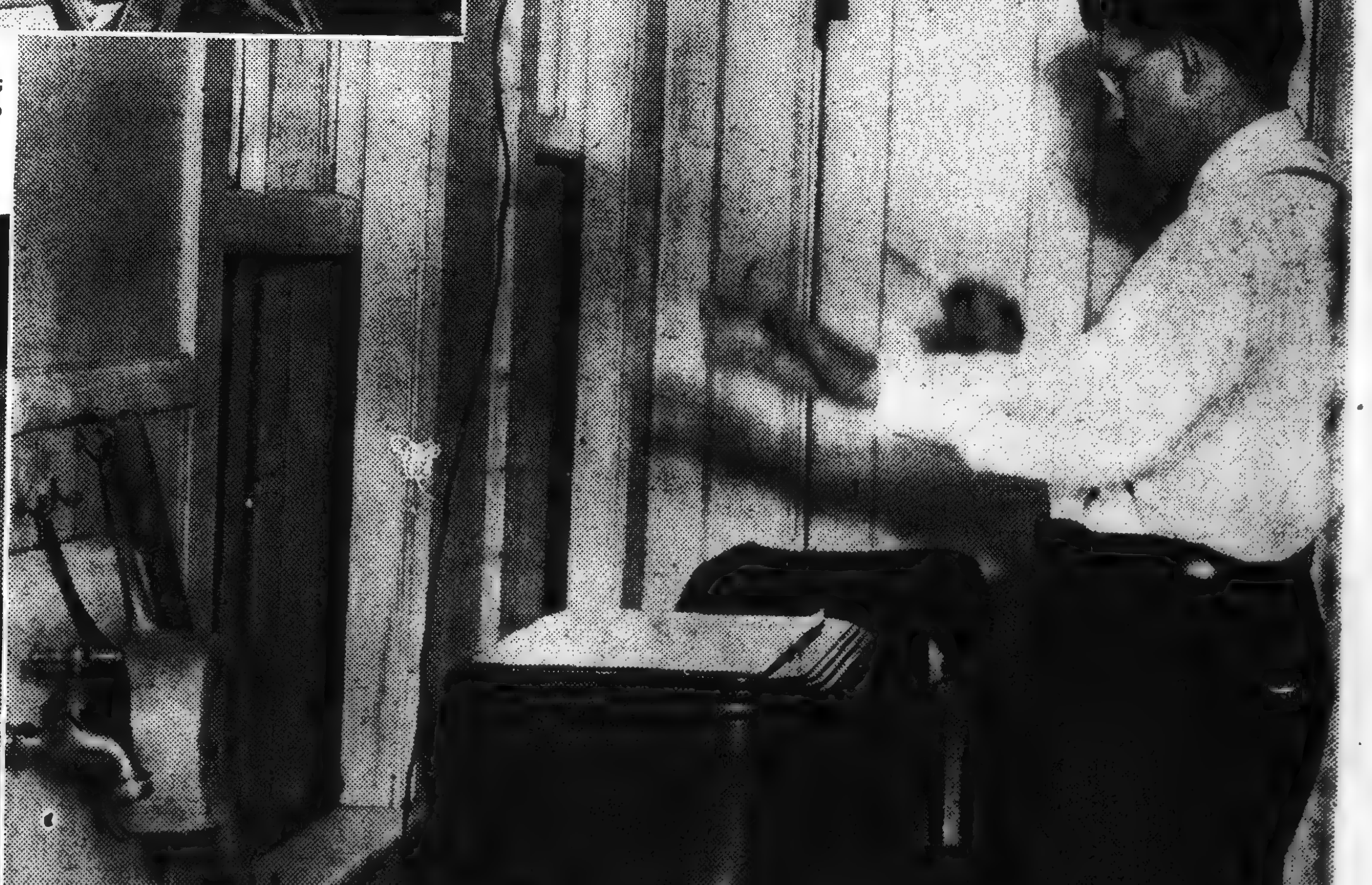




From his conducting class, Dr. Koussevitzky promises "five great conductors in five years." Here, during a session with the institute orchestra, he discusses a passage with one of his students.



In the garage on the estate, Richard Burgin, concertmaster and assistant conductor of the Boston Symphony, rehearses the string section of the institute orchestra.



Even the kitchen of the Tappan mansion is invaded by the Center's hard-working students. Here, oblivious of cameramen and people who want a drink of water, a youthful conductor holds sway over the Boston Symphony Orchestra via the phonograph. At the left is Aaron Copland, outstanding American composer and member of the Center Faculty.

2X

This Clipping From
NEW YORK, N.Y.
POST

AUG 1 - 1940

You Can't Beat This Boston Band

Koussevitzky Symphony Orchestra Draws ~~10,000~~ to Berkshire Music Festival

By Alice Hughes

Nature in one of her nastier moods was really responsible for the physical comfort and air of permanence that now mark the Berkshire Symphonic Festival which opens its 1940 Flow of Soul in the outskirts of Stockbridge, Mass., this evening.

ALICE HUGHES

In August, 1937, Maestro Serge Koussevitzky, the Toscanini of Beacon Hill, was whipping his great Boston orchestra through some wild Wagner when Heaven rebelled at this mortal opposition and showered down. A terrific wind and thunder storm blew up, with crashes matching every Wagnerian blare, the lightning playing about the maestro's devoted head. Though he battled imperiously to outplay this elemental symphony, he lost to Nature, which hauled off with a big blast and blew the tent down on him, his 110 fiddlers, tootlers and drummers and 5,000 listeners.

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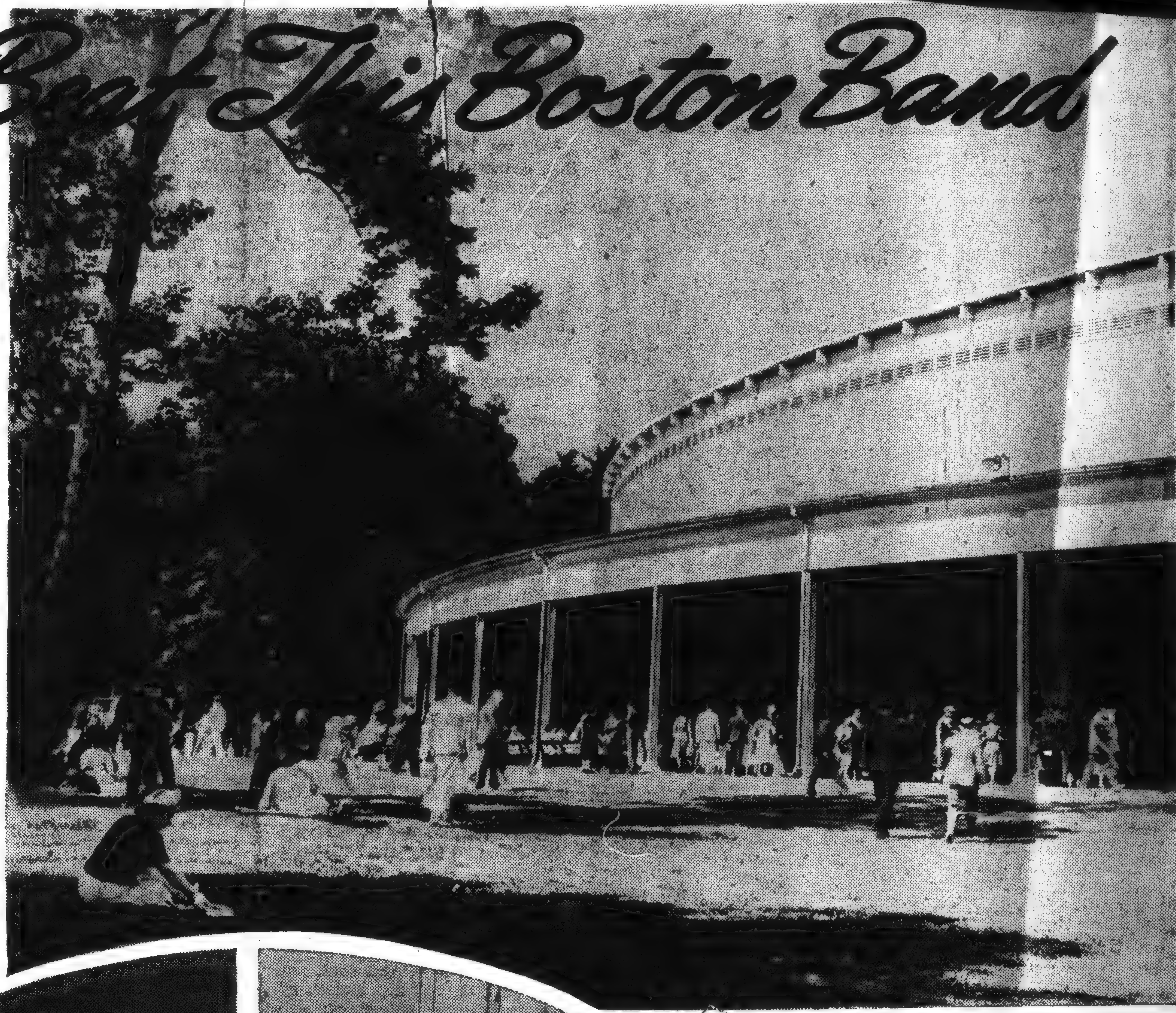

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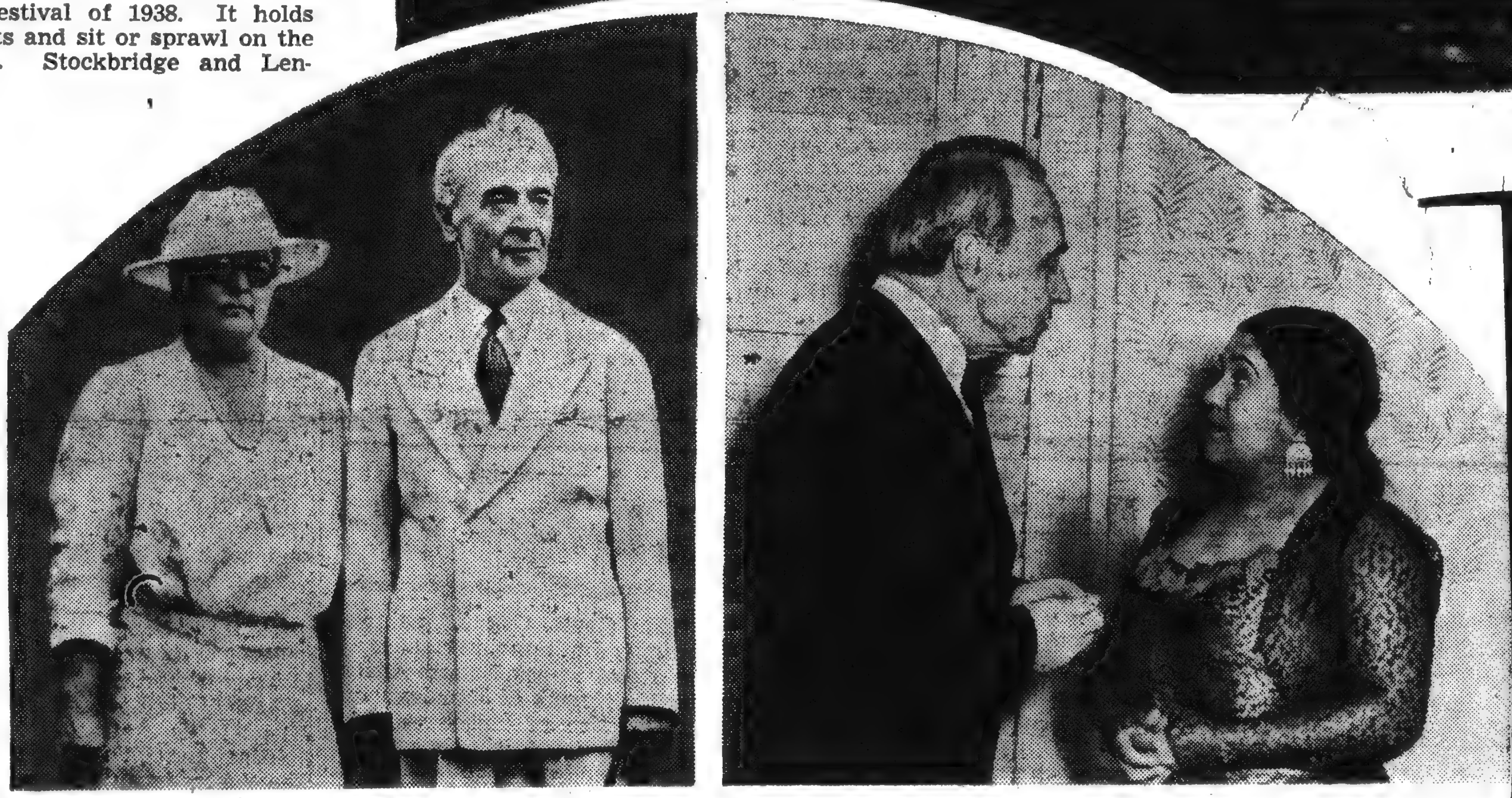
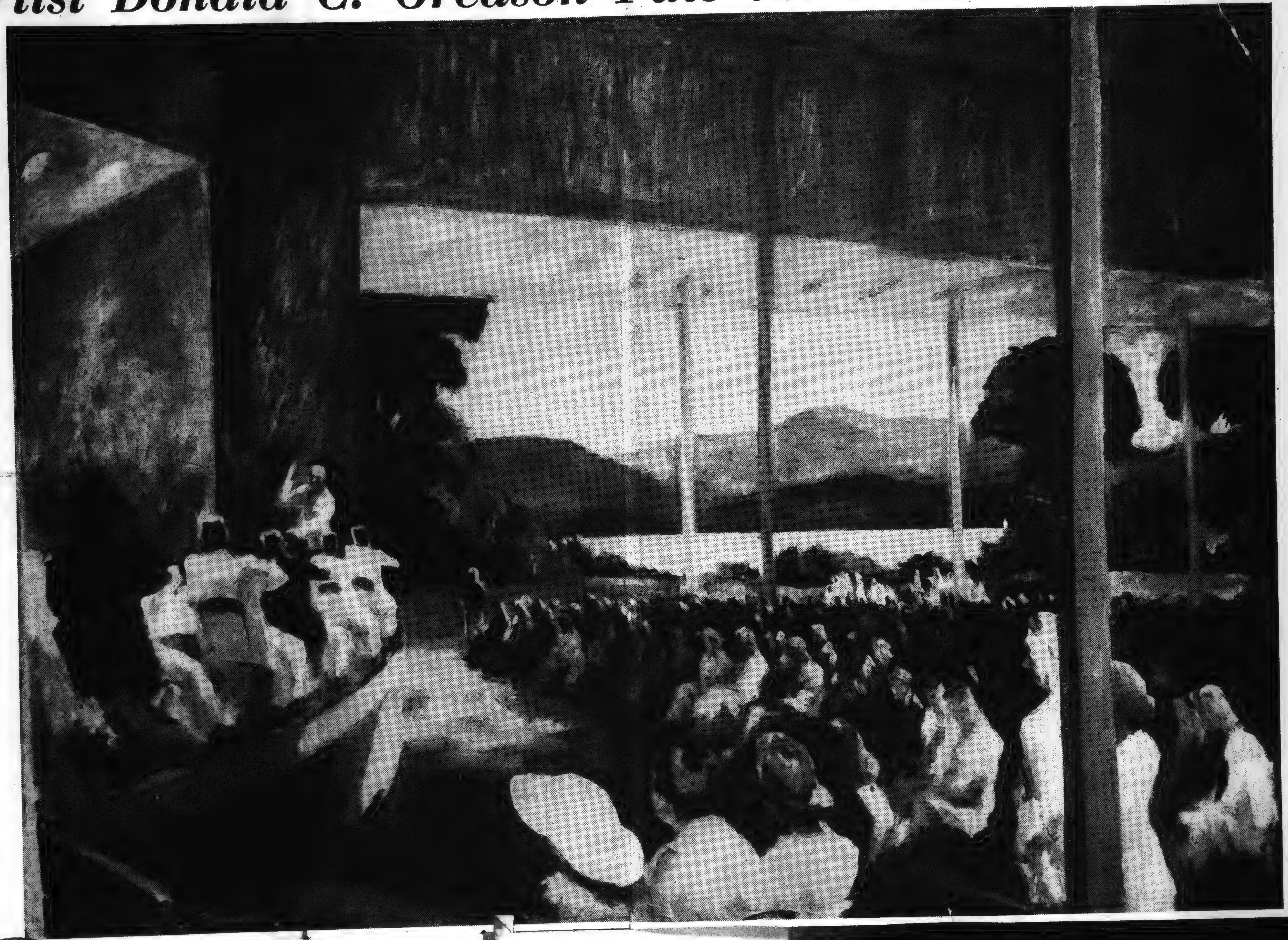


GERTRUDE ROBINSON-SMITH, left, president of the Berkshire Symphonic Festival, with Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and the conductor talking with Dorothy Maynor, soprano, who made her debut last year.

PITTSFIELD, MASS.
EAGLE
AUG 1 - 1940

Artist Donald C. Greason Puts the Festival on Canvas



Orchestra Portrayed in Many Media

In oils and watercolors, with etching stylus, pencil and pen and ink, Donald C. Greason has pictured the Boston Symphony Orchestra. The results of his pleasant addiction to making pictures of the orchestra—as a whole and of its component parts—have been exhibited far and wide. His pen and wash sketches of orchestra members, and his equally noted portraits of the personnel, have been shown in Berkshire.

Perhaps his most widespread audience was won this June, when the First National Bank of Boston used the oil painting above in a full-page color advertisement recommending to vacationers throughout the country that they make the Festival a "highlight of your vacation in New England." The page received further distribution when it was made up into a folder, with Time's cover of last October carrying Conductor Serge Koussevitzky's picture and the conductor's now-famous admonition to a member of the orchestra during a rehearsal, "If you spik, I go home."

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
AUG 2 - 1940

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
EAGLE NEWS
AUG 2 - 1940

THIS CLIPPING FROM
BANGOR, ME.
NEWS
AUG 2 - 1940

This Clipping From
CHATTANOOGA, TENN.
TIMES
AUG 2 - 1940

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 2 - 1940

Berkshire Festival Opens Simply as 6,000 Applaud

STOCKBRIDGE, Aug. 2 (AP)—With less fuss than usually attends the daily opening of a movie theater, the Berkshire Symphonic Festival began its seventh season last night before a colorful international audience of nearly 6,000 persons.

Although the festival association would never make such a claim, it is probable that the nine concerts which comprise this season constitute the highest level which Summer symphonic music has yet reached in America.

There are even those who insist that the Berkshire Festival, as served by the great Boston Symphony Orchestra, is the logical successor to the old Salzburg Festival, in war-torn Europe's Austrian Tyrol. Salzburg is hardly more than a memory to most of the thousands who used to attend each Summer.

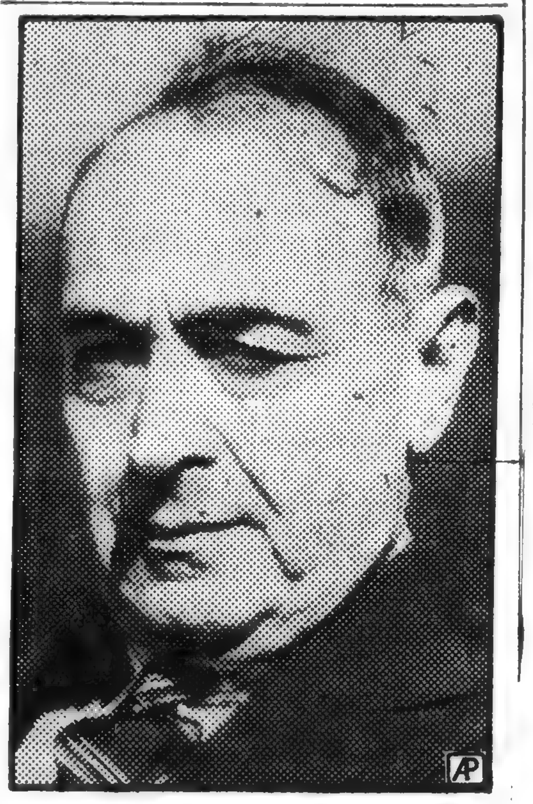
Fastidious Rehearsals

Serge Koussevitzky and his magnificent orchestra were heard last night by an audience from every corner of America, and from most European countries as well. As always at the festival, the orchestra was precisely the one that plays through the Winter in Boston's Symphony Hall, and the program was rehearsed with the same fastidious care.

Koussevitzky has firmly refused to lower performance standards for his Summer audience, and as a result the audience has grown beyond the extreme hopes of the original sponsors.

This year the festival is the climax of another venture, Koousse-vitzky's now famous Berkshire Music Center, in which more than 300 students are studying and living with through the months of July and August.

All yesterday the grounds of Tanglewood, home of the festival, were peppered with festival patrons wandering from building to building looking in on classes and rehearsals.


SERGE KOUSSEVITZKY

In the formal garden they found a group of young men and women in shorts and skirts rehearsing an opera under Hubert Graf's direction, with only a pool of oversized goldfish for an audience.

In the big red barn, now furnished oddly with gold ballroom chairs and a piano, G. Wallace Woodworth was rehearsing Bach's B Minor Mass for a performance during the last week of the three-week festival.

Two student orchestras were rehearsing, and the central building was a miniature bedlam due to numerous chamber music rehearsals.

Last night's program was made up of three first symphonies—those of Beethoven, Schumann and Sibelius. It was close to an ideal opening program and it was received with cheers by the audience.

Today is vacation day but the festival resumes tomorrow night and ends its first series with a concert Sunday afternoon.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 2 - 1940

Unexpected Doesn't Happen Thereby Making Festival Opening Just an Opening

TANGLEWOOD.—There is a story which says that a newspaperman's nightmare consists of dreaming he is dead and sentenced to expiate his sins by residing in a spot where nothing ever happens—like Tanglewood.

For the past seven years, the Berkshire Symphonic Festival, considerably against its will, has furnished reporters with considerable material of a non-musical nature. Thunderstorms have roared in from over the hills, quieting the Boston Symphony Orchestra, drenching audiences, making the parking area a quagmire. Traffic jams have piled up cars for miles, water mains have burst; in short, there was tragedy, major and minor, on which to hang a story.

Gone Forever

But those days, apparently, are gone forever. Even the weather seems to have fallen into the rut of efficiency. Not even a whisper of thunder appeared at last night's opening concert to compete with the Messrs. Beethoven, Schumann and Sibelius. Traffic flowed smoothly into the grounds from all directions. The Red Cross tent near the north entrance was uninhabited throughout the concert except for a gentleman with indigestion and a young lady with a pain in her side.

It was a highly depressing experience. At least one representative of the Fourth Estate might have been seen wandering glassy-eyed about the grounds in hopeless search of some little evidence of things going wrong. The press room presented a scene of complete mechanical peace. The teletypes were proceeding smoothly, the typewriters typed and there was plenty of paper. Nothing there.

An investigation was then made of the refreshment tent, presided over by the Thursday Morning Club of Great Barrington. The nearest approach to tragedy gleaned from here was that they had run out of sugar after the intermission. Otherwise business was fine. Not even a ham sandwich had been shoplifted and people were tossing empty bottles and cartons no farther away from the tent than usual. The soft-drink purveyors did confess it was a little chilly for their business, but they did nothing violent about it.

A Countess

Further investigation of other ramifications of the Festival produced additional non-catastrophic items. The clothes-checking department was the only one to produce anything of value. The staff, it was discovered, included Countess Ariadne Mouravieff. Unfortunately, since she did not identify herself to her customers, they came and went without appreciating the unique privilege of having their wraps checked by a countess.

After finding that most of the wheelchairs were being occupied by people who just wanted to sit down; that no cello or violin strings had broken at embarrassing moments; that Dr. Koussevitzky, as usual, changed his shirt during intermission; that the members of the orchestra whose presence was not needed during a number were not playing poker in the locker room, the journalist resigned himself to fate and went home. And he neither had a flat tire nor ran out of gas.

This Clipping From
NEW BEDFORD, MASS.
MERCURY
AUG 2 - 1940

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL
AUG 2 - 1940

THIS CLIPPING FROM
PATERSON, N. J.
CALL
AUG 2 - 1940

This Clipping From
CINCINNATI, O.
ENQUIRER
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NORWICH, CONN.
BULLETIN
AUG 2 - 1940

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LOWELL, MASS.
COURIER-CITIZEN
AUG 2 - 1940

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AGE HERALD
AUG 2 - 1940

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RICHMOND, VA.
TIMES-DISPATCH
AUG 2 - 1940

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BRIDGEPORT, CONN.
TELEGRAM
AUG 2 - 1940

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DEMOCRAT-CHRONICLE
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WORCESTER, MASS.
TELEGRAM
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BUFFALO, N.Y.
COURIER-EXPRESS
AUG 2 - 1940

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PROVIDENCE, R. I.
JOURNAL
AUG 2 - 1940

This Clipping From
ALBANY, N. Y.
TIMES UNION
AUG 2 - 1940

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 2 - 1940

LENOX

Lenox, Aug. 1—High school students who wish to attend the rehearsals of the Boston Symphony orchestra to be held at Tanglewood, Saturday morning are requested to notify Henry L. Smith, superintendent of schools. Mr Smith may be reached at the high school, tomorrow afternoon between 2 and 3. Busses will leave the high school Saturday morning at 9.30.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
AUG 2 - 1940

Koussevitzky Opens Berkshire Festival

STOCKBRIDGE, Mass. (AP)—Six thousand people assembled under a typical Berkshire sky of tumbling clouds last night to hear Serge Koussevitzky and the Boston Symphony open the seventh Berkshire symphonic festival with a somewhat unusual program of three first symphonies.

These were the first of the nine Beethoven symphonies, Schumann's initial effort and the now even more popular Sibelius' first—all dear to Koussevitzky's heart, and particularly those of Sibelius and Beethoven.

The audience was probably as distinguished a group of men and women in all fields as could be assembled for any summer event.

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LEXINGTON, KY.
LEADER
AUG 2 - 1940

6,000 Hear Symphonies

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THIS CLIPPING FROM
WHITE PLAINS, N. Y.
EVENING DISPATCH
AUG 2 - 1940

Many Westchester musicians attended the opening of the seventh annual Berkshire Symphonic Festival at Tanglewood, Mass., last night. Serge Koussevitsky conducted the Boston Symphony Orchestra in an "all-first" program, including the first symphonies of Beethoven, Schumann, and Sibelius.

Trustees of the Festival will sponsor a benefit program on Aug. 16 for the Allied Relief Fund, Inc. Mr. Koussevitsky, assisted by Albert Spalding, will be chairman of the concert, and has announced that the program will be so extensive that will be necessary to begin at 6 P. M.

This Clipping From
NEW YORK, N.Y.
PM
AUG 2 - 1940

Berkshire Season Opens

STOCKBRIDGE, Mass., Aug. 2.—Mosquitoes, society and a cold, clear sky set the background for the opening of the seventh annual Berkshire Music Festival played by Serge Koussevitzky and the Boston Symphony Orchestra here at Tanglewood.

Last night's program consisted of three First Symphonies—those of Beethoven, Schumann and Sibelius. More Beethoven with less Koussevtizky might have been preferred, but in the Schumann and Sibelius the orchestra sounded as only the Boston Symphony can. The acoustics were perfect—even better outside the music shed than within it.

Supplementing the ladies and gentlemen in 1940 finery and devotees soaked in the dew-forming sod were 325 students of the Berkshire Institute of Music.

—ARTHUR HEPNER—H. W. S.

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THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

AUG 2 - 1940

Berkshire Symphonic Festival Draws 6000 At Tanglewood Opening

The seventh Berkshire Symphonic festival opened at Tanglewood last night before the usual $6000 enthusiasts, but with an entirely new atmosphere created by the presence of about 300 musical students. This year conductor Serge Koussevitzky's long-dreamed-of music center came into being, with an institute for professional and advanced students and an academy for amateurs.

Thus the festival sheds some of its society air and emerges as the climax of a six-week period of intense musical study, and the Berkshire audience appears as a group of fortunate guests rather than beneficent patrons. Judging from the enthusiasm of the students and from the industry which they have been putting into their studies, the music center has started out with great success.

For the opening program of this year's nine-concert series, Dr. Koussevitzky chose three first symphonies—those of Beethoven, Schumann, and Sibelius. It provided an interesting basis for comparison, but somehow lacked the balance that other Boston symphony programs have had. The Schumann symphony suffered undeservedly in comparison with the Beethoven and Sibelius works, both of which outweigh it.

But it is a delight to hear the Boston symphony orchestra play anything, and the concert last night was in no sense disappointing. The Beethoven symphony, censured in its day for an overdose of wind instruments, appears today as a delicate work offering full play to the finest of the strings. Its graceful second movement and bright minuetto particularly are charming reminders of the early Beethoven.

The Schumann symphony, for all its lyricism, appeared thin beside the closely woven texture of the Beethoven composition, and in retrospect its melodies faded against the brilliant originality of Sibelius. The color of modern music is combined with a classic understanding for form in the work of this modern master.

On Saturday evening, Dr. Koussevitzky will turn to a program in complete contrast with the one played last night. It will open with the overture to "Benvenuto Cellini" by Berlioz, and will include Strauss' "Don Quixote", with Piatigorski and Jean Lefranc as soloists; Roy Harris' Symphony No. 3; "Prelude a l'apres midi d'un faune", by Debussy; and Ravel's "Daphnis et Chloe".

This Clipping From
HARTFORD, CONN.
COURANT
AUG 2 - 1940

Symphonic Festival Is Under Way

Seventh Annual Event at Stockbridge With Koussevitzky, Boston Orchestra, Gets Fine Start

BY. T. H. PARKER.

Stockbridge, Mass., Aug. 1 — Swathed in chiffon and sweaters, the seventh annual Berkshire Symphonic Festival opened here at Tanglewood tonight.

But despite the fact that those who ordered their furs out of storage found they had taken the wise precautions against a chill night, the festival, often on the outs with the weather-man, had one of the most auspicious openings in the melodious summed history of Dr. Serge Koussevitzky and the Boston orchestra.

It was one of the plushiest inaugurals on festival records. Swelling the customary phalanges of music fanciers, many of them veterans of the six preceding summers were hundreds of persons whose Lebensraum will not include Europe this season, together with a heavy infusion of escapists out to forget the general state of things. The festival management reports that the boxes have never been so solid with the country's best-butlered families, and that even members of the celluloid peerage, to whom music is usually only something to give a background to "strong" scenarios, have been happy box office contributors as seldom before.

The sum of the whole thing was to provide an atmosphere of enthusiasms and appearances not often rivalled here.

The scene was rife with reunions, halloo-ings, and tantivvyings, the photographers fired so heavily right and left that old-time long memoried patrons were apprehensive of thunderstorms and the custom was draped in sufficient silk to provide a full complement of parachutes for any conscripted army.

The audience showed its customary frenetic devotion to Dr. Koussevitzky and his orchestra, local drugstores were open until late at night dispensing arnica for wrists disjointed by applauding and household remedies to cure voices strained in a night of bravo-ing.

Beethoven, Sibelius, Schumann.

The musical offering of the evening included symphony No. 1 in C major by Beethoven, symphony No. 1 in B flat by Schumann, and symphony No. 1 in E minor by Sibelius. As a program maker, Dr. Koussevitzky prepares his fare with all the piquancy of a chef expecting a visit from the escoffier society committee. His showmanship never fails him. Tonight was an example par excellence. Programming three first symphonies at once was a pretty, literary fillip. Playing them all on the first of August, made a state of affairs practically coy.

Whatever serious implications there were in this program arrangement, probably existed in bracketing the Beethoven and Sibelius, showing two of the supreme composers as disciples, rather than as rugged individualists. The inclusion of the Schumann could only have been for the sheer joy of so ebullient a work.

Dr. Koussevitzky's readings of the Beethoven work was one of the most lyric this courier had ever heard, especially in the first three movements. It had none of the brittleness which is often imputed to it owing to some similarity between this work and Haydn. It had the transparency which Dr. Koussevitzky can always find as the superlative interpreter of Haydn, but it was malleable rather than crystalline, and flowed rather than danced.

Superb Sibelius Reading.

Again, as the great apostle of Sibelius, Dr. Koussevitzky and his mightily sonorous orchestra built up the symphony by that composer to overpowering heights of romantic might and deepened it with the marvelous "Storm and Stress" of which Sibelius is not the most Wertherian voice. Its color, its superk power, and the full rush of its emotion swept the audience into violent raptures. Dr. Koussevitzky enjoyed a Roman triumph for it and acknowledged it with the genial imperiousness which only drives the audience to further huzza-ing.

I still found the performance of the Schumann my favorite of the evening. Dr. Koussevitzky poured into it a bursting sap of ruddy, happy life. It was a "spring" when the buds fairly exploded on the trees. The orchestra sailed through it with brassy joys and colored up the last movement in particular with marvelous lushness and incredible vitality of rhythm.

There seemed to be a special rapport between Dr. Koussevitzky and the high-romantic, quixotic soul of Schumann, so much kindlier than Wagner, so prophetic of Brahms.

To play Schumann richly is good, but to make him piquant with fantastical rushes of spirit, is Koussevitzkian and about perfect.

The orchestra, after some circling around in the Beethoven before they could get together, burst out afire in the Schumann and played the Sibelius with burning majesty and dominion.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 2 - 1940

Musical History Is Made At Tanglewood

Dr. Serge Koussevitzky and the Boston Symphony Orchestra last night opened the 1940 Berkshire Symphonic Festival which runs to nine concerts. The grounds were crowded, the music of the high order that has come to be Tanglewood's standard. A review of the first concert by Carl E. Lindstrom, music critic of The Times, appears on Page 29.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 2 - 1940

Koussetvitzky and Boston Orchestra Open Augmented Berkshire Symphonic Festival

By CARL E. LINDSTROM

Special to The Hartford Times.

Lenox, Mass.—There are so few renewable and renewing delights in these tarnishing times that we cling rather desperately to those rare ones that keep their faith with us. And if one more rare than the rest, instead of merely remaining as it was, takes on new lustres with each passing year, we know then that dotage is upon us—or else we are at Tanglewood.

Another Berkshire Festival began last night. All the old beguilements are there, the charm of countryside and congenial congregation, music made of dream stuffs and this time dimpling weather. It is a more important festival than ever before, longer since it is now an affair of three weekends, and it has its roots in the Music Center, which comprises the Institute and Academy which Dr. Serge Koussevitzky visioned long years ago in silence, finally talked about and then truly realized. Which means that for weeks the grounds at Tanglewood have been crowded with artists, advanced students and cultured amateurs studying and rehearsing with masters in composition, conducting, opera, voice and all the instruments of the orchestra. The old house, the tuning shed, the auditorium and other quarters have sounded with the atonality of many musicians pursuing their instruments in ruggedly individual directions over the ground bass hum of discipleship. And while Koussevitzky's programs have never had about them the air of casualness or of pandering to an imagined popular demand for musical vichy water, a glance at the scheduled programs shows that, while there is neither the spirit of crusade nor academy, a purposefulness abides in the place. Koussevitzky proceeds on the patent assumption that nourishment is required in the summertime as well as diversion.

Three First Symphonies

He began with three symphonies, firsts all of them—Beethoven's in C, Schumann's in B flat and Sibelius' in E minor. But while they represented the initial efforts in the symphonic form by three masters, they have little else in common and seemed oddly mated when noted on the program. All are highly charged with the promise of greater things to come and fancy might make them symbolize a corresponding stage in the development of Tanglewood.

There is, though, so little need to find a reason for any music played by the Boston Symphony Orchestra. Doubtless there was much about these three symphonies that the intellect could meditate upon but the assault of tonal loveliness upon the sensory and emotional perceptions was so direct and unremitting that the mind was somewhat numbed and surrendered.

Not Only Heard

It is not that Koussevitzky has become a voluptuary in sound; he was ascetic, too, and there was a splendid fibre running through all his interpretations. But the grain of his orchestral tone is so fine that it not only addresses the ear but fairly penetrates the skin by a magical process of sensory osmosis.

The unrivalled acoustics of the auditorium have much to do with this fabulous illusion. The music does not come to you from anywhere; you are swimming about in the midst of it. Its aches are of your body and its sweetness lies under the tongue. And that is why these concerts baffle recollection but each renewal renews its pristine surprise.

A Various Understanding

So what shall we tell each other about Beethoven's First except to exchange an understanding glance? Perhaps you will be thinking of the brio of the first movement and I of the limpid andante; while the leader who again and again faced fathomless applause may have been the most gratified that the glance he exchanged with his men produced the caprices of the finale.

He made Schumann's "Spring" Symphony splendidly orchestral. Its efflorescences which have such marked intimations of piano idioms were garlanded in symphonic colorings with fetching grace and spirit. Koussevitzky gave this work young life, young poignancy and yet he became a man who wrote it. How like Sibelius is the opening maestoso. Or is it because Koussevitzky is a virtuoso conductor of the brass?

Sun on the Granite

This choir in the Finnish symphony was tremendous, imponderable, awesome, like golden sunlight flooding a granite cliff. The Boston leader knows the way of Sibelius, a daring, enigmatic, wilful tossing about of disparate elements—color, thematic fragme[illegible]s, ambiguous figures of tonal sp[illegible] —then of gradually molding [illegible] shaping them into a fierce sani[illegible] The essence of Silbelius' cunning is that he would break your heart lest his own first show its wounds. Only he and Koussevitzky know this.

We can only guess about it for we are the victims of the emotional ordeal. We beat our hands and shout a bit, knowing that these experiences can come only at Tanglewood. Salzburg is a [illegible] in the Austrian Tyrol where [illegible] and Ribbentrop met [illegible] Balkan [illegible] a retreat where Hitler [illegible] ly witnesses "The [illegible] Gods."

Tanglewood—who knows what manner of history has crept upon us?

Weekend Programs At the Festival

SATURDAY

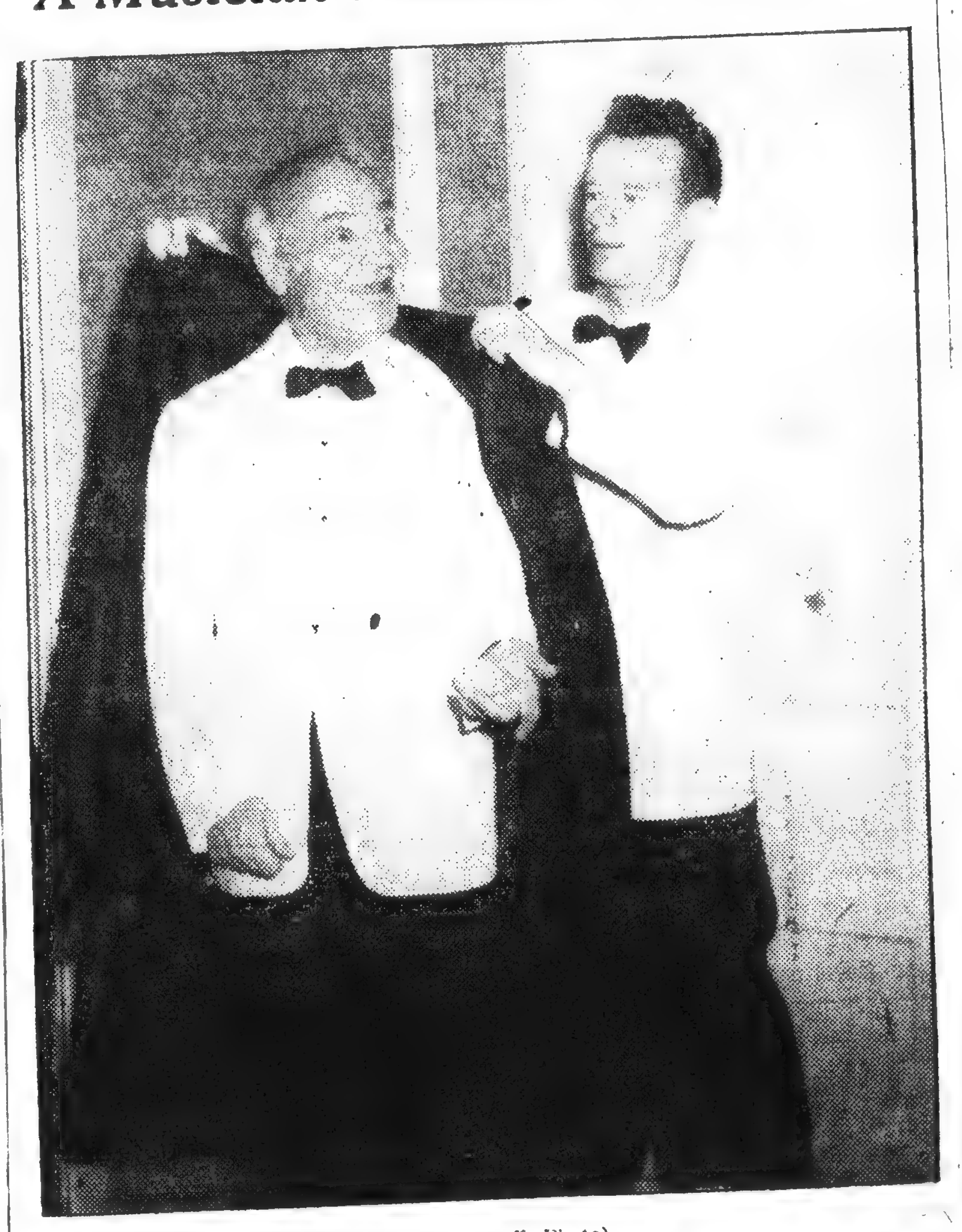
Overture to Benvenuto Cellini	Berlioz
Don Quixote	Strauss
Soloist, Gregor Piatigorsky	
Symphony No. 3	Harris
Prelude to the Afternoon of a Faun	Debussy
Daphnis and Chloe, second suite	Ravel

SUNDAY

Symphony in E flat	Mozart
Capriccio for piano and orchestra	Stravinsky
Soloist, Jesus Maria	Sanroma
Symphony No. 2	Brahms

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 2 - 1940

A Musician Tires of Formality



(Republican Staff Photo)

Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, got a little tried of formal poses for the news photographers who swarmed over Tanglewood estate at Lenox last night for the opening of the seventh Berkshire Symphonic festival.

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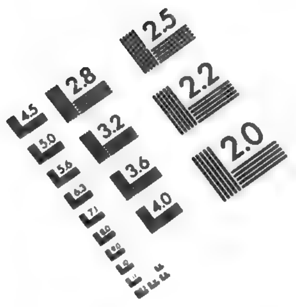

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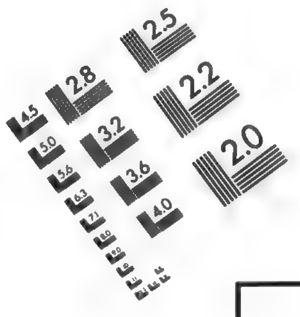
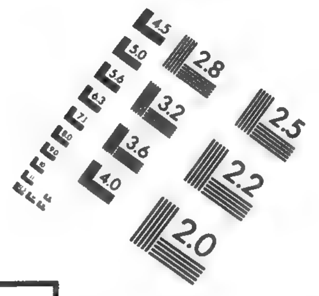
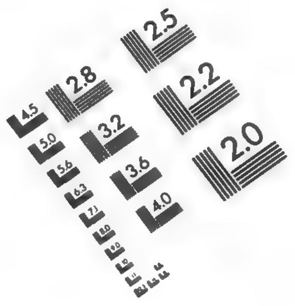
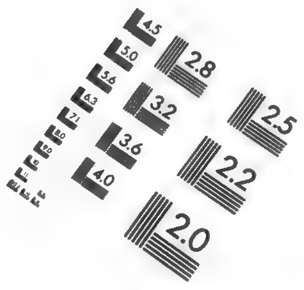

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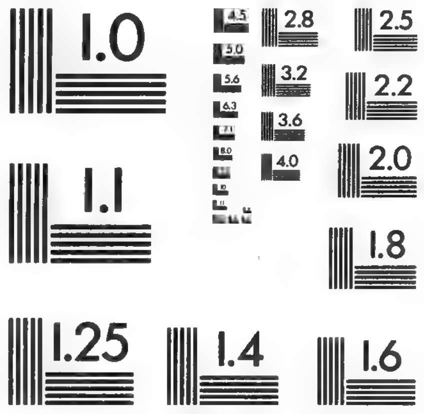

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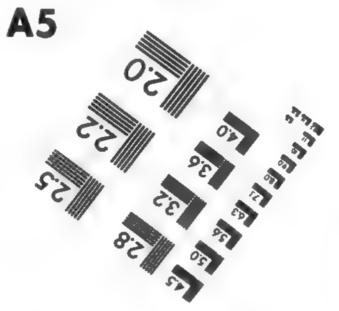

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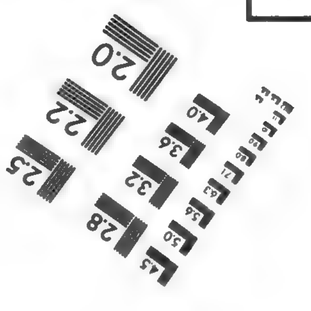

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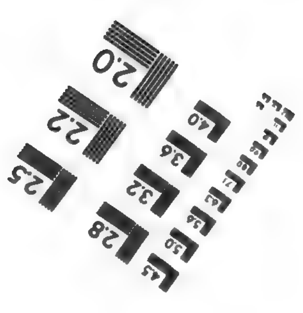
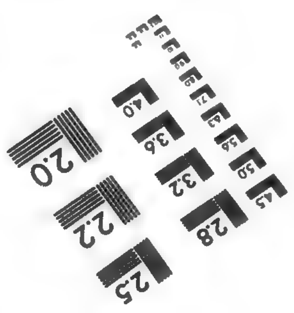

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THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 2 - 1940

Wild Ovation Greets Koussevitzky As Seventh Festival Opens

Three First Symphonies Make Exciting Program

Colorful Audience of Over 6,000 Gives Distinguished Conductor and His Musicians Thunderous Greeting on Return to Tanglewood—Compositions by Beethoven, Schumann and Sibelius Span Century—All Given Delightful Readings—Extended Season Continues Tomorrow—Many Distinguished Figures Present—Opening Favored by Fine Weather.

Dr. Serge Koussevitzky strode to the podium at Tanglewood, Stockbridge, last night to start auspiciously the Berkshire Symphonic Festival on the seventh year of its amazing growth while a deafening wave of applause from over 6,000 persons swept across the great music shed.

The demonstration honoring Dr. Koussevitzky and his musicians, who have contributed four seasons of unparalleled concerts, served as an acceptable substitute for the thunderstorms of past opening nights which while interrupting the programs now and then always gave the Festival board an opportunity to cite some vital physical need in Tanglewood's development as a great international center of music.

Lasts Three Weeks

Like each of the past six seasons the new one has a special significance. Embracing three weeks and nine concerts—the second of which comes tomorrow night—and with certain unusual program features, it gives promise of being the best patronized. It also comes during the year of the opening of the Berkshire Music Center, a new school, which was long the dream of the distinguished conductor and a principal object in his mind back in 1936 when he accepted the board's invitation to take over, with his Boston Symphony orchestra, the work begun two years before by Henry Hadley.

Significant as it was in the history of Tanglewood and of symphonic music in America, the season opened without pomp or fuss. Dr. Koussevitzky merely walked to his place, smilingly bowed in acknowledgement of the applause, turned and got down to work. There was no ceremony; not even a plea for additional funds.

Symphonies All Firsts

The program was remarkable in that it was composed entirely of first symphonies—by Beethoven, Schumann and Sibelius—spanning musical thought and musical acceptance for a round century, from 1800 down to 1900. Koussevitzky made it plain that each and everyone of the three is exceedingly dear to his heart, and particularly those by Sibelius, the eminent Finn and of course, the only one of the trio now living, and Beethoven.

Those who, because of unfamiliarity with the program, speculated that the three first symphonies might make a heavy bill soon found that combined they merged into one of the most exciting performances in festival history and also that they themselves were part of one of Tanglewood's most excited audiences.

Weather at Finest

Berkshire weather, long famed for its tricks, hasn't always smiled on first nights at Tanglewood but last night it actually beamed. Heavy clouds that had tumbled about the sky as the throng gathered, quickly faded and by intermission time a typical crisp and cool Berkshire night, with every star in its place, greeted the audience as it walked about the grounds.

A more distinguished gathering than that which welcomed Dr. Koussevitzky and his orchestra of 110 men back to Stockbridge would be difficult to imagine, especially at a summer musical event. Hundreds of important names from all parts of American and Europe met under a common roof with the cream of the colonists who have been drawn to these pleasant Berkshire hills annually for decades and the butcher, baker and candlestick maker from every village and city within easy motoring distance of the down county town.

Keep Concert "Formal"

Dr. Koussevitzky stuck hard and fast to his rule against any deviation from high musical standards merely because the audience was not wearing tails and fur coats. As a performance the concert was as "formal" as any he will conduct in Boston and New York during the winter season. It will be remembered that even with the conductor in his shirtsleeves during last summer's sizzling weather, there was no change in the quality of the concerts.

The festival corporation has never made the claim but it is highly probable that the nine concerts comprising the current season—as against six last year—constitute the highest level which symphonic music has yet reached in America in the summer time.

More and more people have insisted on the festival has grown in stature, that the Tanglewood concerts, as given by the Boston Symphony, are a logical and worthy successor to the ancient Salzburg festival in the Austrian Tyrol. The scenic grandeur of the music shed's setting has also been compared to Salzburg, which is now one of the war-torn sections of Europe.

Begins With Beethoven

After bowing to the opening enthusiasm which was fully characteristic of a festival gathering, Dr. Koussevitzky immediately set out to unfold the seventh chapter in Tanglewood history with a delightful reading of the Beethoven First Symphony in C Major whose principal interest lay in its revelation of what was to come later from the pen of this mighty composer.

This and the two symphonies which followed, while familiar to fairly regular symphony patrons have seldom, if ever, been presented before in a single program. Their presence together gave th audience an unusual opportunity to compare three characteristic styles of composition and to note how one composer's musical individuality had developed at the time he finished his first work.

The entire program gave evidence of the careful preparation and high instrumental standards traditionally associated with the work of the Boston symphony which begins its 60th season in the fall.

Marked by a pervasive spirit, the interpretation of the three works also spoke well for the acoustics of the unique music shed in the clarity of detail with which the music reached its listeners.

Koussevitzky Smiles

The Beethoven first, as read by Koussevitzky, was notable for its molodic clarity, nicely enhanced by a delicate preciseness and a complete lack of superfluities. Against the robust first movement was balanced the gracefulness of the slow movement. There was a wealth of slightly lively humor to the minuet and finale and Koussevitzky's easy smile flashed on several occasions as he coaxed his players.

Schumann's first was an even more robust piece in which the strings were not always the dominant instruments. This has been known for years as his "Spring" symphony and its buoyancy, overflowing joy and melodies such as only Schumann could write, made it a rich contribution to the evening. The orchestra played it with ravishing tone and exquisite grace and the conductor kept its finale above the frivolity and banality which constantly threatened to engulf it by taking recognition of Schumann's words: "I like to think of it as spring's farewell, and, therefore, I should not like it rendered frivolously."

Sibelius Ranks High

Sibelius has been represented on so many symphony programs, including those at Stockbridge, in recent years by his later works that it was something of a revelation to hear his First Symphony in E Minor. The perfection of the strings and woodwinds and the virtuosity of the brasses inspired wonder on every side as they sang the romantic and picturesque notes that are not so evident in the Finnish composer's more recent compositions.

Long recognized as one of the foremost interpreters of Sibelius, Dr. Koussevitzky brought all the magic at his command to the reading of this lovely piece which seemed racial and heroic rather than personal in character. From the opening glorious song of the clarinet to the despair and tempest of the rather startling finale, his interpretation gripped and held the audience and the applause which followed was mighty.

Like their hearers, the men in the orchestra must have been fully aware that conditions for playing were ideal and they and their conductor certainly gave of their superlative best.

"Bravos" and Applause

Round upon round of applause and a smattering of "bravos" came after the Sibelius work and while Dr. Koussevitzy walked back and forth between his white-coated men several times to bow he held to another fast rule and did not contribute the encore which was being demanded by everybody.

Never Missed

Atty. Hugh P. Drysdale of this city who, with Mrs. Drysdale, has never missed a series of concerts since the Berkshire Festival first started seven years ago, snapped during intermission at 1940 opening at Stockbridge last night.

Scene Of Seventh Annual Berkshire Symphonic Festival

Some of the more than 6000 music lovers who attended the opening concert of the 1940 series by the Boston Symphony orchestra last night at Tanglewood in Stockbridge shown strolling before the concert on the beautiful broad lawn which surrounds on three sides the mammoth and striking symphony shed.

Festival Notes

Many seasoned festival-goers were pleasantly surprised to find that things have been organized to the point where Berkshire county's largest parking area can be cleared in about 30 minutes flat. Although nearly 3,000 cars covered the field last night, only a few of them failed to make a get-away well within that period.

* * *

The music shed and the fine grounds surrounding it have changed only a little since last year. New seats have been installed in the forward sections with their colors corresponding to the color of the tickets issued for them. All are in red and blue. The benches used at the first Tanglewood concerts now stand immediately outside for use as overflow accommodations.

* * *

The first festival took place in 1934 under the musical leadership of Henry Hadley, who fathered the idea, and the presidency of Miss Gertrude Robinson Smith who still holds that office.

* * *

Willard M. Clark of Williamstown attended the first night to review the concert for The Springfield Union which he serves as music critic.

* * *

Distributed with the program books were fliers announcing a unique concert at Tanglewood, Aug. 16 for the benefit of the Allied Relief Fund, Inc. The bill will open "at the unusual hour of 6 p. m." and evidently continue indefinitely. Dr. Koussevitzky and the orchestra, the forces of the new Berkshire Music Center and "famous" speakers and guest artists will contribute. Albert Spalding, violinist, and Gregor Piatigorsky, cellist, are to be among the soloist and Miss Dorothy Thompson, special writer for The New York Herald Tribune will speak.

* * *

J. Bruce McIntyre of Pittsfield, high sheriff of Berkshire county, and Fred N. Cummings form the Tanglewood committee for parking, a tremendous task. Down county Legionnaires, all of whom evidently are glad to donate their services, keep track of things once the cars are inside the grounds, taking over from a large corps of Massachusetts' "finest" who direct approaching cars to the entering gates.

* * *

The enterprising Western Union has parked a trailer office near the main house at Tanglewood for the convenience of festival aptrons who wish to send wires.

* * *

Coffee sold better than cold drinks at the refreshment tent operated by the Thursday Morning club of Great Barrington. During intermission there was a grand rush toward the efficiently-arranged oasis.

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"Now I know why they call it Tanglewood," confided an elderly man to his elderly companions as he hunted for his lost car on the parking area which was rapidly becoming deserted.

* * *

The program calls attention to the fact that the music shed, grand as it is right now, is not completed. Roll shutters to protect the audiences from sudden storms and to protect the building against winter are among the immediate needs and the program contains a blank on which to record donations.

* * *

Dr. Koussevitzky and several members of the orchestra have been in Stockbridge since early last month to fulfill their duties as director and faculty of the new Berkshire Music center. There are 300 students in the school, equally divided as to sex, most of them youthful and of college age.

* * *

The clear, calm and cool weather served as a reminder of the sly editor of a Vermont weekly who in an advance recapitulation of 1940's weather made public during the July cold snap said: "The summer of 1940 was the shortest I ever did see." That was before late July's 12-day sizzler.

* * *

John N. Burk, author of a number of distniguished musical biographies, is again serving as program annotator for the festival.

* * *

Comely cigarette girls dressed in attractive gowns are among the festival innovations.

* * *

That the festival is very much a Berkshire institution so far as finances are concerned is indicated by the report that 82 per cent of the donations it has received came from people within a radius of 50 miles of Tanglewood.

* * *

The shed was designed by Eliel Saarinen, distinguished Finnish architect, and was first used in 1938.

* * *

Persons attending the concerts may unwittingly be receiving their programs from the hands of royalty. It is said that one of the attractive young women distributing them is a real and actual countess.

Koussevitzky, Leading Spirit Of The Festival

Shown, with members of his great orchestra, acknowledging the plaudits of the audience after the playing of Beethoven's First Symphony last night, is Dr. Serge Koussevitzky, conductor of the Boston Symphony.

Color

One figure which stood out in crowd of over 6000 persons at Tanglewood last night was that of Swami B. H. Bon of Calcutta, India, who attended concert as guest of Miss Mabel Choate. Swami Bon, wearing bright yellow turban and yellow costume, attracted much attention.

TO BROADCAST ON RARE INSTRUMENTS

Stradivarius Violins, Viola, 'Cello Will be Heard

A program of special interest to music lovers will be broadcast tomorrow afternoon from 4 to 5 o'clock over radio stations WGY, WEAF and other stations of the Red network in the first of nine concerts of chamber music arranged by the Library of Congress.

These concerts will attract considerable attention as they not only will be played by the Budapest string quartet, one of the greatest ensembles in the history of chamber music, but the quartet will use, not its own instruments, but the priceless Stradivari violins, viola and cello presented to the Library of Congress four years ago by Mrs Gertrude Clarke Whittall.

Personal Paragraphs

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Thrilled By Music

Their faces plainly indicating their enjoyment of Berkshire's greatest musical event at Tanglewood last night, Mrs. Philip Attalla and Miss Eleanor Corsiglia of North Adams are caught by the cameraman. Miss Corsiglia is organist at St. Francis' church.

From Williamstown

President James Phinney Baxter, 3rd, of Williams college, chats with Prof. Philip Marshall Brown of Williamstown during intermission. Both are trustees of Berkshire Symphonic Festival.

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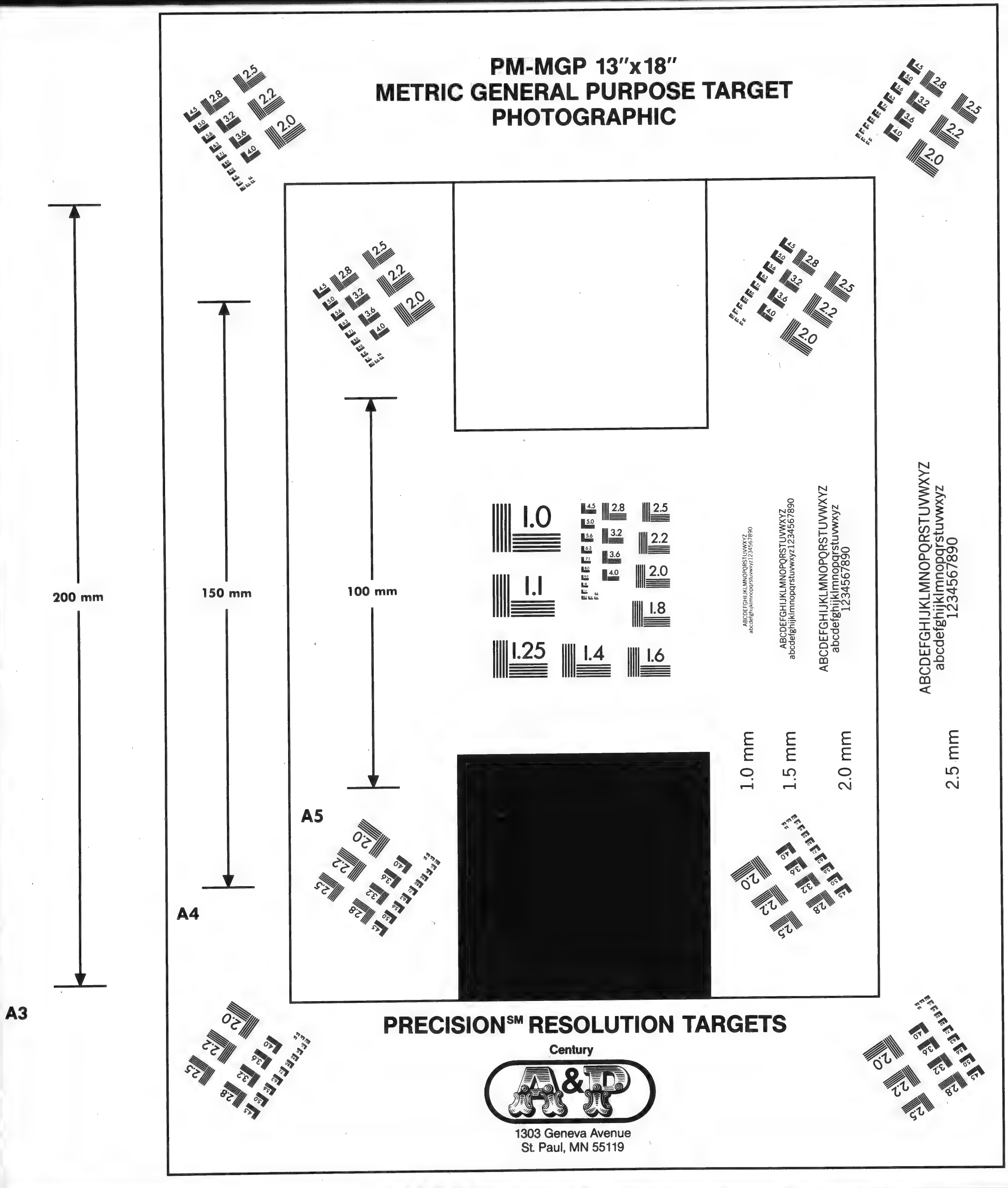
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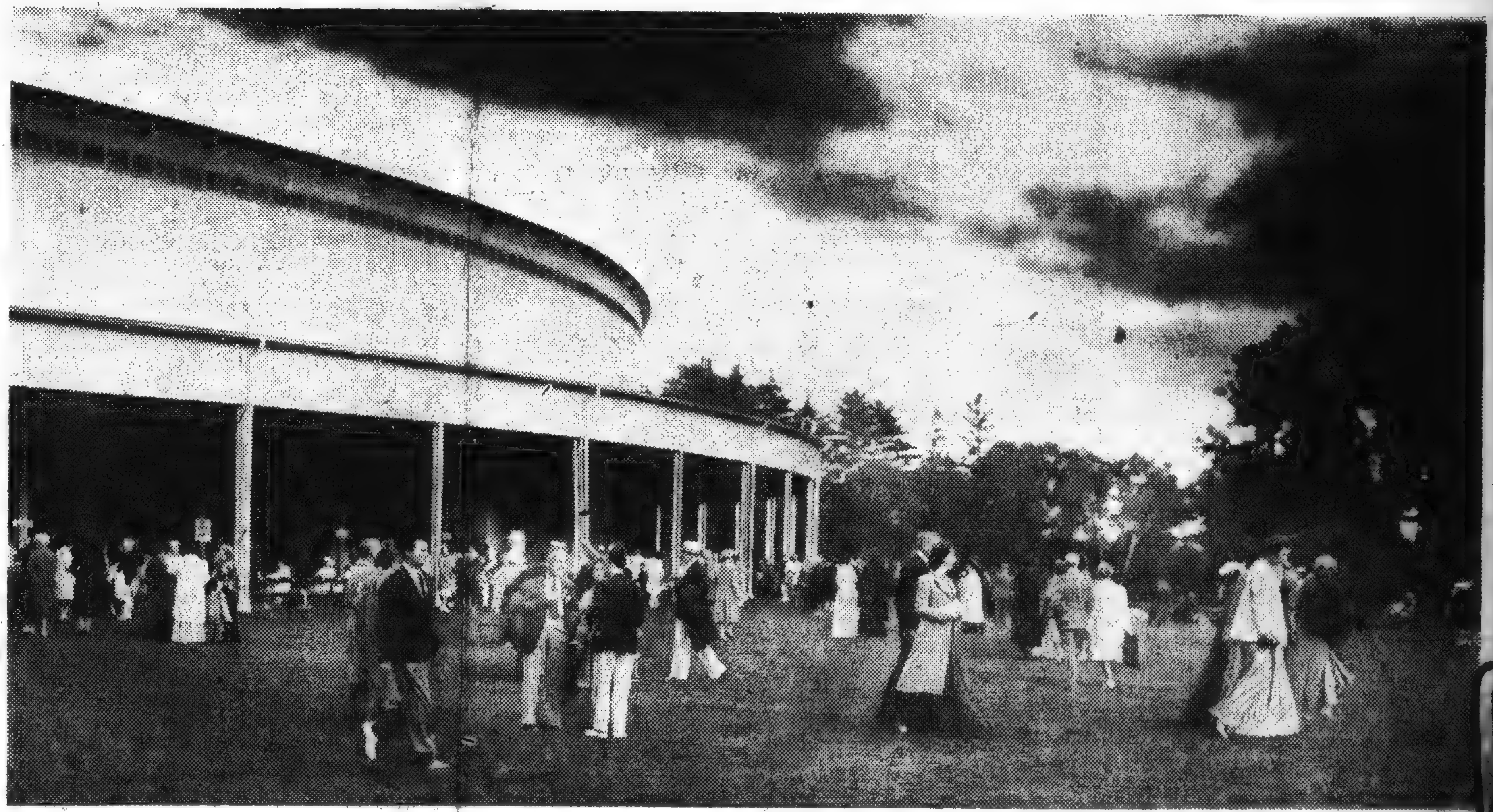

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The festival corporation has never made the claim but it is highly probable that the nine concerts comprising the current season—as against six last year—constitute the highest level which symphonic music has yet reached in America in the summer time.

More and more people have insisted on the festival has grown in stature, that the Tanglewood concerts, as given by the Boston Symphony, are a logical and worthy successor to the ancient Salzburg festival in the Austrian Tyrol. The scenic grandeur of the music shed's setting has also been compared to Salzburg, which is now one of the war-torn sections of Europe.

Begins With Beethoven

After bowing to the opening enthusiasm which was fully characteristic of a festival gathering, Dr. Koussevitzky immediately set out to unfold the seventh chapter in Tanglewood history with a delightful reading of the Beethoven First Symphony in C Major whose principal interest lay in its revelation of what was to come later from the pen of this mighty composer.

This and the two symphonies which followed, while familiar to fairly regular symphony patrons, have seldom, if ever, been presented before in a single program. Their presence together gave th audience an unusual opportunity to compare three characteristic styles of composition and to note how one composer's musical individuality had developed at the time he finished his first work.

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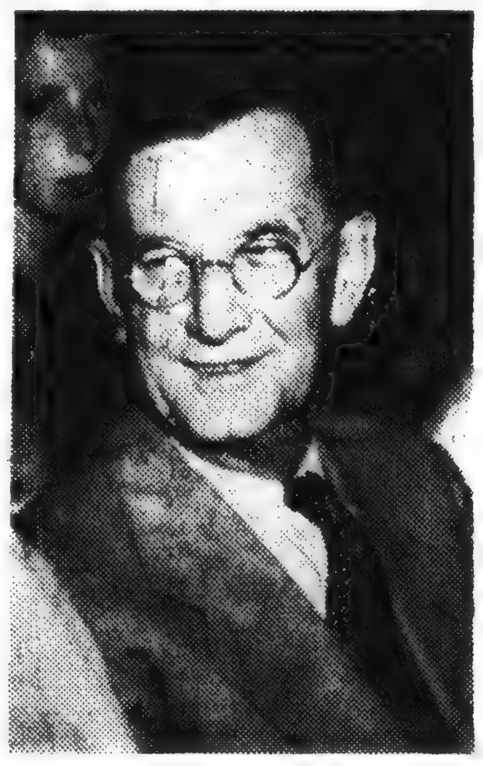

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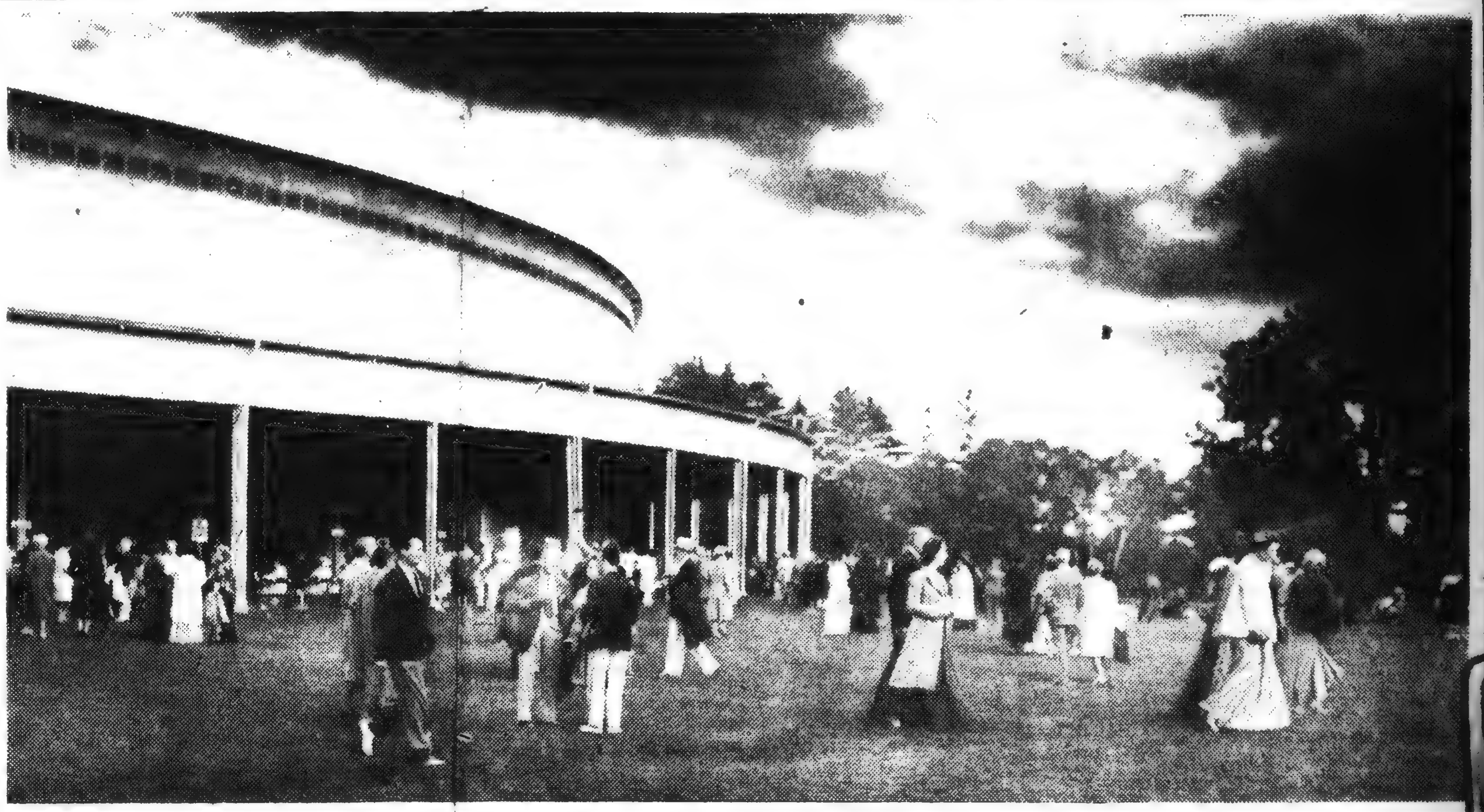

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The music shed and the fine grounds surrounding it have changed only a little since last year. New seats have been installed in the forward sections with their colors corresponding to the color of the tickets issued for them. All are in red and blue. The benches used at the first Tanglewood concerts now stand immediately outside for use as overflow accommodations.

* * *

The first festival took place in 1934 under the musical leadership of Henry Hadley, who fathered the idea, and the presidency of Miss Gertrude Robinson Smith who still holds that office.

* * *

Willard M. Clark of Williamstown attended the first night to review the concert for The Springfield Union which he serves as music critic.

* * *

Distributed with the program books were fliers announcing a unique concert at Tanglewood, Aug. 16 for the benefit of the Allied Relief Fund, Inc. The bill will open "at the unusual hour of 6 p. m." and evidently continue indefinitely. Dr. Koussevitzky and the orchestra, the forces of the new Berkshire Music Center and "famous" speakers and guest artists will contribute. Albert Spalding, violinist, and Gregor Piatigorsky, cellist, are to be among the soloist and Miss Dorothy Thompson, special writer for The New York Herald Tribune will speak.

* * *

J. Bruce McIntyre of Pittsfield, high sheriff of Berkshire county, and Fred N. Cummings form the Tanglewood committee for parking, a tremendous task. Down county Legionnaires, all of whom evidently are glad to donate their services, keep track of things once the cars are inside the grounds, taking over from a large corps of Massachusetts' "finest" who direct approaching cars to the entering gates.

* * *

The enterprising Western Union has parked a trailer office near the main house at Tanglewood for the convenience of festival aptrons who wish to send wires.

* * *

Coffee sold better than cold drinks at the refreshment tent operated by the Thursday Morning club of Great Barrington. During intermission there was a grand rush toward the efficiently-arranged oasis.

* * *

"Now I know why they call it Tanglewood," confided an elderly man to his elderly companions as he hunted for his lost car on the parking area which was rapidly becoming deserted.

* * *

The program calls attention to the fact that the music shed, grand as it is right now, is not completed. Roll shutters to protect the audiences from sudden storms and to protect the building against winter are among the immediate needs and the program contains a blank on which to record donations.

* * *

Dr. Koussevitzky and several members of the orchestra have been in Stockbridge since early last month to fulfill their duties as director and faculty of the new Berkshire Music center. There are 300 students in the school, equally divided as to sex, most of them youthful and of college age.

* * *

The clear, calm and cool weather served as a reminder of the sly editor of a Vermont weekly who in an advance recapitulation of 1940's weather made public during the July cold snap said: "The summer of 1940 was the shortest I ever did see." That was before late July's 12-day sizzler.

* * *

John N. Burk, author of a number of distniguished musical biographies, is again serving as program annotator for the festival.

* * *

Comely cigarette girls dressed in attractive gowns are among the festival innovations.

* * *

That the festival is very much a Berkshire institution so far as finances are concerned is indicated by the report that 82 per cent of the donations it has received came from people within a radius of 50 miles of Tanglewood.

* * *

The shed was designed by Eliel Saarinen, distinguished Finnish architect, and was first used in 1938.

* * *

Persons attending the concerts may unwittingly be receiving their programs from the hands of royalty. It is said that one of the attractive young women distributing them is a real and actual countess.

Koussevitzky, Leading Spirit Of The Festival

Shown, with members of his great orchestra, acknowledging the plaudits of the audience after the playing of Beethoven's First Symphony last night, is Dr. Serge Koussevitzky, conductor of the Boston Symphony.

Thrilled By Music

Their faces plainly indicating their enjoyment of Berkshire's greatest musical event at Tanglewood last night, Mrs. Philip Attalla and Miss Eleanor Corsiglia of North Adams are caught by the cameraman. Miss Corsiglia is organist at St. Francis' church.

Color

One figure which stood out in crowd of over 6000 persons at Tanglewood last night was that of Swami B. H. Bon of Calcutta, India, who attended concert as guest of Miss Mabel Choate. Swami Bon, wearing bright yellow turban and yellow costume, attracted much attention.

TO BROADCAST ON RARE INSTRUMENTS

Stradivarius Violins, Viola, 'Cello Will be Heard

A program of special interest to music lovers will be broadcast tomorrow afternoon from 4 to 5 o'clock over radio stations WGY, WEAF and other stations of the Red network in the first of nine concerts of chamber music arranged by the Library of Congress.

These concerts will attract considerable attention as they not only will be played by the Budapest string quartet, one of the greatest ensembles in the history of chamber music, but the quartet will use, not its own instruments, but the priceless Stradivari violins, viola and cello presented to the Library of Congress four years ago by Mrs. Gertrude Clarke Whittall.

Personal Paragraphs

Attorney and Mrs. Hugh P. Drysdale of Cherry street have as their guests Miss Ruth Dillon of Chambersburg, Pa., and Mrs. William R. Davison of Greencastle, Pa.

From Williamstown

President James Phinney Baxter, 3rd, of Williams college, chats with Prof. Philip Marshall Brown of Williamstown during intermission. Both are trustees of Berkshire Symphonic Festival.

80

Boston Transcript Aug. 2, 1940

MUSIC

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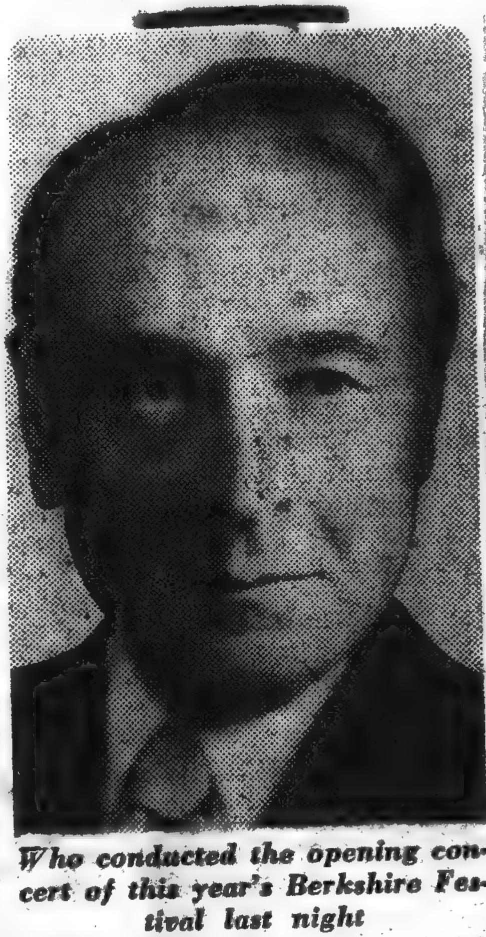

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REPUBLICAN
AUG 2 - 1940

8

First Night at America's Salzburg

(Republican Staff Photo)

One of the boxes at the gala opening of the seventh annual Berkshire Symphonic festival at Tanglewood, Lenox, last night. In the the front row are Mr and Mrs Kentish and Miss Ruth Posselt, musicians, and in back are Mrs Franklin Hobbs of Boston, Rand Smith, opera student at the music center, and Mrs Alvan T. Fuller, wife of the former governor of Massachusetts.

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
AUG 2 - 1940

6,000 Hear Koussevitzky Open Berkshire Festival

By JOHN SELBY

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These were the first of the nine Beethoven symphonies, Schumann's initial effort, and the now even more popular Sibelius First—all dear to Koussevitsky's heart, and particularly those by Sibelius and Beethoven.

There have been few more exciting performances in the history of the festival, and for that matter few more excited audiences. Koussevitsky's invariable rule against slacking his standards because his audience wears summer flannels instead of tails and fur coats was proved once again.

For that matter, the audience was probably as distinguished a group of men and women in all fields as could be assembled for any summer event—since Lenox and Stockbridge, between which lies the magnificent Tanglewood estate on which the orchestra plays, have been for decades a summer haven for many important people. And hundreds of others, from all parts of America and Europe, are added each August to festival audiences.

This summer there is an added attraction in Dr. Koussevitsky's astonishing new "music center." This is an unique school in which more than 300 people, mostly young, have been living and working with music since July 8. Classrooms are scattered about what once were garages and barns, and of course, the "music shed" which houses the festival.

The student body is divided two ways — a smaller professional group of about 100 which studies intensively under a distinguished faculty headed by Dr. Koussevitsky himself and containing many members of the Boston Symphony and a larger group of people who wish to widen their musical horizons without thought of professional careers.

6000 Hear First Concert Of Seventh Music Festival

Society Event Fills Music Shed

Nine Programs This Year for First Time — Mrs Woodrow Wilson Attends

Tanglewood, Lenox, Aug. 1—Before an audience of more than 6000, the Boston Symphony orchestra, Dr Serge Koussevitzky conducting, gave tonight the first concert in the seventh annual Berkshire music festival. The eminent conductor was given an ovation. For the first time, the festival this year is to consist of nine concerts over three successive weekends.

In the distinguished audience tonight, larger than the first night last year, were composers and professional men and women. For society it was one of the events of the season in Berkshire.

In the box with Mrs Norman H. Davis, wife of the president of the National Red Cross, was Mrs Woodrow Wilson of Washington, widow of the World war President.

Many Students Attend

Several trustees of the Boston Symphony orchestra and officers of the festival organization, including Miss Gertrude Robinson-Smith, president, occupied boxes. The concert was also heard by nearly 400 students attending the Tanglewood Summer School of Music, organized this summer by Dr Koussevitzky. Hundreds of music

(Continued on Second Page)

scholars from all over Western Massachusetts were present.

Many arrived early to stroll over the closely cropped lawns made verdant as in early spring by many showers. The gardens also were admired. They were laid out more than 40 years ago by the late Mr and Mrs Richard Dixey of Boston, parents of Mrs Gorham Brooks, who, with her aunt, Miss Mary Aspinwall Tappan, gave historic Tanglewood with its background and tradition of 80 years to the orchestra. Ward J. Gaston, Tanglewood superintendent, has worked night and day for months to make everything perfect.

No Trouble With Cars

Since last year all music benches have been eliminated and comfortable metal folding chairs have replaced them. Parking arrangements, directed by Sheriff James Bruce McIntyre, were excellent. With plenty of room in the parking area for 3000 cars there was practically no delay coming or going. The sheriff was assisted by Deputy Sheriff Fred N. Cummings and 45 members of the American Legion.

The large corps of ushers was in charge of Willard M. Sistare, and Miss Martha E. Hick directed a group of young women who gave out programs. Policemen Francis E. Dwyer and Thomas V. Broderick of Pittsfield, with two officers from Lenox, directed cars containing occupants of the boxes who entered the grounds from the south entrance on the Hawthorne avenue side. No other cars were allowed within the eight-foot wire fence which enclosed the grounds.

Highway traffic was well handled by 10 state patrolmen under command of Lieut John T. McLaughlin of Northampton. A corps of 90 newspapers and magazine writers were present tonight. Robert W. Tryon, manager of the Pittsfield office of the Western Union, had four special wires set up in the Tanglewood administration building to handle the press.

Season Started Without Furore

First Symphonies of Great Composers Selected by Serge Koussevitzky

By FRANCIS REGAL

The seventh of the Berkshire Symphonic festivals given by the Boston Symphony orchestra opened tonight at the orchestra's summer home, Tanglewood, under ideal conditions for semi-open air concerts. It makes a difference even to enthusiasts, and most of all it makes a difference to the orchestral musicians, who have a standard of impeccability to maintain regardless of the weather.

Less fortunate, during the past week or two, have been the musicians from all parts of the country who have been taking part in the activities of the Tanglewood music center, but they have, no doubt, been too deeply absorbed in their work to give heed to heat or humidity. This is the first year that this long-projected music center has been functioning, and the visitor to the festival proper, which began tonight, notices the difference which it makes in the musical atmosphere. It is like entering a theater when the curtain rises for the second act.

"Inner Circle" at Music Center

The varied work of the music center is creating an intimate inner

(Continued on Second Page)

circle the existence of which the transient visitor quickly feels and finds interesting even when looking in from outside. It gives a new solidity to the festival, a firm inner core of professional sincerity and amateur devotion which is making Tanglewood one of the world's chief meeting places for musicians and musical enthusiasts.

In this stimulating atmosphere sensationalism would be out of place, and no effort was made tonight to open the festival with pomp and circumstance. On the contrary, Dr Koussevitzky chose for his first program three symphonies which had in common simply the fact that they were the first symphonies of three great composers—Beethoven, Schumann and Sibelius.

In a way this is an arbitrary principle of selection, and to carry it very far would hardly be worth-while. Yet because of the unique and dominant place held by the symphonic form in orchestral music the first venture of a gifted composer in this field is usually of interest, and the collocation of these three beautiful works by musicians widely different in period and in type proved highly instructive and provocative of thought.

Beethoven was probably chiefly to blame for the anxious worry with which later composers addressed themselves to the task of producing a symphony. To Haydn or Mozart it was no such formidable affair, and their works are as charming and as beloved as ever. But the titanic genius of Beethoven created the tradition that a symphony must be grand and profound as well as beautiful, and even his relapse into a lighter vein in the symphonies bearing even numbers has not lightened the burden of his successors. An 18th-century composer might turn [illegible] symphonies by scores or hundreds; the modern, feeling that each time he must "round St Peter's dome," sweats and struggles to produce even his symphonic No 1.

The cult of grandeur, which the genius of Beethoven imposed on the symphony, has at times depressed unjustly the fresh and delightful work which opened tonight's program. Aside from historical "cycles" it used to be unduly neglected and sometimes left to the ministrations of amateurs just promoted from the "Surprise" symphony. Fortunately, this patronizing view of the symphony in C major is passing, and Dr Koussevitzky, who did much to revive it, showed once more in his interpretation tonight that it is no mere echo of the 18th century but genuine Beethoven, a young lion but already roaring a little.

Tonight the roaring was fairly loud, and might have shocked the Vienna critic who wrote of this symphony after its first performance that "Unfortunately there was too much use of the wind instruments, so that the music sounded more as if written for wind band than for orchestra." However, this robustness of style tonight did not interfere with exquisite delicacy in the many beautiful light passages for the strings.

Three more different first ventures into the symphonic field would not be easy to find. Sibelius, the greatest symphonist of our time, had not fully found himself in his No 1, but his inexperience appears chiefly in a surplus of material. Later he learned how to secure greater results by greater economy and by cumulative effect.

Schumann, on the other hand, was hardly a symphonist at all, and the extraordinary beauty of this "Spring" symphony is due mainly to a subliminal rush of musical feeling. Neither form nor orchestration came easily to this poetic composer, but when inspiration was running high its flow filled and made glorious any form. He acquired more skill later, but did not often recapture the exultant buoyancy of this first symphony.

Old Salzburg Tradition Carried On in America

By JOHN SELBY
Associated Press Art Editor

Stockbridge, Aug. 1—(AP) — With less fuss than usually attends the daily opening of a movie theater, the Berkshire Symphonic festival began its seventh season tonight before a colorful international audience of nearly 6000 persons.

Although the festival association would never make such a claim, it is probable that the nine concerts which comprise this season constitute the highest level which summer symphonic music has yet reached in America.

There are even those who insist that the Berkshire festival, as served by the great Boston Symphony orchestra, is the logical successor to the old Salzburg festival, in war-torn Europe's Austrian Tyrol. Salzburg is hardly more than a memory to most of the thousands who used to attend each summer.

Serge Koussevitzky and his magnificent orchestra were heard tonight by an audience from every corner of America, and from most European countries as well. As always at the festival, the orchestra was precisely the one that plays through the winter in Boston's Symphony hall, and the program was rehearsed with the same fastidious care.

Koussevitzky has firmly refused to lower performance standards for his summer audience, and as a result the audience has grown beyond the extreme hopes of the original sponsors.

Tonight's program was made up of three first symphonies—those of Beethoven, Schuman and Sibelius. It was close to an ideal opening program and it was received with cheers by the audience. Tomorrow is vacation day but the festival resumes Saturday night and ends its first series with a concert Sunday afternoon.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
AUG 2 - 1940

Berkshire Music Festival Opens

6000 Hear Boston Symphony.

By ROBERT BAGAR.

BERKSHIRE, Mass., Aug. 2.—With all the eclat, the pomp and the circumstance of an event of events, the Berkshire Symphonic Festival, seventh annual version, opened here last night.

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Serge Koussevitzky, regular conductor of the Boston Symphony, which is the regular festival organization, took his place before the white-coated men, shook hands with his concertmaster and plunged without further ado into the work at hand.

The Berkshire Festival is a unique one in that it comprises a series of symphonic concerts, thus differing from the historic music festivals of Salzburg and Florence of fond memory which supply the commodity in practically all of its

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The shed, shaped like a triangle, is completely covered above. The weather can get in, but it has no entree by way of the roof—a comforting idea.

It is situated in a cluster of tall trees.

The pilgrims come from far and near to this musical Mecca. Cars by the hundred choke up the avenues just before concert time and in general there is a healthy whoop-de-doo about the whole matter. They take their music seriously in the Berkshires.

As to the quality of the performance last night, the only word to describe it succinctly and completely is superior. Mr. Koussevitzky was in excellent fettle. He led his musicians through readings of the works that had all the authority, finish and expressiveness in the world.

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Neverteless, it was the surge—the lulls and striking climaxes of the Sibelius work—that one remembers. The precise Beethoven and the oh, so happy Schumann that had gone before are to be recalled only with effort.

On Friday evening, August 16, the orchestra is to be joined by noted speakers and entertainers, fireworks and dancing for the benefit of the Allied relief fund. The program, it was announced last evening, is to begin at 6 and continue until late at night.

The second regular program, Saturday evening, includes the overture to "Benvenuto Cellini" by Berlioz, Strauss' "Don Quixotte" variations with Gregor Piatigorsky, 'cello, and Jean Le Franc, viola, as soloists, Roy Harris' third symphony, the "Prelude to the afternoon of a faun" by Debussy and Ravel's second "Daphnis and Chloe" suite

D. H. W.

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The last group has a large chorus for its central activity, and this will be heard in a performance of Bach's B Minor Mass on the last Thursday of the festival.

Visitors yesterday and today heard also the two school orchestras rehearsing, and innumerable chamber music groups.

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS

AUG 2 - 1940

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By JOHN SELBY

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alzburg

Symphonic festival at Tangle- Miss Ruth Posselt, musicians, ent at the music center, and assachusetts.

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NORTHAMPTON, MASS.
GAZETTE

AUG 2 - 1940

Berkshire Festival Is Opened Again

Six Thousand People Hear Serge Koussevitzky and Boston Symphony in Unusual Program

More than 6,000 people chilled to the weather and thrilled to Sibelius last evening as the 1940 Berkshire Symphonic festival opened at Tanglewood, Stockbridge, with all the attending excitement that has come to be associated with this great musical event.

The crowd arriving slowly and in ever-increasing numbers, finally to fill the huge shed and scatter over the lawn. The excited buzz of anticipation as the concert hour arrives. Serge Koussevitzky, the leader, the dramatist, making his practiced and familiar entrance when silence falls upon orchestra and audience. The first sweep of applause and the shouts of "bravo."

Then the music—now lovely and restful, now shimmering, now stirring, thunderous. The Boston Symphony orchestra expressing the worthier thoughts of man.

This first program comprised three first symphonies: Those of Beethoven, Schumann and Sibelius. If excitement was lacking in the performances of the first two works, that lack was attributed only to the music itself. While an entity in respect to numbering, the program was one of many contrasts and these were well revealed in the Koussevitzky interpretations.

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There have been few more exciting performances in the history of the festival, and for that matter few more excited audiences. Koussevitsky's invariable rule against slacking his standards because his audience wears summer flannels instead of tails and fur coats was proved once again.

For that matter, the audience was probably as distinguished a group of men and women in all fields as could be assembled for any summer event—since Lenox and Stockbridge, between which lies the magnificent Tanglewood estate on which the orchestra plays, have been for decades a summer haven for many important people. And hundreds of others, from all parts of America and Europe, are added each August to festival audiences.

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* * *

6000 Hear Program.

Some six thousand persons gathered in the huge shed at Tanglewood heard a program of symphonic firsts; that is, the first symphonies of Beethoven, Schumann and Sibelius.

Mr. Koussevitzky naturally had his reasons for the selections but, whatever they were, the arrangement proved miraculous, open air and summer weather notwithstanding.

There are those who rail at the mere thought of serious music in al fresco surroundings.

Such carpers, however, never have been to Berkshire concerts, for if ever there was a neutral habitat for open-air music performance, Tanglewood is it.

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* * *

Koussevitzky Has Unique Music School.

By the Associated Press.

STOCKBRIDGE, Mass., Aug. 2.—This summer there is an added attraction here in Dr. Serge Koussevitzky's new "Music Center." This is a unique school in which more than 300 people, mostly young, have been living and working with music since July 8. Classrooms are scattered about one-time garages and barns and the "music shed" which houses the festival.

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NORTHAMPTON, MASS.
GAZETTE

AUG 2 - 1940

More than 6,000 people chill to the weather and thrilled Sibelius last evening as the 19 Berkshire Symphonic festiv opened at Tanglewood, Stoc bridge, with all the attending e citement that has come to be

50 Years on Main Street

WEEK-END CANDY SPECIALS:

Molasses Kisses	29c lb.	Mint Cuts	29c lb.
Jelly Sandwiches	39c lb.	Hard Candy	39c lb.
Turkish Paste	39c lb.	Mol. Chiplets	39c lb.
Old Fashions	49c lb.	Dingbats	49c lb.
Variety Trays	49c lb.	Jelly Pastilles	49c lb.
Sliced Nut Roll	59c lb.	Double Dipped Choc.	49c lb.

CANDY MAILED

WEEK-END BAKERY SPECIALS:

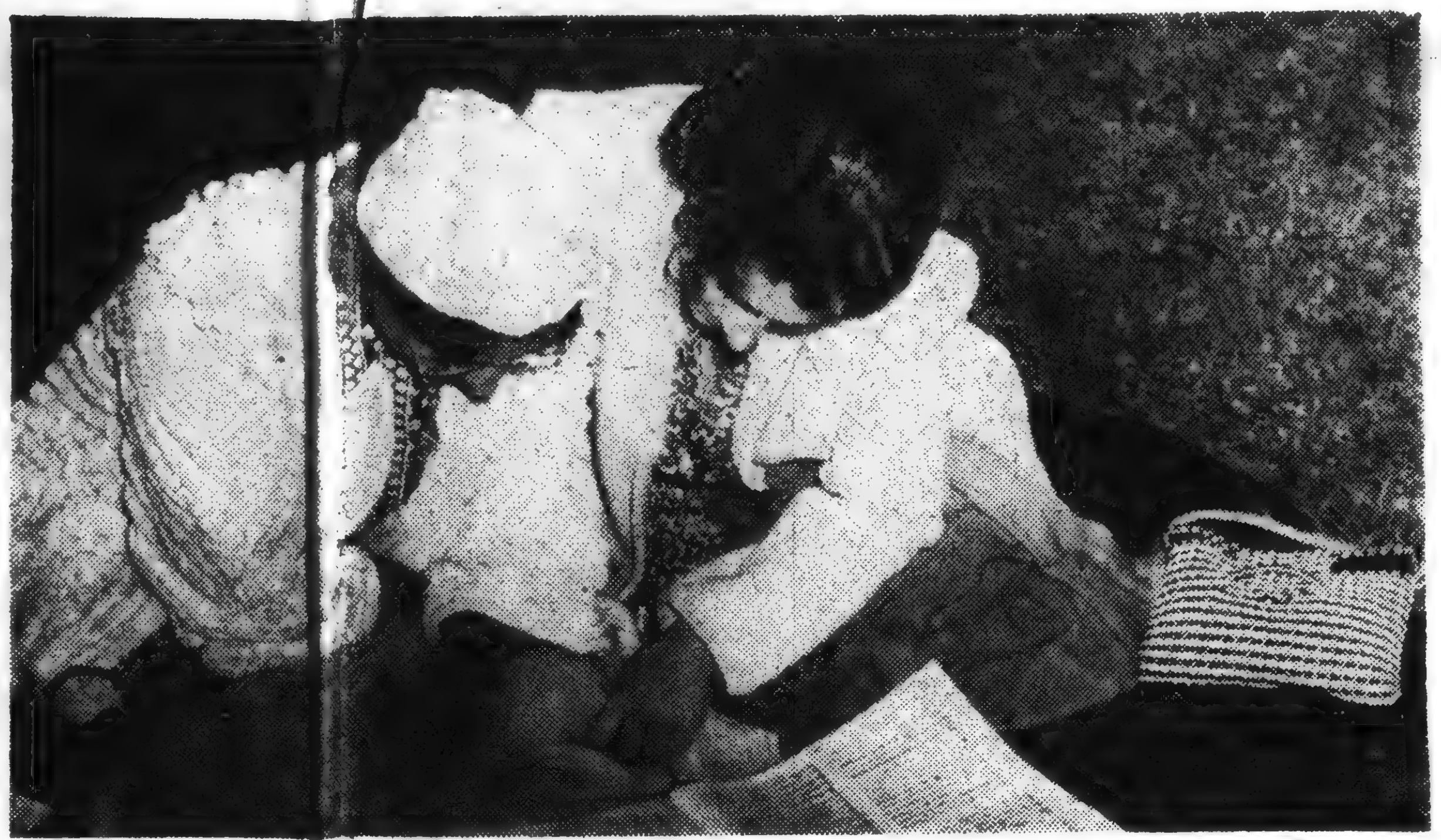
Mint Fudge Layer	30c
Date Nut Layer	30c
Orange Sponge	30c
Fudge Squares	5c
Open Blueberry Cake	35c
Asst. Cup Cakes	30c doz.
Coffee Rings	10c-25c
Brown Bread	15c

ALL OCCASIONS

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
G 2 - 1940

THIS CLIPPI
HACKENSACK, N. J.
BERGEN-RECORD
AUG 2 - 1940

The Seventh Annual Festival Is Opened



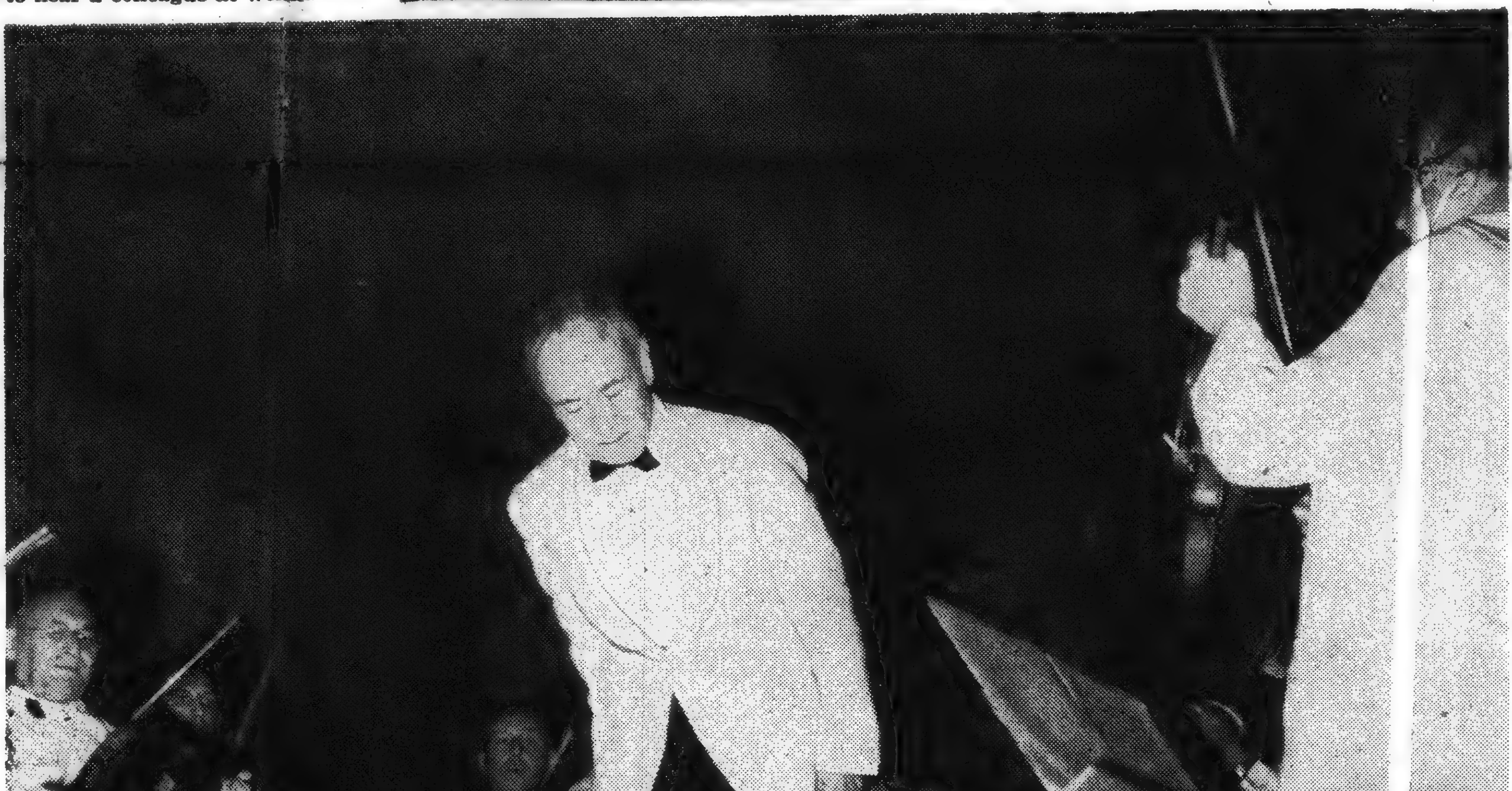
At the left Mrs. Cole Porter, wife of the famed composer of popular music, chats with a classicist, Lucrezia Bori, equally famed soprano of the Metropolitan Opera Company. Above us, two enthusiastic lawn-listeners check on Dr. Koussevitzky's version of the Beethoven first by means of a score.

Albert Sterner of Richmond, noted artist, arrives (at left) with Mrs. Sterner at the box entrance.

Alanson B. Houghton of Washington, former United States ambassador to Great Britain, chats with Mrs. Philip Marshall Brown of Williamstown. At the right, Conductor Artur Rodzinski of the Cleveland Symphony Orchestra arrives from his Stockbridge home to hear a colleague at work.

The refreshment tent, shining through the Tanglewood trees with all the brilliance of a carnival, presents a deceptive emptiness as the staff, under the supervision of the Thursday Morning Club of Great Barrington, prepares for the huge intermission rush.

John Shepard Jr., of Lenox, in beret and mauve evening coat, arrives at the box entrance with Mrs. William Huntley of Buffalo, N. Y. and Palm Beach, Fla.



Dr. Serge Koussevitzky bows to the plaudits of the opening-night audience of 6000 as he comes on stage to mark the formal opening of the seventh annual Festival.

A chauffeur puts his ear to Tanglewood's new wire fencing, the better to hear the strains of the Boston Symphony Orchestra.

Giraud Foster of Lenox and his box-guests provide a new note for the box entrance by arriving in a station wagon from Mr. Foster's estate, Bellefontaine.

One of the evening's most distinguished guests was Mrs. Woodrow Wilson, here shown as she chatted with friends in the box of Mrs. Norman H. Davis. At left, Mr. and Mrs. Lowell Thomas hear the concert from the blue section.

82

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 2 - 1940

st Leg of Semi-Final Se

aners Win
Tie for
t Place

als Top Hashim's
B To Gain First
ce Deadlock

CITY LEAGUE STANDING

	Won	Lost	Pct.
e	11	4	.733
ners	11	4	.733
	8	8	.500
afe	8	9	.471
	7	9	.438
CC	1	12	.077

ST NIGHT'S RESULTS
aners 14, Hashim's 8.

GAME TONIGHT
vs. Nation-Wide.

TOMORROW AFTERNOON
s. Mooney's Cafe.

oyal Cleaners drove their
a first place tie with Na-
in the Shire City League
t with a late rally that
m a 14 to 8 victory over
in a free hitting game at
ark. The Cleaners pulled
the last half of the fifth
shim's had staged a thrill-
-run rally in the top half
ning to tie the score. Bob
lasted the distance for the
win his eighth triumph
eason but he was shelled
Hashim's batters who col-
hits, two more than the
were able to get off the
offerings of Francis
d Ralph Coty, who came
fourth and was charged
loss.

t Nation-Wide will at-
gain an advantage of half
efore Sunday's crucial en-
with the Cleaners. The
vill have their chance at
whom they have beaten
nes this year. Tomorrow
the Plastics and Mooney's
face each other at 2.30.
tolino's men are by no
t of the race and a victory
would give them an ex-
hance of gaining on the
Sunday's battle between
ide and the Royal
will start at 2.30 also.

Go In Front

's sent Lefty Guiles to
d last night in an effort
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had opened the game
un when Ray Gifford
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ners went out in order in
d but scored four times in
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aston's men went to work
y in the fifth and rattled
nsecutive base hits includ-
ng triple by Ray Gifford

The Referee's Sporting Chat

By JOHN M. FLYNN

Buddy Knox will fight Tommy Tucker in the next main bout at the Hawkins Stadium, Albany. Tucker won the decision in 10 rounds over Henry Cooper of the Bronx Tuesday night before a crowd of about 3000. They are heavyweights.

Pittsfield Horse Show

The 14th annual horse show of the Pittsfield Riding and Polo Club opened at Holmesdale today and will continue through tomorrow. As usual an excellent list of entries has been received. Lovers of horses, that step gracefully, will enjoy the show here. The competition should be interesting.

Series of Tournaments

The Wyantenuck Country Club's annual golf tournament opens today and continues through Sunday.

The Country Club of Pittsfield's annual invitation golf tourney will start Friday of next week and last three days. The North Adams Country Club's tournament will be held the following week end and the Greenock Country Club of Lee has fixed Sunday, Aug. 25 as the date of their annual open amateur tournament, a medal play event.

City League Games

Franco-Americans and Pittsfield Milk Exchange are to meet in a City League baseball game at Dorothy Deming Field tomorrow afternoon at 2.30. Polish-Americans and Wine AC are to play Sunday afternoon at 2.30.

Because of the fact that Pittsfield and Milford will meet in a semifinal contest in the Massachusetts championship competition of the American Legion Junior League at Dorothy Deming Field this evening the City League contest carded for tonight between the Polish-Americans and Mohawk Beverages was postponed.

Legion Team Keeps Winning

The Pittsfield team of the American Legion Junior Baseball League appears headed for a place in the finals of the Massachusetts championship. Coach Timmy Ryan's nine won 7-6 at Milford yesterday in the first game of the semifinal series. The second contest is slated for 5.15 this evening at Dorothy Deming Field. If a third game is necessary it will be put on here tomorrow afternoon.

The winner of the Pittsfield-Milford set will oppose Revere or Lynn in a series for the state honors. If Pittsfield beats Milford the first game of the Massachusetts finals will be played in this city Monday.

North Adams Bouts Tonight

An attractive boxing program has been arranged for tonight at the Meadowbrook Arena, North Adams. The main event between Jackie Jones of this city and Danny Buckley of Holyoke should be a merry struggle as both are good fighters. This scrap was scheduled three times for North Adams

operate minor league teams such as is being done in Hartford by the Boston Bees.

It is Kamm's opinion that Pittsfield again will be in a baseball league comprised principally of New England cities. He says that there was more interest in the old Connecticut League and also in the Eastern League of 15 years ago than there is in the present Eastern League. Hartford is not a natural rival of teams in Pennsylvania. There always was much rivalry between Hartford and Springfield, Hartford and New Haven, Waterbury, Bridgeport or New Britain. Pittsfield-Albany rivalry is known and also the interest in meetings of Pittsfield and Springfield teams. The fact that 660 persons went from this city to Boston on the Elks' excursion to see the Red Sox meet Cleveland in a doubleheader is evidence that league baseball still is very popular with large numbers in this section.

Pete Wilson, a left-hander, who used to pitch in the Connecticut League, now operates a gas station in Bridgeport but is to return to his old trade, a toolmaker.

Al informed me that the benefit at Hartford for Hugh Rorty, former Eastern League umpire, netted $1085 but Hugh is so ill that he hardly realized what was done for him.

Did You Know That—

The Cincinnati Reds have spent $200,000 since 1937 trying to get a satisfactory left fielder. The latest man on the list is Mike Dejan, bought from Chattanooga for $30,000. Before the advent of Dejan there was Dusty Cooke who had a price tag of $15,000. Nino Bongiovanni was acquired in the draft for $7500 and Al Simmons had a try at the waiver price of $7500. The cost of Vince DiMaggio was in the higher brackets, $40,000. Frenchy Bordagaray joined the Reds in an even swap for Cooke and another trade sent Alex Kampouris, who cost $30,000, to the Giants in exchange for Wally Berger. Bud Hafey carried a $20,000 price tag. John Rizzo was landed in an even trade for DiMaggio but when the Reds later traded Rizzo to the Phils for Moris Arnovich they put up an extra $10,000. Dick West cost $25,000. He was an all-around player and is now being trained as a catcher at Indianapolis. Mike McCormick meant an outlay of $20,000. Whatever happens to Dejan, Joe Engel, the head man of the Chattanooga club, is already well satisfied. Engel, who used to scout for Washington, picked up Dejan for $750 when he was pitching for Wenatchee, Wash., a Yankee farm. Engel made him an outfielder and then sold him at a profit of $29,250 . . . When Rip Radcliff of the Browns, now leading American League hitter, came up to the Athletics in 1934, Connie Mack was looking for a catcher. Radcliff

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THIS CLIPP
HACKENSACK, N. J.
BERGEN-RECORD

AUG 2 - 1940

6,000 Gather At Tanglewood As Berkshire Festival Opens

Koussevitzky, Orchestra, Program Combine To Make A Perfect Night, Mr. Vreeland Says

By ROGER S. VREELAND

Lenox, Mass., Aug. 2—Tanglewood, home of the Berkshire Symphonic Festival, saw the opening of the seventh and longest season of one of the world's great annual musical occasions last night when 6,000 people from nearly all States arrived at the spacious grounds to hear the Boston Symphony Orchestra under Serge Koussevitzky. There will be 9 concerts this year, instead of 6.

The great white, fan-shaped shed here once more gleamed in its emerald setting for the thousands who hold Tanglewood their musical paradise.

SYMPHONIC FIRSTS

Tanglewood could never have been more glorious than during the hour or so before the concert. Lake Mackenac lay to the south in queenly placidness, and even after the concert began, the tall straight hemlocks were silhouetted against a faintly light sky, their lower boughs swaying in the breeze.

After about 45 seconds of applause as conductor Koussevitzky bowed before this first audience of the season (the orchestra joined in the applause), the Doctor pleasantly cut the demonstration short as he turned to his men, baton raised. A great concert began.

It was a program of symphonic firsts—Beethoven, Schumann, Sibelius. Appreciation was most deeply impressed by the opening bars of the Beethoven Symphony—because it was first. I was led to believe that my ears had grown calloused. Music out of doors, unamplified, sounding — I pause — perfect.

If brass ever sounded rich and flawless, it did so at the opening of the Schumann symphony — and so was its blending with the strings. If Beethoven was an impatient classicist, already bursting shackles. already freeing music, Schumann was already one of the emancipated, a he-man-artist in poetic ecstasy, and bending a little backwards in his freedom. Schumann, one of God's true priests, spoke. We knew he had died in Hell before he went to Heaven, that he had lived and loved and kept a diary. Last night we were drawn into world dreamed by a man of a past century. Beauty —the word lacks synonyms.

TANGLEWOOD ACOUSTICS

Sibelius spoke throughout the second half. That little-talked-of man in spotlighted Finland had messages for the whole world to hear; and if more people had listened longer, the world might suffer less.

The orchestra was at its best. Desired effects seem to be accomplished with no strain or effort. Dr. Koussevitzky and his men were in the same mood, their music seemed to flow from a single source.

The much-publicized shed, dedicated in 1938, was from the standpoint of acoustics, a scientific enterprise, and a practical one. Much was written of its success that year and last. Last night it thrilled anew by the resonant and faithful reflection of tones.

SIDELIGHTS

It's curious how at this place (not during the concert, of course) everyone is interested in everybody else. You can see this by the way people look at each other. The crowd is motley to a limited extent and thick with celebrities. It would take a column to list them all. Arthur Rodzinski was prominent in a box in the center of the shed. There was Albert Spalding, cordial as ever, Hindemith, and so on.

* * *

Koussevitzky didn't like a cameraman who at the end of the first half pointed his camera and bulb at him from about 10 feet. He shooed him away impatiently—the flash didn't go off.

* * *

Sorry I'm not a fashion writer. But I think there's definite improvement in feminine formal attire over last summer.

* * *

Tomorrow night's program: "Benvenuto Cellini" overture, Berlioz; "Don Quixote", fantastic variations on a theme of knightly character, Strauss—Gregor Piatigorsky, cello soloist, and Jean Lefranc, viola soloist; Symphony No. 3 (1 movement), Harris; prelude to the Afternoon of a Faun, Debussy; orchestral excerpts from "Daphnis et Chloe", Ravel.

Sunday afternoon it will be Symphony in E flat No. 39, Mozart; capriccio for Orchestra with piano solo, Stravinsky (Jesus Maria Sanroma, soloist); and Brahms' Second Symphony.

THIS CLIPPING FROM
OWENSBORO, KY.
INQUIRER

AUG 2 - 1940

SYMPHONIC FESTIVAL OPENS

Stockbridge, Mass., Aug. 2. (AP)—Six thousand people assembled last night to hear Serge Koussevitzky and the Boston Symphony open the seventh Berkshire Symphonic festival with a somewhat unusual program of three first symphonies. These were the first of the nine Beethoven symphonies, Schumann's initial effort, and the now even more popular Sibelius first.

THIS CLIPPING FROM

MILLBURN, N.J
SHORT HILLS ITEM
8/2/40

Berkshire Music Festival

Thousands of music lovers from all parts of America are now headed for Tanglewood for the opening of the seventh annual Berkshire Symphonic Festival by the Boston Symphony Orchestra and Serge Koussevitzky, conductor.

The Festival will open with Beethoven's Symphony No. 1, and there will be concerts Saturday night and Sunday afternoon.

The second series of concerts opening August8, will commemorate the 100th anniversary of Tchaikovsky's birth and will feature works by Tchaikovsky and Beethoven. Albert Spalding, violinist will appear as soloist the opening night.

The final series of concerts opening August 8, will commem- B. Minor Mass. The Festival Chorus made up of 200 students at the orchestra's Berkshire Music Center will be heard in this classic. The new organ will also be dedicated at this time.

Dorothy Maynor, talented Negro soprano will be heard at the concert August 17. The Festival will close August 18 with Brahms Symphony No. 1 as the closing number.

★

Mr. and Mrs. Stanley W. Kagan of 22 Edgewood terrace, have been the recent guests of Mr. and Mrs. Clarence Clark of Sea Girt.

★

SPRINGFIELD, MASS.
NEWS

AUG 2 - 1940

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Beethoven, though he found his early critics unkind, owed a slight debt to Haydn when he made his first excursion into the symphonic form. Schumann, brimming over with happiness in the year which followed his happy marriage, was brimming over also with ideas and his "Spring" symphony emerged an important contribution to the field in which he did not display his greatest aptitude. Sibelius, too, was profligate with his themes and this symphony, heard less often than its more rugged successors, was generally believed to be based upon folk tunes until a succession of symphonies proved the great Finn a master of eloquent and strong melody.

There is no compromise either in the quality of the programs or in their performance. A glance through the nine programs reveals as high a standard for the summer series as Koussevitzky demands for his winter programs. The light, airy atmosphere is evident enough in the Berkshire weather without its being carried over into the music, in the Koussevitzky view.

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NEW YORK, N.Y.
TIMES

AUG 2 - 1940

7TH SEASON OPENS AT TANGLEWOOD

Koussevitsky Starts Berkshire Festival on Youthful Note With 3 First Symphonies

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 1—The Berkshire Symphonic Festival began its seventh annual season, which has been enlarged this year to three weeks at Tanglewood, tonight, and in conjunction with the festival, a new music center has been born. Serge Koussevitzky and his Boston Symphony Orchestra ma[illegible] night's inaugural program one of youth. It contained three first symphonies—those of Beethoven, Schumann and Sibelius.

An audience of 6,000 persons was present for the beginning of the festival. The listeners responded with delight to the fresh joyousness of these works.

With tonight's concert the Berkshire festival was reaching out for new achievements. The festival has already established itself as the foremost in the country. Now that Europe's significant artistic gatherings are almost all dead, the Berkshire festival is in a position to assume leadership. It is moving rapidly to do just that.

Nine Concerts Scheduled

This season the festival proper will consist of nine concerts distributed over three long week-ends. But the Berkshire Music Center has been holding its sessions for more than three weeks. Additional events at Pittsfield, Mass.; Bennington, Vt.; Falls Village, Conn., and in other communities within the Berkshire orbit have been planned within the festival period. The result is that a fine efflorescence of work in the arts has developed in this part of New England.

It is confined to New England only in its setting. The audience that attends the concerts comes from all over the nation. Moreover, the students at the center are from all parts of the land. Thus the Berkshire festival and music center are leaders and guides for musical America in the Summer.

The proof that the festival is following the laws of its natural growth is to be had in the advance ticket sale. The subscription sale was ended on July 1, this year, earlier than in any previous season. The single-ticket sale has been brisk. The demand for tickets for the added week of concerts has been in proportion to the sale for the established two weeks.

New Equipment Installed

Early arrivals tonight were able to stroll over the green, fragrant lawns and to observe the sunset glow of the hills of Berkshire. They also had an opportunity to observe the additions to the festival equipment—the new fence,t he thousands of new chairs, the new organ in the music shed, which was made possible by a grant from the Carnegie Foundation, and the new stage and wings for the threatre which is to go up next season. The stage was built with funds obtained through a grant from the Rockefeller Foundation.

The program announced a benefit for war relief funds. It will take place at Tanglewood on Friday, Aug. 16, "at the unusual hour of 6 P. M." There will be a program by the Boston Symphony Orchestra under Dr. Koussevitzky. With the forces of the Berkshire Music Center taking part, among the soloists will be Albert Spalding and Gregor Paitigorsky and at least one of the speakers will be Dorothy Thompson.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

AUG 2 - 1940

Countess and Maestro at Music Festival Opening

Don Jose Browning Photos

Notables at the opening of the Berkshire Symphonic Festival which began its seventh season at Tanglewood last night. Photo on left shows the Countess Acriana Mouravieff, center, as she receives instructions for the distribution of programs for the concert. From left to right are: Natalie Hefter, Marion Otis, the countess, Martha Hick,who had charge of programs, and Olga Garborino. Photo on right shows Maestro Koussevitzky as he arrived for the opening concert, Assisting him is Victor Sakharoff, who has been with Dr. Koussevitzky for more than nine years.

THIS CLIPPING F

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NEWS

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Mrs. John Maurice Hastings and two younger children of Basing-Stoke, Hants, England, are visiting Mr. and Mrs. Henry K. White of Beacon street at their cottage at Annisquam. Mrs. Hastings is the former Miss Rosemary Crane, sister of Mr. Frederick Goodrich Crane and with her four children is spending the summer at Model Farm, Dalton home of Mr. and Mrs. Crane, who at present are at Wianno.

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SPRINGFIELD, MASS.
MORNING UNION

AUG 2 - 1940

Countess and Maestro at Music Festival Opening

Don Jose Browning Photos

Notables at the opening of the Berkshire Symphonic Festival which began its seventh season at Tanglewood last night. Photo on left shows the Countess Acriana Mouravieff, center, as she receives instructions for the distribution of programs for the concert. From left to right are: Natalie Hefter, Marion Otis, the countess, Martha Hick,who had charge of programs, and Olga Garborino. Photo on right shows Maestro Koussevitzky as he arrived for the opening concert. Assisting him is Victor Sakharoff, who has been with Dr. Koussevitzky for more than nine years.

NEW YORK, N.Y.
TIMES

AUG 2 - 1940

7TH SEASON OPENS AT TANGLEWOOD

Koussevitzky Starts Berkshire Festival on Youthful Note With 3 First Symphonies

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 1—The Berkshire Symphonic Festival began its seventh annual season, which has been enlarged this year to three weeks at Tanglewood, tonight, and in conjunction with the festival, a new music center has been born. Serge Koussevitzky and his Boston Symphony Orchestra ma[illegible] night's inaugural program one of youth. It contained three first symphonies—those of Beethoven, Schumann and Sibelius.

An audience of 6,000 persons was present for the beginning of the festival. The listeners responded with delight to the fresh joyousness of these works.

With tonight's concert the Berkshire festival was reaching out for new achievements. The festival has already established itself as the foremost in the country. Now that Europe's significant artistic gatherings are almost all dead, the Berkshire festival is in a position to assume leadership. It is moving rapidly to do just that.

Nine Concerts Scheduled

This season the festival proper will consist of nine concerts distributed over three long week-ends. But the Berkshire Music Center has been holding its sessions for more than three weeks. Additional events at Pittsfield, Mass.; Bennington, Vt.; Falls Village, Conn., and in other communities within the Berkshire orbit have been planned within the festival period. The result is that a fine efflorescence of work in the arts has developed in this part of New England.

It is confined to New England only in its setting. The audience that attends the concerts comes from all over the nation. Moreover, the students at the center are from all parts of the land. Thus the Berkshire festival and music center are leaders and guides for musical America in the Summer.

The proof that the festival is following the laws of its natural growth is to be had in the advance ticket sale. The subscription sale was ended on July 1, this year, earlier than in any previous season. The single-ticket sale has been brisk. The demand for tickets for the added week of concerts has been in proportion to the sale for the established two weeks.

New Equipment Installed

Early arrivals tonight were able to stroll over the green, fragrant lawns and to observe the sunset glow of the hills of Berkshire. They also had an opportunity to observe the additions to the festival equipment—the new fence,t he thousands of new chairs, the new organ in the music shed, which was made possible by a grant from the Carnegie Foundation. and the new stage and wings for the threatre which is to go up next season. The stage was built with funds obtained through a grant from the Rockefeller Foundation.

The program announced a benefit for war relief funds. It will take place at Tanglewood on Friday, Aug. 16, "at the unusual hour of 6 P. M." There will be a program by the Boston Symphony Orchestra under Dr. Koussevitzky. With the forces of the Berkshire Music Center taking part, among the soloists will be Albert Spalding and Gregor Paitigorsky and at least one of the speakers will be Dorothy Thompson.

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AUG 2 - 1940

Koussevitzky Attracts 6,000 as Festival Opens

Three First Symphonies Feature Initial Boston Symphony Concert at Tanglewood, Berkshires

By John Selby

Stockbridge, Mass., Aug. 2.—(AP)—Six thousand people assembled under a typical Berkshire sky of tumbling clouds last night to hear Serge Koussevitzky and the Boston Symphony open the seventh Berkshire Symphonic Festival with a somewhat unusual program of three first symphonies.

These were the first of the nine Beethoven symphonies, Schumann's initial effort, and the now even more popular Sibelius first—all dear to Koussevitzky's heart, particularly those by Sibelius and Beethoven.

There have been few more exciting performances in the history of the Festival, and for that matter few more excited audiences. Koussevitzky's invariable rule against slacking his standards because his audience wears summer flannels instead of tails and fur coats was proved once again.

Audience Distinguished, Too

For that matter, the audience was probably as distinguished a group of men and women in all fields as could be assembled for any summer event—since Lenox and Stockbridge, between which lies the magnificent Tanglewood estate on which the orchestra plays, has been for decades a summer haven for many important people. And hundreds of others, from all parts of America and Europe, are added each August to Festival audiences.

This summer there is an added attraction in Dr. Koussevitzky's astonishing new "music centre." This is a unique school in which more than 300 people, mostly young, have been living and working with music since July 8. Classrooms are scattered about what once were garages and barns, and about, of course, the "music shed" which houses the festival.

The student body is divided two ways—a smaller professional group of about 100, which studies intensively under a distinguished faculty headed by Dr. Koussevitzky himself and containing many members of the Boston Symphony; and a larger group of people who wish to widen their musical horizons without thought of professional careers.

Chorus to Sing Mass

The last group has a large chorus for its central activity, and this will be heard in a performance of Bach's B Minor Mass on the last Thursday of the Festival.

Visitors yesterday and today heard also two school orchestras rehearsing, and innumerable chamber music groups.

Last night found Dr. Koussevitzky's orchestra at the top of its form. It is probable that no summer music venture in the world is able to provide playing of a higher standard than this one.

The Festival resumes tomorrow night with a mixed program, the feature of which will be Richard Strauss' "Don Quixote." with the 'Cellist Gregor Piatigorsky as soloist. Sunday closes the first third of the Festival with a program of Brahms, Mozart and Stravinsky. Jesus Maria Sanroma will be soloist in Stravinsky's Capriccio for piano and orchestra.

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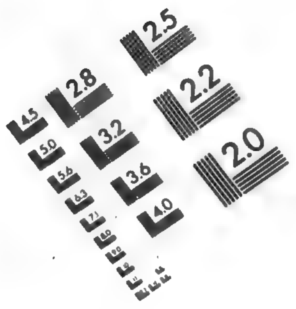
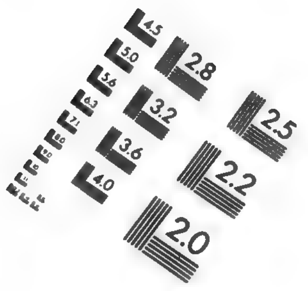
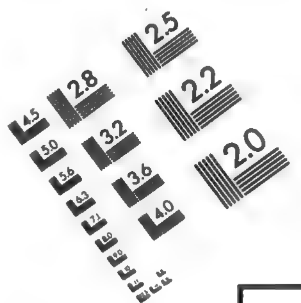

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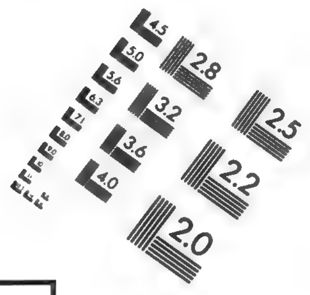
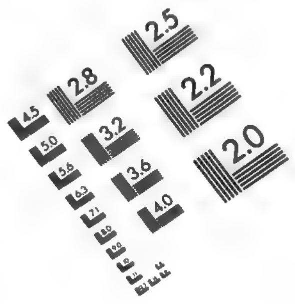
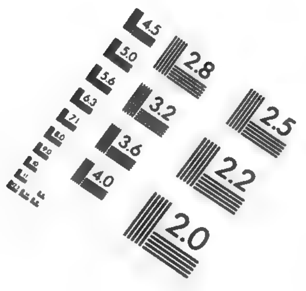

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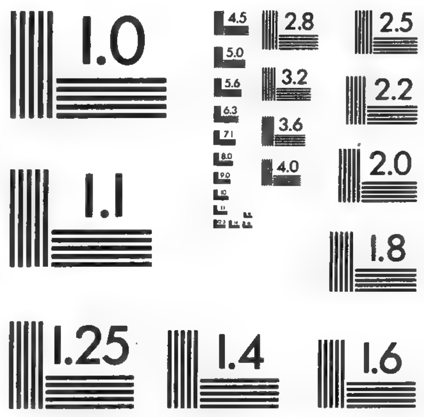

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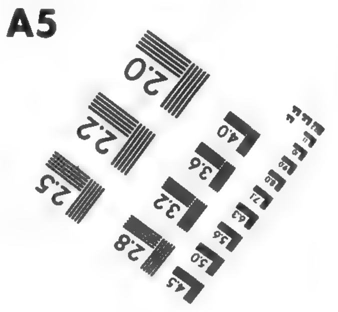
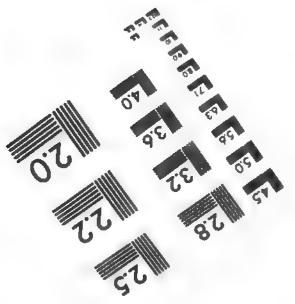

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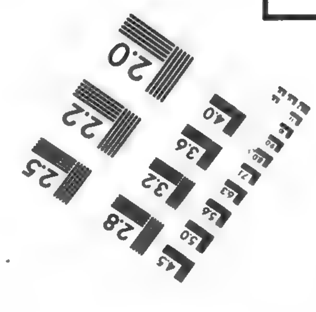
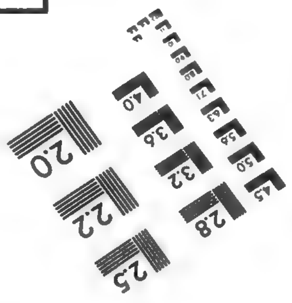

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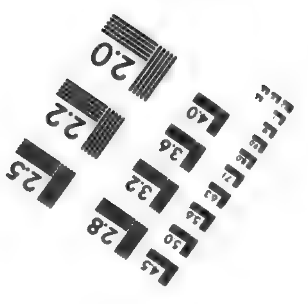
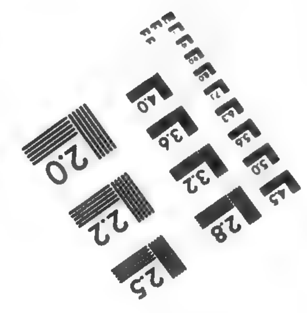

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Festival

5800 at Opening of Music Season at Stockbridge

Dr. Koussevitzky Directs Brilliant Performance of Splendid Program

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School Now In Progress

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C. W. D.

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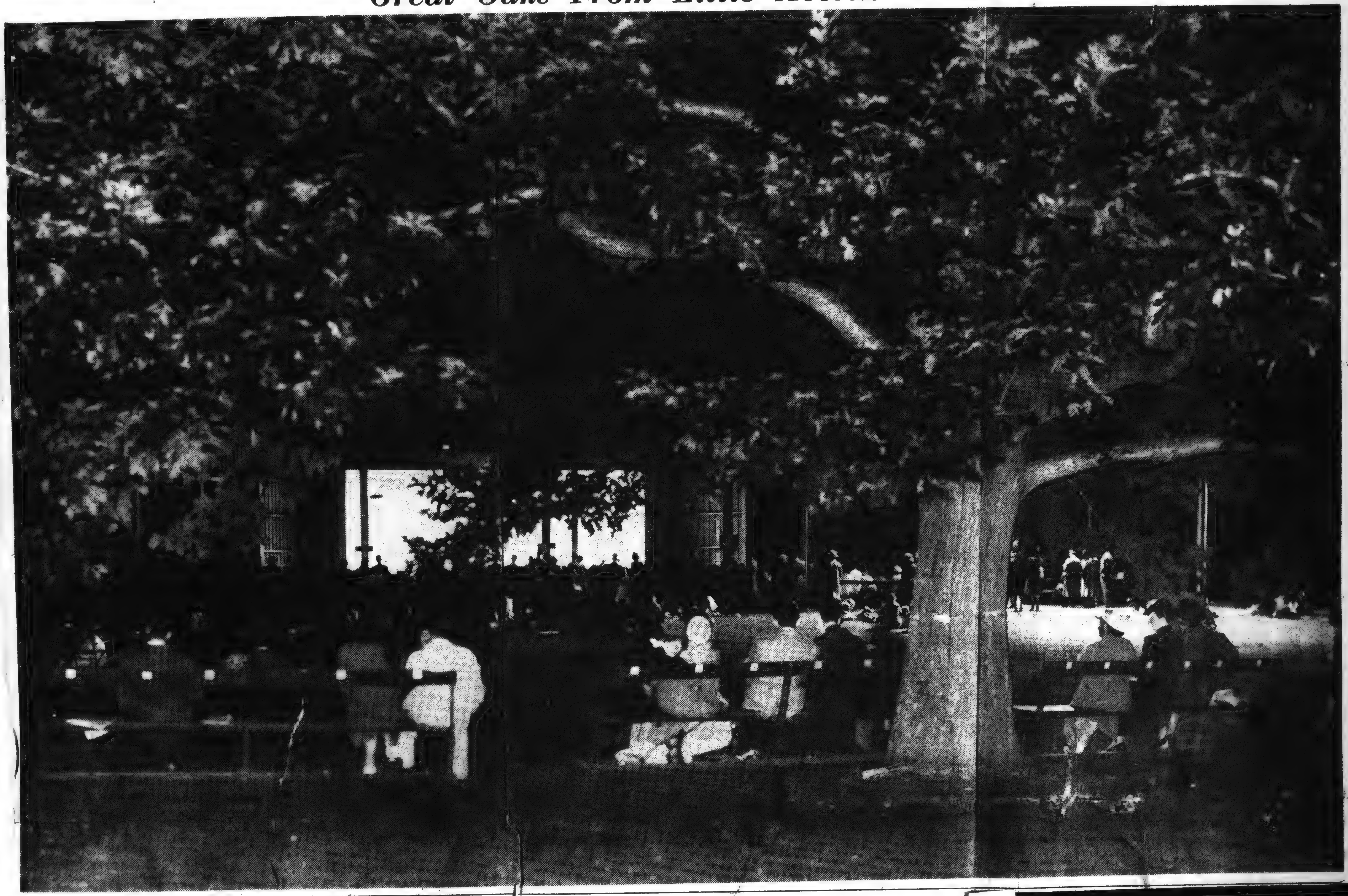
PITTSFIELD, MASS.
EAGLE

AUG 2 - 1940

Volume 49—No. 63 Pittsfield, Massachusetts. Friday, August 2, 1940. 20 Pages— Price Three Cents

"Great Oaks From Little Acorns Grow"



Brilliant Music and Setting Mark Seventh Festival Season Opening

Crowd of 6000 Pours Into Tanglewood Shed To Hear Koussevitzky and Orchestra

By JAY C. ROSENFELD

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First Three-Week Season

From almost every state in the Union and from across the seas came the thousands who helped to inaugurate the Festival's first three-week season and to provide a fitting climax for the first season of the Berkshire Music Center, many of whose 300-odd students heard for the first time their teachers play as members of the famed Boston Symphony Orchestra.

Old-timers may have noted the minor changes and improvements of details about the grounds and the great hangar-like shed. They did not attempt to disguise from the neophytes under an air blase their continuing amazement at the colorful crowds, the huge buildings, the vast terrain with its grand views, all of which combine to make this an event of unsurpassed glamour.

Crowd Arrives Early

The huge crowd, estimated at 6000, started arriving at the Festival grounds early, and well before the time announced for the beginning of the concert, the great parade ground between the Shed and old mansion, now used as a school building for the newly organized institute, was thickly sprinkled with gaily dressed groups sauntering or just standing to enjoy the clear, cool, Berkshire evening. The weather, which always

Festival
Continued on Second Page

War Briefs

More Canadians Arrive in Britain

OTTAWA, Ont. (AP)—Defense Minister Ralston announced in the House of Commons today the safe arrival in Britain of "another large contingent of the Canadian active service force."

Beaverbrook for Churchill Cabinet

LONDON (UP)—It was reported here today that Lord Beaverbrook, minister of aircraft production, would join Prime Minister Winston Churchill's inner war cabinet.

Italians Advance Through Africa

LONDON (UP)—A considerable force of Italian troops is concentrated at the northern end of the Libyan frontier, possibly foreshadowing a large scale Italian offensive in North Africa, it was said authoritatively here today. This force was described as "gradually advancing towards the Egyptian frontier, taking careful protective steps as they go with tanks and field artillery."

Steamer Reports Submarine Attack

NEW YORK (UP)—An unidentified ship reported in a message picked up by Mackay radio that she had been torpedoed off the southwest coast of Ireland last night several hours after the

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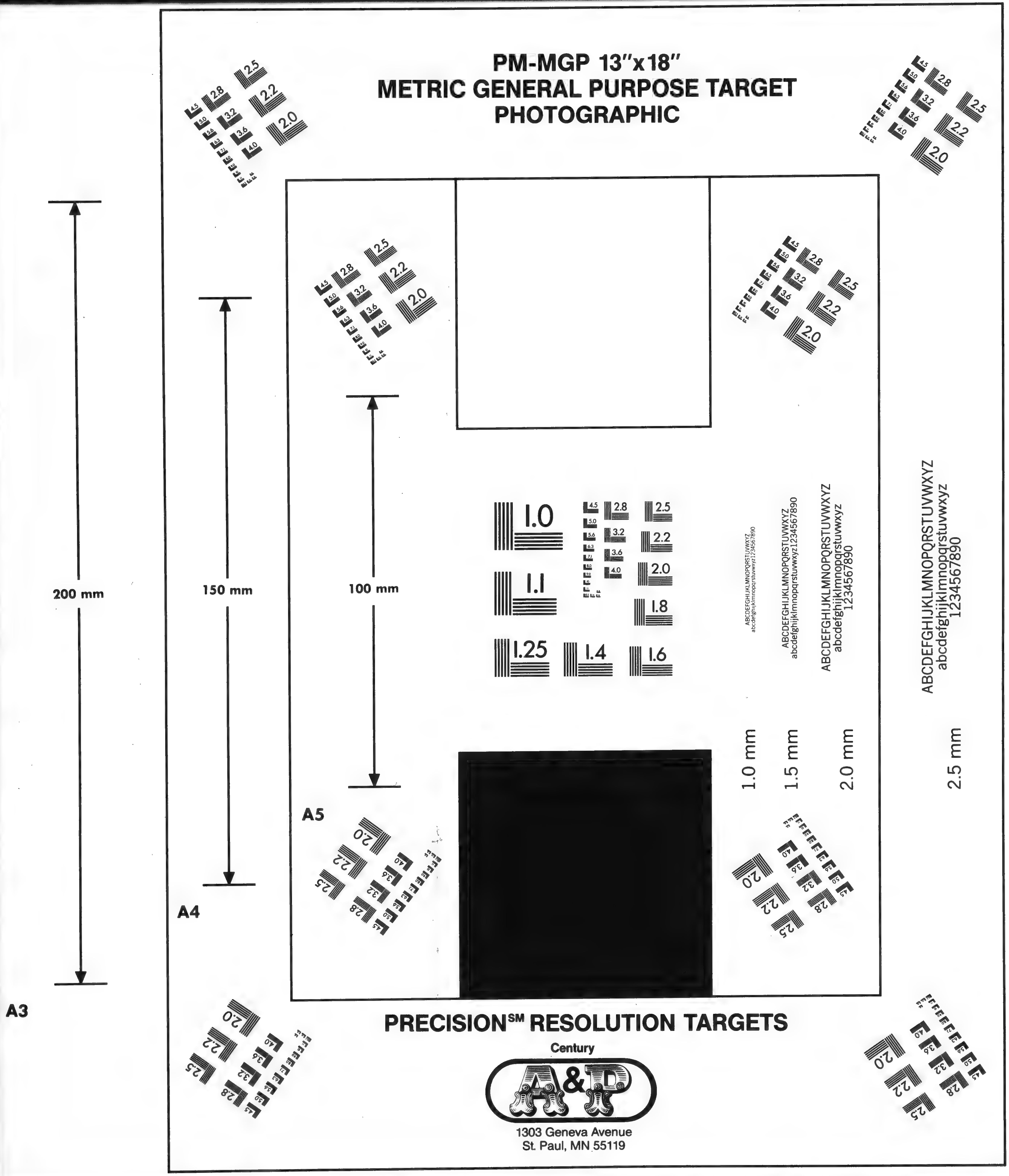

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Old-timers may have noted the minor changes and improvements of details about the grounds and the great hangar-like shed. They did not attempt to disguise from the neophytes under an air blase their continuing amazement at the colorful crowds, the huge buildings, the vast terrain with its grand views, all of which combine to make this an event of unsurpassed glamour.

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The huge crowd, estimated at 6000, started arriving at the Festival grounds early, and well before the time announced for the beginning of the concert, the great parade ground between the Shed and old mansion, now used as a school building for the newly organized institute, was thickly sprinkled with gaily dressed groups sauntering or just standing to enjoy the clear, cool, Berkshire evening. The weather, which always

Festival
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CLIPPING FROM
TSFIELD, MASS.
EAGLE
2 - 1940

49—No. 63 Pittsfield, Massachusetts. Friday, August 2, 1940. 20 Pages— Price Three Cents

"Great Oaks From Little Acorns Grow"

Brilliant Music and Setting Mark Seventh Festival Season Opening

Crowd of 6000 Pours Into Tanglewood Shed To Hear Koussevitzky and Orchestra

By JAY C. ROSENFELD

TANGLEWOOD—Under a night as brilliant as the music and the audience which listened to it, the seventh annual Berkshire Symphonic Festival opened last evening in the huge Shed which sits in simple dignity on the heights of Tanglewood overlooking the quiet water of Stockbridge Bowl.

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PITTSFIELD, MASS.
EAGLE

AUG 3 - 1940

Wife of Boston Publisher Expresses Enchantment With Berkshire Festival Concerts

By SYLVIA G. DREYFUS

The following essay written after last year's Festival by Mrs. Dreyfus, wife of Carl Dreyfus, Boston publisher, is published here for the first time.—Ed.

And Ring From All the Trees

A cat may look at a king. From somewhere in the moonlit meadow beyond the Shed comes a toad to look at Koussevitzky. Then, with rhythmic, noiseless dignity, he retreats, andante, down the long middle aisle and vanishes into the night. A few amused glances follow him; here and there a filmy skirt is raised over apprehensive ankles. A mouse in a concert hall may throw the whole balcony into a panic, but a toad at the Berkshire Symphonic Festival is just one minute friendly part of the Nature which surrounds us and of which the music is also a part. We settle again into the intense quiet of an audience absorbed in Haydn.

There is something infinitely moving about music performed out of doors. Perhaps we are all born with a platonic recollection of the music of the spheres and come nearer to experiencing it again in this life when we listen, close to nature, to man-made harmony. "Man-made," did I say? The adjective can scarcely be applied to Debussy's "La Mer," heard in all its translucent beauty in the open air. A performance of "L'Apres-midi d'un Faune" on a hot sunny afternoon evokes a magic far removed from the usual effect indoors. You are bwitched. You may be the drowsy, amorous faun, you may be the elusive maiden, but certainly you are not your everyday self. And it is fortunate that the music stops before you vanish, ballet-fashion, in a flash of bare legs and leopard-skin, among the trees of Tanglewood.

While such sensuous and color-drenched music seems virtually to emanate from the encircling woods and fields, music of quite different type is equally at one with the verdant setting. Gay modern pieces like "Lt. Kije" take on a spontaneous air, straightforward and guileless as folk music, losing, perhaps, a touch of their satirical import yet no less charming for their heightened simplicity. But the real music of the spheres—if you imagine it in the grand style and not as ballet or tone-poem—surely finds an approximation in the great classical works. The clean-cut counterpoint of Bach is at home in the clarity of country air. Once I heard a rehearsal of the Pastoral Symphony on a summer morning in the Berkshires; the gentle murmur of not-too-near lawnmowers, the muted voices of the gardeners as they raked the grass and clipped the hedges, the occasional far-off bark of a dog, all these natural, usual sounds mingled with the melodies of Beethoven in a harmony not to be forgotten.

My son tells me that one reaches the height of musical enjoyment lying on one's back in the grass and listening to the Schumann D minor Symphony. I have not yet experienced this supine bliss, but I find that, even to a listener sitting quite straight on a rather hard chair, the noble chords of Sibelius ring forth through the trees as the very expression of nature's grandeur.

It cannot be that all this effect is due to superlative performance or to different accoustical properties or to the potent romanticism of a luxuriant country-side. Partly, I think, it comes about through the sharpened perceptions of the listener. To concerts like those of the Berkshire Festival come several thousand human beings in highly receptive mood. They have freed themselves from their ordinary obligations, they have put aside their worries and their problems. (It would be an interesting experiment to persuade a few of those tired-business-men who find concerts wearisome to take a week off at the Festival. They might be amazed at their enjoyment of music in this holiday atmosphere. At least they would agree with a puzzled, unmusical acquaintance of ours who admitted, grudgingly, as he watched the hordes of people pouring into the Shed on a Sunday afternoon, "Well, there must be something in it!") But certainly that care-free attitude and the sense of well-being engendered by beautiful surroundings put one in the ideal state for listening to music. There is no resisting the great wave of enjoyment that sweeps over an eager audience.

What an extraordinary experience it is, in these days of conflict and dismay to find oneself part of an enormous throng of people gathered not for discussion, not for material gain, but simply in the pursuit of beauty. And a festival in the hills indicates actual pursuit, for these crowds really travel. No brief trip, this, on the 77th Street bus to Carnegie; no short walk across Massachusetts Avenue to Symphony Hall; no mere dash in a taxi down Broad Street to the Academy; but a journey, planned for vacation time and long anticipated, a 40-mile jaunt from Albany a thousand-mile trek from New Orleans—in short, a pilgrimage And no less a pilgrimage because the pilgrims wear sport clothes and carry candid cameras instead of Tannhauser's brown sacking and tall crooked staff.

They have a common cause, these people from everywhere. Differences fade away. Antagonisms, social and philosophical, weaken. (Not so their musical disagreements, which wax fierce according to the programs.) The New Dealer and the hidebound Republican sit side by side, and both applaud extravagantly that entrancing composition from Soviet Russia, "Peter and the Wolf." No anti-Hitler bias can dim the brilliant, undying spell of Beethoven and Brahms. It is true, however, that this year, during an intermission, Philippe Cotnareaun of "Le Figaro" overheard one remark with faintly political implications: "Jim, who is Sibelius?" "Sibelius, my dear, is the greatest composer of the only country in Europe that pays its war debt." In the bar of the Curtis Hotel after the concerts the fate of nations may, perhaps, be settled nightly, but these mundane arguments seem singularly unimportant where music holds full sway.

Seven thousand people, free and friendly, listen together and forget recial, social, religious prejudices in their mutual enjoyment. Surely there is a lesson in this practical demonstration of amity, a Sermon on the Mount to the accompaniment of a great orchestra. Let music swell the breeze . . .

This Clipping From
HANOVER, PA.
SUN
AUG 3 - 1940

The three-week Symphonic Festival featuring the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky opened this week-end in the Music Shed at Stockbridge, Mass., on the estate which Mrs. Gorham Brooks presented to the Boston orchestra in 1936.

The remaining six concerts of the Festival will be given on Aug. 8, 10, 11, 15, 17 and 18, Bach's Mass in B Minor being performed in two parts Thursday evening, Aug. 15. An additional concert will be given on Aug. 16 for the Allied Relief Fund.

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THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

AUG 3 - 1940

Music At Stockbridge

Something is happening here in Massachusetts this year that has a very great significance in our cultural life and also in the relationship of Western Massachusetts to the rest of the nation. The highest note of what is going on is sounded in the Berkshire Symphonic Festival. To say that the beautiful town of Stockbridge has become the Salzburg of America is true enough. It has not arrived at what Salzburg used to be as a mecca for music-loving pilgrims and at the same time one of the outstanding places for the great in wealth and political life and art and literature to assemble, but it is growing into some of the same standing.

It is different. Salzburg could never command any greater perfection than the Boston Symphony Orchestra under Serge Koussevitzky attains. But Salzburg derived one phase of its distinction from the fact that music lovers and the elite of the world of power and culture came there from every nation on earth. You might be sitting between a music lover from Alexandria and one from the Argentine. Behind you they might be talking French and in front of you they would surely be speaking in German. Blonde Scandinavians would be promenading between numbers alongside dark Latin race people.

Salzburg during the music festival was the world's most elegant center of cosmopolitanism. A reading of the distinguished guests in the boxes for the opening night of this year's festival shows that music lovers from all parts of the world were gathered in a great music shed on a Massachusetts hillside at the foot of great mountains. However in the main the throngs that fill the shed with anywhere between six and ten thousand people are Americans and a great many of them are Massachusetts folk. Boston has made possible the symphony orchestra that bears its name. And the orchestra under its great leader is thrilled to have become the core of the Berkshire Festival.

It took generations to work up Salzburg, alas, where there is no festival this year. Salzburg had a definite effect upon the life of all Austria. But this Berkshire Festival has been only seven years in the making. The earlier festvials were marred by great storms that drove the audience out of the frail tent. Music critics threw up their hands. Henry Hadley's brave attempt to start what is now such a success was perhaps the better advertised because of the adverse conditions—even if an orchestra couldn't outplay a thunder storm. When the Boston Symphony orchestra came in 1936,the setting was still too primitive in a part of the world where it will rain in August if it so happens. But here was something to the taste of Serge Koussevitz. He determined to make the Berkshire Festival permanent and to give it all that his superb orchestra could create.

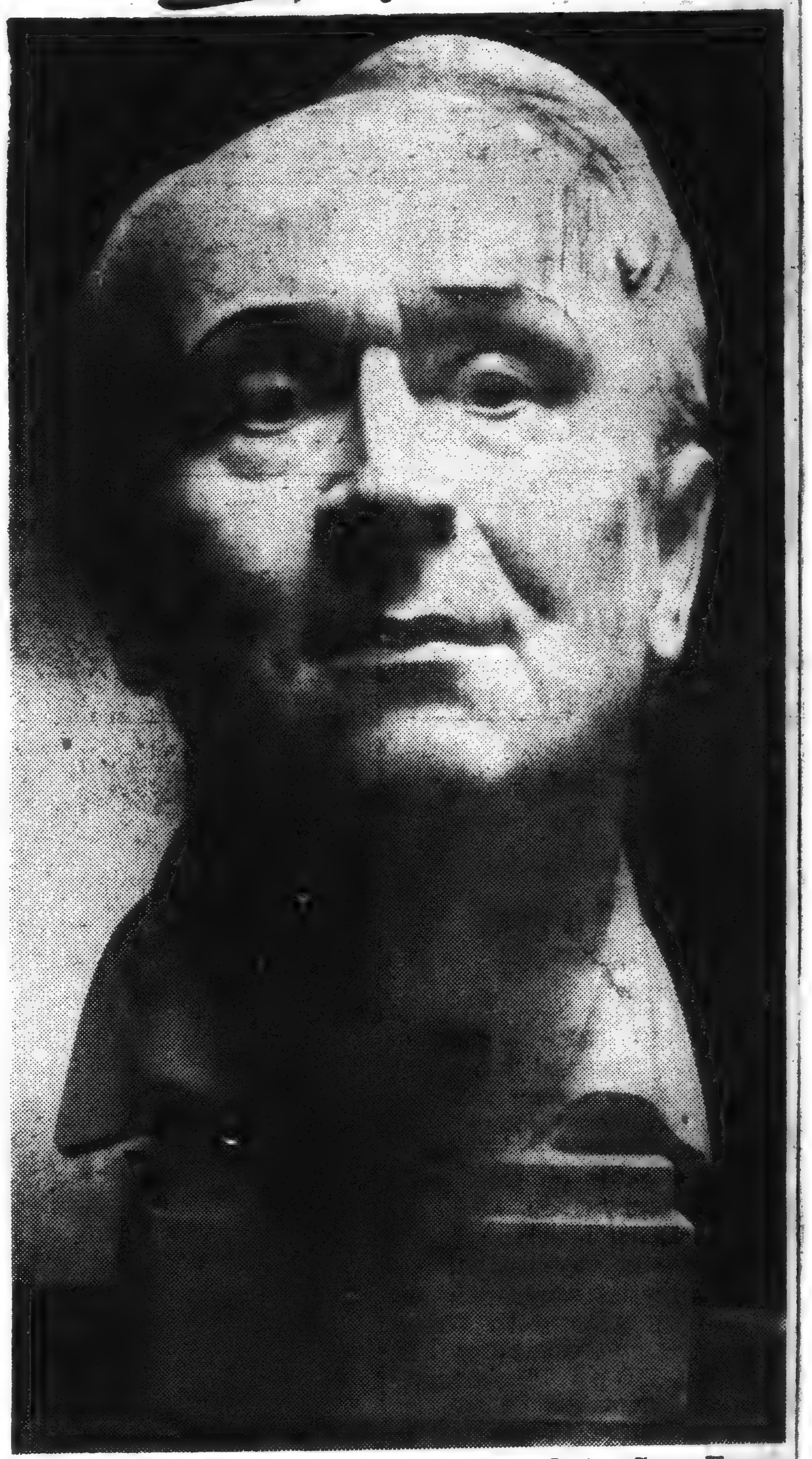
That made a challenge to a music loving group that had been growing in the Berkshires under the sponsorship of Mrs. Coolidge, one of America's most distinguished patrons of music. From the first it was an undertaking dared by, led, and worked for by a small group of women. Mrs. Gorham Brooks gave the choice Tanglewood site for the festival. Miss Gertrude Robinson Smith set to work to raise the funds for an adequate music shed that would have the best possible acoustics and be in the simple manner of the out of door music festival.

And now for the third season the Music Festival is in its permanent home. It has a program of nine concerts where six concerts were the maximum in the years past. For each of these concerts there are as many tickets sold as for the smaller number last year. Besides for a full month Dr. Koussevitzky and his Boston men have been conducting the Berkshire Music Center. Among other things they have trained a chorus to sing the Bach Mass in B Minor which is becoming almost a household work now in the music centers of this country. No one can tell what future there is for any cultural movement anywhere today. But for this present year we can rejoice that Western Massachusetts has created one of the highest expressions of what the summer vacation period can possibly give.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 3 - 1940

Koussevitzky in Marble



This marble head of the Boston Symphony's conductor, Serge Koussevitzky, is the creation of George Aarons, Boston sculptor, whose work has been exhibited at the Pennsylvania Academy, the Boston Museum of Fine Arts, the Whitney Museum in New York. He is also currently exhibiting in the international show at Philadelphia. The Koussevitzky head now is on view in the lobby of the Curtis Hotel in Lenox.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION
AUG 3 - 1940

The Seventh Festival

The seventh annual Berkshire Symphonic Festival opening at Tanglewood Thursday night was a beautiful reminder that America is still free to pursue her delights in spite of wars and rumors of wars. It was in striking contrast to the silence of Salzburg this year.

The festival has really grown up physically; esthetically it has been mature since its inception. The Boston Symphony's fifth season at the Tanglewood shed opened most auspiciously and not the least of the good omens was the matriculation day of the new music school in which young and ambitious musicians may study under the solicitous tutelage of Serge Koussevitzky. This school has long been Dr. Koussevitzky's dream and, in emerging into reality, it bespeaks continued growth for the Berkshire festival.

In its informality and size, in its attraction for sincere appreciators of the best in music, the event has attained ranking with the great music festivals of the world. Berkshire is now truly, and we hope for all time, the Salzburg of America.

This Clipping From
TOLEDO, O.
TIMES

AUG 3 - 1940

Society Members Remaining In City Have Gala Plans

By IDA TAYLOR

AUGUST, which usually brings a social lull to Toledo, finds the city gayer than ever, with many members of society in town and numerous guests here for the week end.

Among the many dinner parties that will be given this evening is one which Mr. and Mrs. O. E. M. Keller will give in their home in Eagle Point colony. The attractive affair will compliment Mrs. Richard Lennihan, who is returning to Martha's Vineyard, where she and the children are spending the summer. Mrs. Lennihan has been in the city for a week, and will be joined later this month in the east by Mr. Lennihan.

Mrs. Cornelia Colton Hollister and her sister, Miss Olive Colton, who are spending the summer at the Curtis house, in Lenox, Mass., were among the throngs attending the opening of the seventh annual Berkshire Symphonic Festival Thursday night at Tanglewood.

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Mrs. Zorah Bowman and Miss Katharine Geddes will be Mrs. Hollister's guests in her box for several of the concerts.

The Toledo Times, Saturday, Aug

Will Attend Music Festival

MRS. FREDERICK KOUNTZ and Mr. Kountz will leave Wednesday for Lenox, Mass., to attend the Berkshire music festival. They will be guests of Mr. and Mrs. Henry B. Sawyer of Boston. Mr. Sawyer is president of the board of trustees of the Boston Symphony orchestra. En route to Lenox they will stop at Chautauqua, N. Y., to attend several symphony concerts.

THIS CLIPPING FROM
NIAGARA FALLS, N. Y.
GAZETTE

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THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 3 - 1940

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Yesterday afternoon many of Thursday's festival patrons heard the South Mountain String quartet in a weekly concert sponsored by Mrs. Elizabeth Sprague Coolidge in her Temple of Music on South mountain, Pittsfield. The ensemble was composed of Kathleen Parlow and Edwin Ideler, violins; Conrad Held, viola, and Willem Willeke, 'cello.

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The programs for the remainder of the first week of the three-week festival season are:

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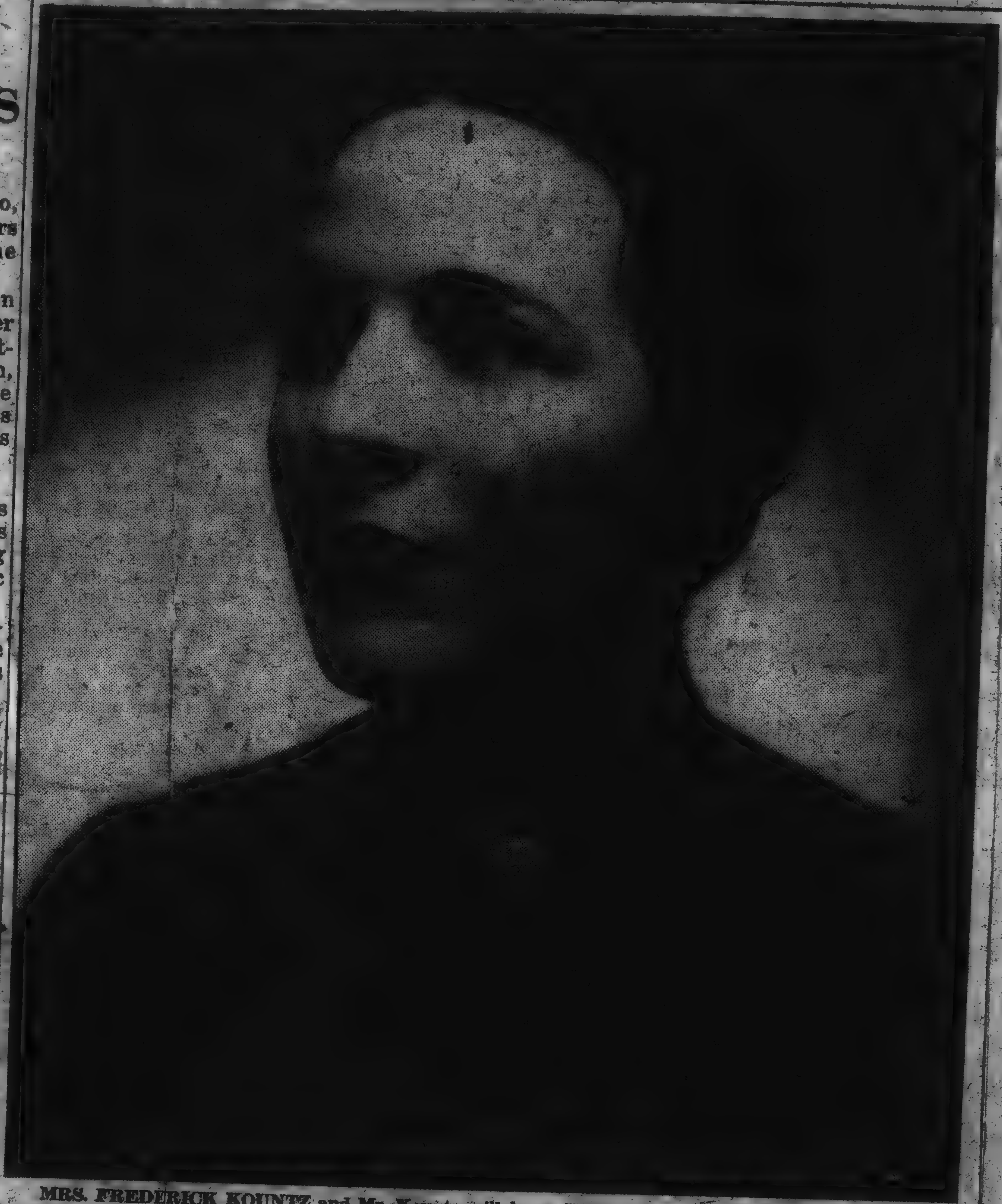

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This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 3 - 1940

'Living and Working in Music'

Koussevitsky's Dream Realized In Berkshires

330 Students Toil for Greater Glory of Cause

By ROBERT BAGAR.

STOCKBRIDGE, Mass., Aug. 3.—It isn't all vacation and music in the Berkshires. The Symphonic Festival is the major attraction, of course, but with the inaugural of the Berkshire Music Center this season the idealistic dreamings of one man have at last found almost full reality. That man is Serge Koussevitsky. And here at the Center some 350 students from all over the country toil unremittingly day after day for the greater glory of the cause of music—both personal and universal.

The Berkshire Music Center really consists of two principal divisions—the institute and the academy. The institute is dedicated to the function of providing advanced teaching to talented pupils. All of those accepted by the board have had to show considerable ability and promise in their special line.

The institute offers courses in conducting — either under Mr. Koussevitsky's personal supervision or under that of principal members of the Boston Symphony Orchestra — composition, opera dramatics and orchestral playing.

* * *

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VINDICATOR
AUG 3 - 1940

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Michael Ficocelli

Michael Ficocelli (above), co-conductor of the Youngstown Symphony Orchestra, has left for the Berkshire Mountains to join his brother, Carmine, at a summer school for conductors and for the study of symphony orchestra technique. Dr. Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, and Jacques Gordon, assistant conductor of the Chicago Symphony Orchestra, are in charge of the school.

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EAGLE

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We hope they will stay and that they will find conditions in America such as to produce a flowering of great music and great musicians. Already at Tanglewood, there has been a tremendous beginning which can be judged only a number of years hence.

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This Clipping From
NEW YORK, N.Y.
SUN

AUG 3 - 1940

Music and Musicians

Dr. Koussevitzky Sees a Dream Come True—About the Berkshire Music Center.

By WILLIAM G. KING.

Up in the Berkshires, Serge Koussevitzky is watching a dream that he has held to for a quarter-century develop into reality. Twice before it has come close to materialization, but a revolution in the one instance and a world-wide economic depression in the other interfered.

Josef Hofmann

Soloist in Beethoven's "Emperor" concerto at the Lewisohn Stadium next Monday night.

Perhaps there's truth in the old saying that "the third time's a charm;" or perhaps those mysterious currents which direct the course of culture have merely brought together the right ideas, ideals and persons for the service of an art, at the exact time such service is most urgently needed. At any rate, the Music Center which Dr. Koussevitzky first visioned in pre-revolutionary Moscow is now an established thing, here in our own Berkshire Hills, and no one who has seen it in action can doubt that it will play an increasingly important part in our musical life, come what may. In the pungent idiom of our democracy, the whole scheme "makes sense," and the spirit which pervades it is something that does not die easily.

I wish that all those who fear for the future of music because of the barbarism which has swept over so much of the world, might spend a few days at "Tanglewood," the Boston Symphony Orchestra's estate near Stockbridge, Mass., where the annual Berkshire Symphonic Festival is given, and where the Center has been established. They would, I feel sure, come away with the conviction that young America is not only willing but splendidly able to keep burning any cultural fires which have been extinguished in Europe.

Gathered there are more than three hundred young men and women from all parts of the country, working together under the guidance of some of the ablest musicians of the day. And one has only to talk with them, to watch them in the classes, and to hear them in rehearsal and concert, to realize that Dr. Koussevitzky and his aids do not exaggerate when they tell you that these three hundred are but the first small tapping of what is probably the greatest reservoir of musical talent the world has ever known. There have been other developments of late besides those resulting from the establishment of the Center—notably the astonishing achievements of Leopold Stokowski's All-American Youth Orchestra—to emphasize the potential greatness of America's musical future. But what has already been accomplished and what is being planned for the coming years at "Tanglewood" seem to me to offer the most definite assurance that that future will not fail of its promise. Already the cause of music in America and of American music is deeply in the debt of Serge Koussevitzky, but it is altogether possible that his most valuable contribution to our culture will prove to be that which he is now making at the Berkshire Music Center.

Perennial Pioneer.

Koussevitzky has always been a pioneer. In his early days, he expanded the field of his chosen instrument, the double-bass (he's still probably the greatest virtuoso of that huge brother of the violin). Later, he organized his own orchestra to tour Russia, and founded his own publishing firm to help in popularizing the "new music" of such composers as Stravinsky, Scriabin, Medtner and Rachmaninoff. Since he came to America in 1924 as conductor of the Boston Symphony, he has done more than any other one man to bring to rightful prominence the composers of his adopted country. Although there have been highly gifted composers of American birth in the past, our own generation is the first to produce a recognized group which is definitely American in spirit. That this is so is due in no small measure to Koussevitzky's persistent encouragement and championship of such men as Copland, Piston, Harris, Sowerby and Sessions. And at the age of 66 (I hap[illegible] to spend the afternoon of [illegible] with him last week) [illegible] who have achieved [illegible] position as he [illegible] content to [illegible] others, [illegible] of the younge[illegible] by it.

He is touch[illegible] organizations which [illegible] sible the realization o[illegible] of a Music Center through [illegible] "we older musicians can fulfill our duty to hand on the treasures of musical culture to American youth." He repeats, with almost boyish pride, what Ernest B. Dane, president of the Boston Symphony, said to him after he'd outlined his plans for the Center at a meeting of the board of trustees: "Go ahead. We can't afford to lose that idea!"

The terrace of "Seranak," the home on a hilltop near Stockbridge which he bought earlier this year, overlooks the Music Shed of "Tanglewood," where his orchestra plays the Berkshire Festival concerts, and the buildings in which the Music Center is housed, and as we talked the other afternoon, his eyes kept turning toward these material evidences that his dream has become a reality. Bemol, his black spaniel, sitting beside him on the exact spot at which soothing fingers could most conveniently reach his ears, looked more and more reproachful as his master, warming to his subject, found other uses for the hand that had been petting him. Finally he sighed and deserted us.

Our Gifted Youth.

"You have felt the spirit of this place," said Dr. Koussevitzky. "You have seen how those young people are so enthusiastic, so earnest. Do you wonder that I am so happy to work with them? How could a real musician fail to be inspired by such response? I assure you I have the greatest satisfaction from our first season of the Center, because we have attracted a group of such talented young musicians in all classes—not only composers and conductors and soloists, but also fine orchestral players. They are wonderful, these young instrumentalists. I think America did not know she had such a group.

"And conductors? You have heard a few of them. I will say that in five years, this country will produce no less than five of the very first rank, no less than twenty who are very fine. I have found at least one in our present group who, believe me, has real genius. We will also have a group of very sound young composers. The talent has been here for a long time, but the trouble has been that those who possessed it have sometimes not been able to find the way to use the rich material about them to the best advantage. Those who come under the guidance of Aaron Copland and Paul Hindemith at our Center, I feel, will discover the way."

We had just come from a concert by the student orchestra, and I mentioned the finish and verve with which it had played.

"That is another of our purposes," he said, "to develop as many first-class American orchestra-players as we can. Perhaps you do not know how difficult it has been in the past to find American-trained first-desk men. It has not been because there were no gifted players here, but because it was so hard for these talented ones to obtain the experience to fit them for such important posts.

"Our method of teaching at the Center is absolutely different. Those young people you heard a little while ago in those very complicated modern scores, had had only four ensemble rehearsals. They were able to acquit themselves so well because each of them—from the first violinist right down to the third clarinetist—had rehearsed his own part, even though it might be only a phrase or two, with his individual teacher, and had rehearsed it as thoroughly as if it were the solo part in a concerto.

"One must never forget that in an orchestral performance there are no parts of 'third' importance. For me, if the little phrase that is the third clarinet's only contribution is badly played, it spoils the whole."

Under the Center system, the members of the orchestra shift desks for almost every composition on their concert-programs, so that the concert-master for one number may find himself among the last of the second violins for the next. Instructors in the orchestral instruments are outstanding members of the Boston Symphony. Naturally, with each student receiving private as well as class instruction, the student-body must be strictly limited. Only the exceptionally talented can gain admission to the "participating" classes, although the Center has made provision for a number of "auditors," who are free to attend all lectures, rehearsals, &c. That so many were able to meet the rigid standards of the [illegible] (and many more eligibles [illegible] turned away) is proof [illegible] and quality of the [illegible] America today.

[illegible] Work.

[illegible] America [illegible] Koussev[illegible] are the young [illegible] The composers, [illegible] players?' And they [illegible] there weren't any. I would [illegible] lieve. I said that it was not [illegible] sible for a country of 130,000,000 people to have fewer than fifty really fine young musical talents, and after a while, I found out there was a Copland, a Piston and others. So I sent for them. I said to Piston, 'Why do you not compose for orchestra?' and he replied, 'Why? No one will play such work.' I said that if he'd compose a good thing, I would play it. Four months later, he brought me a suite for orchestra—very interesting. Then a year later, he gave me a really fine suite, and after that a concerto. It was the same with others. It was my great joy to give these men the hearings they deserved. And when I believed in a work, I played it again and again.

"I am very pleased that nowadays so many conductors and orchestras are eager to play the new works of these composers, that there is wide recognition of the fact that there is so much good music of every kind by Americans. Five years ago I said, 'Today the American composer is the most interesting in the world.' Every one says so now. It makes me a little proud. . . .

"I have this great faith—so long as culture and art exist, there is hope for humanity, and they do exist in America. I think we are just beginning to realize how rich we are in artistic resources. In music, at least, I am convinced that our American young people are finding themselves gloriously. It is our privilege to help them do so."

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 3 - 1940

'Living and Working in Music'

Koussevitsky's Dream Realized In Berkshires

330 Students Toil for Greater Glory of Cause

By **ROBERT BAGAR.**

STOCKBRIDGE, Mass., Aug. 3.—It isn't all vacation and music in the Berkshires. The Symphonic Festival is the major attraction, of course, but with the inaugural of the Berkshire Music Center this season the idealistic dreamings of one man have at last found almost full reality. That man is Serge Koussevitsky. And here at the Center some 350 students from all over the country toil unremittingly day after day for the greater glory of the cause of music—both personal and universal.

The Berkshire Music Center really consists of two principal divisions—the institute and the academy. The institute is dedicated to the function of providing advanced teaching to talented pupils. All of those accepted by the board have had to show considerable ability and promise in their special line.

The institute offers courses in conducting — either under Mr. Koussevitsky's personal supervision or under that of principal members of the Boston Symphony Orchestra — composition, opera dramatics and orchestral playing.

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This Clipping From
NEW YORK, N.Y.
SUN

AUG 3 - 1940

ies and West Highland whites; Joseph Birch, bulldogs, and Mrs. William B. Long Jr., the novice and Joseph W. Beatman the open and utility obedience.

Alaska, the "Geographic Dictionary of Alaska" says: "This word is the corruption of some native word or phrase, the meaning of which is uncertain."

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This Clipping From
SARATOGA SPRINGS, N.Y.
SARATOGIAN

AUG 3 - 1940

Of interest to Saratogians was the opening of the Berkshire Symphonic Festival, the seventh chapter of its history, when Serge Koussevitzky conducted the Boston Symphony Orchestra in the first of this summer's nine concerts in the music shed in the Tanglewood Estate.

Dr. Koussevitzky, welcomed on his first appearance of the evening with an enthusiasm characteristic of Berkshire festival gatherings, presented a program appropriate for an inaugural concert.

Dr. Koussevitzky occupied the residence of Mr. and Mrs. James J. Riley during July and has been a "cure" cottager here each summer for several years.

This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
AUG 3 - 1940

BERKSHIRE MUSIC FETE WINS PRAISE

Clevelanders Hear Opening of Symphony Program

(Reprinted from yesterday's late editions)

BY HERBERT ELWELL
Plain Dealer Music Critic

STOCKBRIDGE, Mass., Aug. 1.—The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, opened its three-week Berkshire symphonic festival tonight before an enthusiastic crowd of 6,000 persons at Tanglewood, the beautiful summer home of the orchestra near Stockbridge.

Music lovers from a wide area, including many Clevelanders, have come here to enjoy this famous orchestra in a spot which bids fair to become one of the world's most important summer music centers. Celebrities by the dozen may be seen here tonight.

In the audience were Dr. and Mrs. Artur Rodzinski, who have a farm near by. Also present were Richard Rychtarik and Boris Goldovsky, who are active in the opera school connected with the festival.

Exceptional for summer music fare was the program of three symphonies offered by Koussevitzky to his admiring crowd, which ranged from high-caste Bostonians and doughty dowagers to humble music students.

Conditions Ideal

The symphonies were the firsts of Beethoven, Schumann and Sibelius. Though this would be a heavy sea for the average summer music public to navigate, it was smooth going here.

The truth is it would be a pity to waste this marvelous orchestra on anything less.

The precision and control of this group are always exceptional, but I have never heard it to better advantage, nor under such ideal conditions. Special thrills came with electrifying dash of the finale to the Beethoven first and the broad, romantic warmth of the Schumann symphony, while the superb rendering of the Sibelius made the music shed ring with a thundering ovation.

Those who are here to attend the rest of the festival are in for a rare treat, and I for one am not sorry I came. Big things are planned for the future, and it is interesting to be here to watch them grow.

THIS CLIPPING FROM
PATERSON, N. J.
CALL
AUG 3 - 1940

Boston Symphony Opens Stockbride Festival

Seventh Season Starts Under Serge Koussevitzky, Director

Stockbridge, Mass., Aug. 2 — The one major musical festival of the day to which an audience still can listen with no glances aloft save to consider the weather, began its seventh season here last night under ideal conditions. These included an audience of nearly 6,000 and a blessedly cool evening as well as the Boston Symphony Orchestra and Serge Koussevitzky. Since this is the first year in which the festival will continue for three weeks, the size of this opening audience was regarded with especial satisfaction.

Apparently Mr. Koussevitzky is an earnest subscriber to the doctrine of "First things first," for his opening program was devoted to the initial symphonies of Beethoven, Schumann and Sibelius.

An ingenious as well as an interesting plan, it presented in succession perhaps the most original of first symphonies, and well — at least the most Sibelian of such works. For those who were minded to consider such points it was also instructive to observe the increasing orchestral resources at the disposal of three men undertaking similar projects in three different eras, a point that this brilliant orchestra made with especial forcefulness.

If one could undertake a distinction among works and performances so uniformly arousing, it would be on behalf of the Schumann symphony, the least played of them and in many ways the most refreshing. Mr. Koussevitzky made a clarion call of the opening horn fanfare, and a true paean of joy of the whole work. Certainly one can imagine nothing more rapturously beautiful than the sound the strings produced in the larghetto.

The conductor entered amid a standing, applauding orchestra and received a welcome from the audience that was fond as it was respectful.

This Clipping From
ALBANY, N. Y.
TIMES UNION
AUG 3 - 1940

MUSIC

In Albany

By EDGAR S. VAN OLINDA

America's greatest summer musical event, the Berkshire Symphonic festival at "Tanglewood,' Stockbridge, received a most auspicious opening Thursday night, when the Boston Symphony orchestra of 110 members, under the direction of Dr. Serge Koussevitzky, presented the first of a series on nine concerts before an audience of over 6,000 music lovers from every state in the Union. A clear star-studded night made light wraps necessary and the absence of humidity, fatal to the string section of any orchestra, resulted in a brilliant performance by the men.

Ever a fine program builder, Dr. Koussevitzky chose three "firsts" for his opening presentation; symphonies No. 1 of Beethoven, Schumann and Sibelius respectively. Representing three schools of symphonic composition, the orchestras, under the inspiration of its virile conductor was never heard to better advantage than during last night's offering of the best in symphonic literature by one of the great, if not the greatest orchestra in the world. One does not analyze or criticize the Boston conductor's readings of the scores. The complete musical patterns and their dramatic colorings are to be enjoyed as an instrumental entity and the listener feels that he has been a close observer of musical perfection.

The line of boxes which bisects the great music shed like a section of a huge layer cake was filled with beautifully dressed women and immaculately attired escorts, representing a cross-section of the families which have made America what it is today, and who are, in great measure, responsible for the amazing success of the Berkshire musical project. Every seat in the great shed was occupied with the overflow seated on requisitioned benches at either side of the auditorium. Many listened, while not being conscious of the mechanics of the music offered, from the lawns behind the shed on which blankets had been strewn, where the music came to them in its purest form. The second concert of Series A will take place this evening, when the orchestra will offer a miscellaneous program from the works of Berlioz, Strauss, Debussy, Ravel and Symphony No. 3 by the American composer, Roy Harris. The concert will begin promptly at 8:30 p. m.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 3 - 1940

MUSIC

By FRANCIS D. PERKINS

Second Berkshire Concert

LENOX, Mass., Aug. 2.—The second concert of the Berkshire Symphonic festival in the music shed on the Tanglewood Estate will be given tomorrow night, when Gregor Piatigorsky will be the cello soloist with the Boston Symphony Orchestra i[redacted] Strauss's "Don Quixote." Serge Koussevitzky will also conduct an American work, Roy Harris's third symphony, which he introduced to New York last year; Debussy's "Afternoon of a Faun" and Ravel's second "Daphnis and Chole" suite.

Although today offered no public performances in the music shed, Tanglewood was the secen of much musical activity between 9:30 o'clock in the morning and the corresponding hour of the evening.

Just before noon, for instance, Dr. Koussevitzky and the Boston Symphony were closing rehearsal of Brahm's second symphony, while in the Berkshire music center's rehearsal theater Dr. Herbert Graf, Metropolitan Opera stage director, was supervising the center's opera dramatic class in a scene from Tchaikovsky's "Eugene Onegin," devoting special attention to vocal inflection and clarity of enunciation. Hard by, in the garage, a chamber orchestra was studying a work by Haydn, while in the main building Roy Harris was lecturing for the orchestra-conducting class. The general atmosphere was one of informality combined with enthusiastic devotion and concentration upon the musical tasks in hand.

Dr. Koussevitzky, who is director of the center, is very pleased with the results achieved thus far by its first session.

His special advanced class for conductors has about a dozen members, mostly directors of established orchestras in small and larger cities. Apart from the rehearsal stage, the two divisions of the center, the institute and the academy, have not required any new construction but make use of existing buildings on the estate. The total enrollment is 309. About 120 are in the institute, the more advanced of the two divisions.

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Last night's concert, the first of the series, found the orchestra in its normal excellent form in a program devoted to the first symphonies of Beethoven, Schumann and Sibelius. One feature common to all three works was the substantially similar ages of their composers at the time of their completion. Beethoven was twenty-nine when he finished his first symphony, Schumann was thirty and Sibelius thirty. The Schumann symphony, among these three, is the most representative of the composer's matured individual style, but the fact that Beethoven's symphony in C looks back from time to time to the style of Beethoven's immediate predecessors and that the Sibelius symphony in E minor is relatively traditional in form while not in content does not deny the distinct individuality of either work.

The Sibelius symphony gains on repeated hearings; one becomes more conscious of its stature and eloquence, less of influence, other than those which have been made a part of the composer's musical personality. Its performance made what was probably the strongest impression of the evening, although great enthusiasm was bestowed upon the clear-spirited and buoyant interpretation of the Beethoven work and the expressive proclamation of Schumann's Spring symphony.

Here the conductor's reading of the introduction was considerably broader than usual. This deliberation of pace seemed slightly overemphasized, but the opening measures possessed exceptional mass and dignity. The atmosphere implied by the vernal title sometimes associated with the work generally pervaded its interpretation.

In the Sibelius work, a few points of tempo, such as the conservative pace adopted for the scherzo, might not have been matters of complete agreement, but the interpretation as a whole gave a particularly memorable sense of expressive intentness and conviction, of spaciousness and communicated emotion. The broad chant of the latter part of the finale, as it gradually swelled in volume, suggested the conclusion of an epic.

* * *

Many of last night's festival patrons were in this afternoon's audience for the South Mountain String Quartet in a concert of the weekly series sponsored by Mrs. Elizabeth Sprague Coolidge in the Temple of [redacted] Mountain near Pittsfield. The members of the ensemble—Kathleen Parlow and Edwin Ideler, violins; Conrad Held, viola, and Willem Willeke, cello—had the distinguished pianistic cooperation of Harold Bauer in a program including Schumann's piano quartet in E flat and Brahms's piano quartet in A major, Op. 26. The laudably played Schumann quartet is seldom heard in New York's public concerts, but merits revival.

The novelty of the afternoon was a string quartet in D minor, Op. 8, by Alan Hovaness, a young American composer. This made a very favorable impression due not only to its conciseness of expression but also to the melodic nature of its musical ideas. All the movements were short, with long-breathed tunes of elegiac atmosphere dominating the first and third parts, and another single theme, more vivacious, prevailing through the second. The closing fugue, not apparently strict in character, was not marked by the exacting austerity which characterizes quite a little of the fugal writing in contemporary chamber music. There was both constructive ingenuity and lyricism. The performance of the two piano quartets was also warmly applauded by the audience, which filled the hall, and the contingent of listeners which preferred seats on the grass outside.

THIS CLIPPING FROM
BENNINGTON, VT.
BANNER
AUG 3 - 1940

SYMPHONY CONCERT GIVEN MUCH PRAISE

Thursday night at 8:30 o'clock, Serge Koussevitzky once again raised his baton, the Boston Symphony Orchestra broke into Beethoven's Symphony No. 1 and the Berkshire Symphonic Festival started on its third year in the outdoor music shed at Tanglewood, Nathaiel Hawthorne's old home, between Stockbridge and Lenox, Mass.

Each summer since 1938, when the shed was built, Mr. Koussevitzky has conducted the Boston Symphonic orchestra and there is a series of concerts during the month of August . For true music lovers, the music shed at Tanglewood is an ideal place in which to listen to the music of the great composers, and though there is seating room for only 5000, there are always about 6000 to 7000 in the audiences.

Thursday evening was perfect as an opening night. Outside it was clear and cool, so that the crowd seated inside, though packed closely together, was cool and comfortable. It was a little cooler for those seated on the grass outside, but many blankets were in use, and not many left the concert because of the weather.

The program chosen for the first performance of the year consisted of Beethoven's Symphony No. 1 in C Major, Schumann's Symphony No. 1 in B-flat, and Sibelius' Symphony No. 1 in E Minor. Generous applause greeted Mr. Koussevitzky and the orchestra at the close of each of these, but the audience clapped especially long and loudly after the Orchestra had completed the poignant Sibelius.

The accoustics in the Tanglewood music shed are excellent. The slightest strumming of the harp, or the most meticulous plucking of a violin can be heard at the farthest corner, and it is possible for those outside to hear equally as well as those within. Thursday night there were 6000 people there, and, though the seats are varied in price, no one person could hear better than another. The only advantage that some may receive from such a democratic music hall is that of being able to see the orchestra more clearly, with Mr. Koussevitzky leading, in his snowy white hair and coat.

Many states were represented at the opening concert. Among the automobile licenses that were observed in the the parking field were Wisconsin, Missouri, Iowa and California. Several music lovers from Bennington had taken the trouble to drive over to Tanglewood and among the celebrities present were Lucrezia Bori and Mrs. Woodrow Wilson.

THIS CLIPPING FROM
CHARLESTON, S. C.
NEWS-COURIER
AUG 4 - 1940

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The seventh annual Berkshire Symphonic Festical by the Boston Symphony orchestra under Cerge Koussevitzky is in progress at the Tanglewood Estate near Stockbridge, Mass., with thousands of music lovers from all parts of the country attending.

The sessions opened with Beethoven's first symphony. The second series, opening on August 8, will commemorate the 100th anniversary of Tchaikovsky's birth, and will feature works by Tchaikovsky and Beethoven.

The first series of concerts will open on August 15, with the Bach B Minor Mass, in which a chorus of 200 students from the orchestra's Berkshire Music Center will be heard.

Dorothy Maynor, talented negro soprano, will be heard in the concert of August 17. The festival will end on August 18 with the Brahms first symphony as the closing number.

THIS CLIPPING FROM
BILLINGS, MONT.
MORNING GAZETTE
AUG 4 - 1940

The seventh annual Berkshire Symphonic festival by the Boston Symphony orchestra under Serge Koussevitzky is in progress at the Tanglewood estate near Stockbridge, Mass., with thousands of music lovers from all parts of the country attending.

The sessions opened with Beethoven's first symphony. The second series, opening on August 8, will commemorate the 100th anniversary of Tchaikovsky's birth, and will feature works by Tchaikovsky and Beethoven.

The final series of concerts will open on August 15, with the Bach B Minor Mass, in which a chorus of 200 students from the orchestra's Berkshire Music center will be heard.

This Clipping From
CLEVELAND, OHIO
NEWS
AUG 3 - 1940

MUSIC

Stoky Has Sizzling Hepcats, Vet Tooter in His Youth Symphony

BY ELMORE BACON

WHEN is a youth symphony not a youth symphony, is a question that might have been asked of Leopold Stokowsky when he was here with Rudolph Ringwall a couple of months ago auditioning applicants for places in the youth orchestra he is taking on a tour of South America.

While applicants chosen here were all youthtful students of serious music, it seems that a number of sizzling hepcats and at least one veteran orchestral player are numbered on the Youth Symphony list.

The Atlantic City correspondent for Billboard reports that Stoky's severely classical group rehearsing there was found to harbor four hepcats considered really "hot" by the jazz and jive cognoscenti.

All four had the rug cutters licking their chops at an Atlantic City nitery—one beat the skin, another beat a piano, a third scratched a fiddle, and the fourth was the jazz maestro himself. The foursome failed to reveal their identity when they joined the longhairs.

And further investigation showed that one of the horn tooters in the Youth Symphony was taken from the Philadelphia Orchestra list. And before appearing with the youth group had to shave off a luxuriant handlebar cookie duster and a neat Parisian beard to satisfy the Stoky demand for youth.

Berkshire

A former Cleveland woman adds an interesting feature to the 1940 Berkshire Symphonic Festival which opened this week at Tanglewood, the summer home of the Boston Symphony Orchestra between Pittsfield and Stockbridge, Mass.

In commemoration of the hundredth anniversary of the birth of Tschaikowsky, the solo drama, "Nadejda," will be given Friday night in the Berkshire Art Museum at Pittsfield. It is the story of the unique romance between the great Russian composer and Madejka Von Meck, who was the inspiration of much of his music, but whom he never met.

The drama was written by Mrs. Virginia Balinger, former Clevelander, now of Grosse Pointe, Mich., and will be enacted by Lillian Beall Hicks, Michigan singer-actress.

By the way, many Clevelanders are attending the Berkshire festival which Director Serge Koussevitzky is conducting at Tanglewood. Tonight's program has Cellist Piatigorsky as star. Tomorrow afternoon the Brahms Second Symphony is featured.

Next Thursday evening Albert Spalding plays the Beethoven Concerto for Violin in D and the Tschaikowsky Fourth is featured. The Beethoven and Tschaikowsky sixth symphoneis are Saturday, August 10, features, with the Tschaikowsky Fifth programmed for August 11.

Final week of the Festival Concerts include the Bach B Minor Mass, August 15, Dorothy Maynor as soloist August 17, and Haydn, Sibelius and Brahms symphonies Aug. 18.

An unusual concert will be given August 16 as a benefit for the Allied relief fund.

Cain Park

Dr. Charles D. Dawe and his Cain Park Chorus inspire the Cleveland Heights Community Hour audience to more vocal endeavors tomorrow evening at the park open air theater. He directs the community singing of "Jeannie With the Light Brown Hair," "Beautiful Dreamer," "Swanee River," "Home On the Range," "God Bless America" and others.

Emma Chapel, soprano, as soloist, sings "Morning Hymn," "The Janitor's Boy," and "Ecstasy." Two male chorus numbers, "Your Land and My Land," and "Stout Hearted Men," are programmed. The Rev. John M. Powers, of St. Ann's Catholic Church, speaks on "Religion and Patriotism."

Contests

Student musicians and young artists have been invited to participate in music contests by the National Federation of Music Clubs.

State auditions of the two classes will be held in Cleveland, April 14, next year, with cash prizes. District auditions, comprising Ohio, Michigan and Indiana, will be held in Indianapolis May 10, student musicians being given opportunities to appear on club programs, and the young artist winner getting cash for traveling expenses to appear in the finals at the biennial convention of the federation in Los Angeles June 19.

Prizes there are $1,000 each for first place in piano, voice and violin. Besides, there are memorial awards of solo spots with the New York Philharmonic and Philadelphia Symphony orchestras.

Mrs. R. A. Herbruck, 3225 Ridgeway Road, Dayton, O., is in charge of contest applications.

The Piano

A most comprehensive work on the history, makers, players and the music of the piano has been written by Albert E. Weir and is off the presses of Longmans, Green and Company, 114 Fifth Avenue, New York and listed at $3.50.

It is most informative for either music student or teacher and is particularly suitable as a music teacher's prize or a graduation gift. It is virtually dictionary, biographical encyclopedia and compendium of information all in one.

"The Piano" contains chapters on the history and construction of the piano, development of piano music, piano teaching, technique, and interpretation, a list of ensemble music, discussion of two-piano playing, recorded piano music and a biography of pianists.

Premiere

Dr. Artur Rodzinski and the Cleveland Orchestra will offer the world premiere of the Jaromir Weinberger "Lincoln Symphony" the coming season at Severance Hall. The Czech composer, now resident in this country, has finished the work and is busy scoring it. The orchestra featured the Weinberger variations, "Under the Spreading Chestnut Tree," last winter and recorded it for Columbia.

ILONA HERMAN (above), contralto, will appear dressed in the colorful Hungarian costume when she sings on the All-Hungarian program to be presented Wednesday night in the civic "Music Under the Stars" concert at Edgewater Park.

Carabella Johnson is among the Clevelanders at the Berkshire Music Center, where she is assisting Dr. Herbert Graf of the Met Opera . . . she writes of cool nights, delightful gardens, plashing pools, perfect surroundings for producing romantic music . . . Singers Club brings two soloists new to Cleveland, the coming season . . . Suzanne Sten, Viennese soprano, Dec. 3, and Lansing Hatfield, baritone, April 1 . . . New York Philharmonic comes close to town on its tour next season, but not close enough . . . concert dates are scheduled in Cincinnati, November 28, Columbus, November 29, and Pittsburgh, November 30.

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This Clipping From
NEW YORK, N.Y.
TIMES
AUG 3 - 1940

NEW WORK PLAYED IN THE BERKSHIRES

Quartet by Alan Havaness Is Offered by South Mountain Group of Pittsfield

ACTIVITY AT TANGLEWOOD

Koussevitzky Conducts First Symphonies of Beethoven, Schumann and Sibelius

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 2—Because the seventh annual Berkshire Symphonic Festival had no concert today, musical interest shifted to South Mountain, Pittsfield, where the South Mountain String Quartet gave an afternoon program and introduced a new quartet by Alan Havaness, young Scotsman. This was the fifth concert in the series of eight on South Mountain.

The programs are presented usually on Sunday afternoons, but they have been shifted to Friday for the three weeks of the festival so that visitors may not be conf[illegible] with two conflicting events occurring simultaneously eight miles apart.

Harold Bauer Assists

The South Mountain quartet, consisting of Kathleen Parlow, Edwin Ideler, Conrad Held and Willem Willeke, had Harold Bauer, the pianist, as assisting artist this afternoon. He joined with Miss Parlow, Mr. Held and Mr. Willeke in Schumann's E flat Major Quartet, Op. 47, and in Brahms's A Major Quartet, Op. 26. The four string players were heard in the Havaness première.

The new quartet is in D minor and is the composer's opus 8. It is written with a flair for the strings and there are no startling innovations in the scoring. There are moments in the prelude and in the andante lamentando that evoke mood and feeling. The closing fugue, however, is reared on an unpromising theme which does not flower and grow richer in the course of the movement. The total impression of the work is that the composer writes honestly and forthrightly, but without sustained power.

Nevertheless, the South Mountain String Quartet is to be commended for giving contemporary music a place on its programs. The ensemble is trying to include at least one work of our time on each program. It is an excellent procedure.

There was an overflow audience at this afternoon's concert. The seats in the Temple of Music were filled and many listeners sat on the lawn outside the hall where they could hear the concert through the screen doors and windows. The performances were accomplished, and the applause was correspondingly cordial.

Sibelius Symphony Heard

Now to return to the festival. Of last night's performance of the First symphonies of Beethoven, Schumann and Sibelius, which opened the festival, critical comment must consist largely of superlatives. The most resplendent superlatives must be reserved for the playing of the Sibelius First symphony. Serge Koussevitzky and his Boston Symphony Orchestra, who are Sibelius specialists, seldom have done this work with more passion and eloquence. Nor has the orchestra often achieved the glorious tone and the incisive ensemble that were mustered forth in this interpretation.

The entire performance went with an impact and a spaciousness that sit well on Sibelius. The rich bardic splendor of the score was chanted forth with unerring rightness of line and color. Dr. Koussevitzky appreciates that this is an early Sibelius score. He does not try to tame it. He lets it sing in full-bodied fervor. What if the work has a close affinity to Tchaikovsky? What if the melodies seem rash and headlong? That is the way of a young composer who feels the strength and tension in his muscles.

Interpretation Is Praised

For Schumann there was another kind of reading—tender, delicate, suffused with a romantic glow. The symphony will be a hundred years old come next Winter, but it sounded fresh and verdant as if it were singing of the last Spring—well, the Spring of 1939, anyway. And the Beethoven symphony had lightness and buoyancy, although one might have wished for just a bit more of a classic line.

Today was an off-day at Tanglewood, beautiful festival grounds, as far as the festival was concerned. But the music center, which is in its first season, made Tanglewood hum with excitement—and music. A visitor at the grounds noted the following activities: a rehearsal by the institute orchestra, a workout by the opera-dramatics division of the center; a class in orchestral conducting, a general session of the academy; lectures by Roy Harris, Abram Chasins and Olin Downes; a class in folk dancing, a chamber music concert and a rehearsal by the Boston Symphony Orchestra under Dr. Koussevitzky.

Tonight the festival proceeds with the second concert. The soloist will be Gregor Piatigorsky, 'cellist, in Richard Strauss's "Don Quixote," the other works will be Berlioz's "Benvenuto Cellini" overture, Roy Harris's Third symphony, Debussy's "Prelude to the Afternoon of a Faun" and Ravel's second "Daphnis et Chloë Suite."

This Clipping From
BROOKLYN, N.Y.
EAGLE
AUG 4 - 1940

New Haven Runs Coach Specials to Berkshire Festival

Sunday Tours Permit Brooklynites to Attend Matinee, Return at Night

Music lovers will welcome the announcement that the New Haven Railroad will operate reduced-fare "Coach Specials" whereby they may enjoy Sunday matinees of the Berkshire Symphonic Festival at Tanglewood at low travel cost.

By taking advantage of the low fare, round-trip Sunday excursion, with option of returning from Stockbridge on a convenient evening train, devotees of the festival may avail themselves of the special low fare on Sundays—Aug. 11 and 18.

The Berkshire Symphonic Festival, featuring the Boston Symphony Orchestra, with Serge Koussevitzky conducting, is an annual musical event of nation-wide importance. It is held at Tanglewood, situated between Stockbridge and Lenox.

The excursion train leaves Grand Central Terminal at 6:55 a.m. Sunady, and 125th St. at 7:05 a.m., due Stockbridge, 10:38 a.m. Those attending the festival matinee may return on the train leaving Stockbridge at 6:57 p.m. (EST), due 125th St., 10:16 p.m., and Grand Central Terminal 10:27 p.m.

This Clipping From
DALLAS, TEX.
NEWS
AUG 4 - 1940

Koussevitzky Conducts Seventh Music Festival

NEW YORK, Aug. 3 (UP).—The seventh annual Berkshire Symphonic Festival by the Boston Symphony Orchestra under Serge Koussevitzky is in progress at the Tanglewood Estate near Stockbridge, Mass., with thousands of music lovers from all parts of the country attending.

The sessions opened with Beethoven's first symphony. The second series, opening on Aug. 8, will commemorate the 100th anniversary of Tchaikovsky's birth, and will feature works by Tchaikovsky and Beethoven.

The final series of concerts will open on Aug. 15, with the Bach B Minor Mass, in which a chorus of 200 students from the orchestra's Berkshire Music Center will be heard.

Dorothy Maynor, talented Negro soprano, will be heard in the concert of Aug. 17. The festival will end on Aug. 18 with the Brahms first symphony as the closing number.

This Clipping From
BRIDGEPORT, CONN.
POST

AUG 4 - 1940

Lehman Visits Stockbridge, Promises to Return Aug. 16

New York Governor Enjoys Second Concert of Berkshire Festival.

By JOHN SELBY
(Associated Press Arts Editor)

STOCKBRIDGE, Mass., Aug. 3-- Another huge audience filled the famous "music shed" at Tanglewood tonight for the second concert of the Berkshire Symphonic Festival, now in its seventh season.

Tonight's program actually was the second in the shed today inasmuch as this morning 3,500 festival members and school children were the guests of Serge Koussevitzky and the Boston Symphony orchestra at a rehearsal. The program was enlivened by comments by Olin Downes, music critic of the New York Times and lecturer at Dr. Kossevitzky's unusual Berkshire music center—a school of music designed to fit the needs of serious musicians, professional and non-professional, who want a summer of study under as nearly ideal conditions as could be had.

The guest of honor was Gov. Herbert H. Lehman of New York, who was interested enough by what he heard to consent to return Aug. 16 for the first special program the Berkshire festival ever has given. This is a gigantic benefit for Allied relief to be given at Tanglewood at the unusual hour of 6 o'clock in the afternoon.

It will offer music by the Boston Symphony and the Berkshire Music Center orchestra, soloists in the persons of Albert Spalding, the violinist, and Gregor Piatigorsky, the 'cellist, opera scenes directed by Herberg Graft, talks by Governor Lehman and Dorothy Thompson, and at the end dancing and fireworks

The program tonight was devoted to music of three nations, France, America and Germany. There were two soloists, the Russian 'cellist Piatigorsky and the French violist Jean LeFranc. Both were heard in a striking performance of Richard Strauss' "Don Quixote."

The American music was the third symphony of Roy Harris, which had the sort of reading American composers dream of and seldom get. Harris was present to make his acknowledgements at the end.

There were three French works, to all of which Dr. Koussevitzky seemed particularly sympathetic—Berlioz's overtures to "Benvenuto Cellini," Debussy's "Afternoon of a Faun," and the second suite drawn from Ravel's ballet, "Daphnis et Chloe," the last of which closed the concert in a blaze of tone.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

AUG 4 - 1940

This Clipping From
RICHMOND, VA.
TIMES DISPATCH
AUG 4 - 1940

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

AUG 5 - 1940

THIS CLIPPING FROM
MISSOULA, MONT.
MISSOULIAN

AUG 4 - 1940

Then there are the Gordon Musical association concerts at Falls Village, Conn., today and Wednesday and Saturday, and the second week's Berkshire Festival programs at Pittsfield, Mass. Of these latter, today's matinee concert closes "Series A;" it features Jesus Mária Sanroma in the Stravinsky Capriccio for Orchestra with Piano Solo, includes also the Mozart Symphony in E Flat, No. 3 (K-543) and the Brahms Symphony No. 2, in D. "Series B," which begins Thursday, is officially labeled a Tchaikovsky festival in observance of that composer's birthday, but actually programs more Beethoven music. Albert Spalding is soloist in the Beethoven (not the Tchaikovsky) Violin Concerto, in D, on Thursday, when the orchestra plays also the Overture to "Egmont," and offers from Tchaikovsky's works only the Symphony No. 4, in F Minor. The Saturday all-symphony concert is devoted to the Sixth Symphonies of the two composers; incidentally, these two works have an alliterative as well as a numerical affinity, the Beethoven being known as the "Pastoral" and the Tchaikovsky as the "Pathetique." Next Sunday's offering again has a preponderance of Beethoven as will appear then. The orchestra for all is of course the Boston Symphony, and the conductor, Serge Koussevitzky.

On Friday, the festival has another recital by the South Mountain String Quartet, at which the soloists are Cellist Harvey Shapiro and Violist Sprague Coolidge.

THIS CLIPPING FROM
DAYTONA BEACH, FLA.
EVENING NEWS

AUG 4 - 1940

Umberto Romano Begins Three More Portraits

Umberto Romano, the visiting New England artist who has been much in the social limelight here during the past few weeks, has begun three new oil portraits. One is to be a large full picture of **Eileen Butts**, another one is a full sitting pose of **Ruth Moore** and the third is a head of **Gertrude Belle Kipp** . . . **Márguerite Porter**, while attending the Berkshire Symphonic festival in Stockbridge, Mass., got to attend rehearsals of **Koussevitzki's** orchestra through **Christopher Honaas**, Rollins music director. . . . While Marguerite was busy all summer attending the Normal School of Methods in Auburndale, her mother, **Louise Van Hood** visited the school music departments on a tour directed by **Dr. Griffith**, president of the institute. The two women will be back soon after a visit at the New York fair.

This Clipping From
NEW YORK, N.Y.
TIMES

AUG 4 - 1940

MUSIC IN REVIEW

6,000 Hear Boston Symphony Play at Tanglewood—Joan Field With Philharmonic at Stadium

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 3—A perfect midsummer evening graced the second concert of the Berkshire Symphonic Festival at Tanglewood here tonight. The result was a large turnout with well over 6,000 persons in the audience. The crowd not only occupied the seats under the graceful music shed but spilled over onto the lawns, where groups sat and reclined, listening to music under the stars.

With equally good weather in prospect for tomorrow afternoon's program, festival officials anticipate one of the biggest week-ends in the seven years of the festival. There was a marked increase in the influx of visitors today, with arrivals taxing the capacities of hotels and rooming houses in the vicinity. Tomorrow the first of a series of symphony specials will be run from New York by the New Haven Railroad. The Festival Special will be operated every Sunday of the festival.

"Don Quixote" Heard

At tonight's concert the first of the festival's soloists made his appearance. He was Gregor Piatigorsky, the 'cellist, who has the build of an excellent football tackle and the technique of one of the foremost 'cellists of the day. He joined Dr. Serge Koussevitzky and the Boston Symphony Orchestra in Richard Strauss's "Don Quixote" which is one of the ensemble's interpretive tours de force.

The program began with the overture to Berlioz's "Benvenuto Cellini." It ended with two great French works of the early part of this century: Debussy's "Prelude to the Afternoon of a Faun" and Ravel's second "Daphnis et Chloë" suite. A contemporary American also was represented—Roy Harris by his Third symphony. This work has been played by a number of American orchestras during the past season; several weeks ago it was done by the Symphony Orchestra of Mexico, under Carlos Chavez, in Mexico City. Mr. Harris was in the music shed tonight to hear his own work and to acknowledge the applause of the audience.

This morning the Boston Symphony under Dr. Koussevitzky held a public rehearsal open to subscribers. An audience of about 3,500 sat in the shed and on the lawns, listening to and watching the proceedings. About half of this audience was made up of school children from Berkshire County and the Lebanon Valley who had taken the festival layman's course during the school year. The boys and girls sat up front and followed the rehearsal intently. The commentator during the rehearsal was Olin Downes.

Governor Lehman Attends

Among those in tonight's audience was Governor Herbert H. Lehman of New York. Governor Lehman, it was announced today, has accepted an invitation to take part in the special evening dedicated to the Allied Relief Fund on Friday, Aug. 16. [illegible] be one of the speakers on that occasion, as will Dorothy Thompson.

As the plans for this special event mature, it becomes clear that it will be a grand, informal gala. It will be like a great lawn fete. There will be various kinds of m
be sampled all over the gr
The Boston Symphony Orc
augmented by the Berkshire Music Center Ensemble, will play under Dr. Koussevitzky and Stanley Chapple in the shed, with Albert Spalding and Mr. Piatigorsky as soloists. There will be several scenes of opera on the newly constructed stage. Chamber music will be heard in another location on the grounds. The formal part of the musical program will begin at 8:30 in the shed, when Dr. Koussevitzky and Mr. Chapple will lead a program predominantly British. The evening will end with dancing and fireworks.

At this afternoon's concert, which will conclude the festival's first week, the program will consist of Mozart's Symphony in E Flat, No. 39, Stravinsky's Cappriccio for orchestra with Jesus Maria Sanroma as piano soloist, and Brahms's Second symphony.

At the Stadium

At last night's concert of the Philharmonic-Symphony Orchestra, under Hans Wilhelm Steinberg in Lewisohn Stadium, the principal offering consisted of the "Fantastic" symphony of Berlioz and the Mendelssohn concerto with Joan Field, richly gifted young American violinist, as soloist. The rest of the program was given over to Klemperer's "Merry Waltz," presented for the first time in this city, and the overture to Strauss's "Die Fledermaus."

Miss Field, who had made a previous appearance at these concerts two years ago, found an excellent vehicle in the Mendelssohn concerto for her refined and sensitive art. To the more lyric pages of the work she brought all the necessary poetry, while the display passages were cleanly and ably encompassed.

It was a pity that a passing airplane roared over the field during the violinist's soulful announcement of the main theme of the slow movement. But it was still more to be deplored that throughout the concerto, Mr. Steinberg provided a heavy-handed orchestral support, and rarely reached the bar-line simultaneously with the soloist during the tricky finale.

Notwithstanding the handicap, Miss Field made so definitely favorable an impression that an encore was inevitable. For the purpose she chose Bach's "Air on the G string," which she set forth with the same sure sense of style, deep sincerity and restraint evinced in the concerto.

Mr. Steinberg's performance of the Berlioz symphony in spite of the earnest effort expended on its five divisions, somehow missed fire. Little of the essentially Gallic nature of this music was captured in a reading which in general lacked subtlety and atmosphere. Mr. Steinberg could be intense at times, but the waltz movement was ponderously delivered, the scene in the meadows had practically no pastoral mood, and the biting satire and macabre quality of the final sections were barely suggested.

Mr. Klemperer's "Merry Waltz" was an exceedingly conventional and trite excursion into the realm of the Viennese dance with tunes that sounded for the most part like a combination of Lehar's "Merry Widow" waltz melodies and those to be encounted in Strauss's "Der Rosenkavalier." It was a slight con-
but the
nt gave
N. S.

SALT LAKE CITY, UTAH
TRIBUNE
AUG 4 - 1940

Music Festival At Berkshire Opens Concert

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 4 - 1940

Berkshire as a Music Center

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This makes it the more fortunate that the Berkshire project had been expanded, both by the extension of the festival from six concerts in two weeks to nine concerts in three weeks, and by the launching of the plan for a music center, of which a music school during the weeks just preceding the festival is the central feature. All these things give an exceptional character to this year's festival. The first series of three concerts closes today, but this week and next there will be two more series (Thursday and Saturday evenings and Sunday afternoons) still open for subscriptions or for separate concerts.

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Even the new chairs, on the comfort of which people comment when they take their seats, do not matter when the music begins. Each year some improvement is made in the grounds or in the music shed, and now this beautiful home of music seems nearly complete except for the roll shutters needed to close the open sides in case of sudden rain.

INFORMATION OBSCURED

This Clipping From
BRIDGEPORT, CONN.
POST
AUG 4 - 1940

Lehman Visits Stockbridge, Promises to Return Aug. 16

New York Governor Enjoys Second Concert of Berkshire Festival.

By JOHN SELBY
(Associated Press Arts Editor)

STOCKBRIDGE, Mass., Aug. 3—Another huge audience filled the famous "music shed" at Tanglewood tonight for the second concert of the Berkshire Symphonic Festival, now in its seventh season.

Tonight's program actually was the second in the shed today inasmuch as this morning 3,500 festival members and school children were the guests of Serge Koussevitzky and the Boston Symphony orchestra at a rehearsal. The program was enlivened by comments by Olin Downes, music critic of the New York Times and lecturer at Dr. Kossevitzky's unusual Berkshire music center—a school of music designed to fit the needs of serious musicians, professional and non-professional, who want a summer of study under as nearly ideal conditions as could be had.

The guest of honor was Gov. Herbert H. Lehman of New York, who was interested enough by what he heard to consent to return Aug. 16 for the first special program the Berkshire festival ever has given. This is a gigantic benefit for Allied relief to be given at Tanglewood at the unusual hour of 6 o'clock in the afternoon.

It will offer music by the Boston Symphony and the Berkshire Music Center orchestra, soloists in the persons of Albert Spalding, the violinist, and Gregor Piatigorsky, the 'cellist, opera scenes directed by Herberg Graft, talks by Governor Lehman and Dorothy Thompson, and at the end dancing and fireworks

The program tonight was devoted to music of three nations, France, America and Germany. There were two soloists, the Russian 'cellist Piatigorsky and the French violist Jean LeFranc. Both were heard in a striking performance of Richard Strauss' "Don Quixote."

The American music was the third symphony of Roy Harris, which had the sort of reading American composers dream of and seldom get. Harris was present to make his acknowledgements at the end.

There were three French works, to all of which Dr. Koussevitzky seemed particularly sympathetic—Berlioz's overtures to "Benvenuto Cellini," Debussy's "Afternoon of a Faun," and the second suite drawn from Ravel's ballet, "Daphnis et Chloe," the last of which closed the concert in a blaze of tone.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
AUG 4 - 1940

This Clipping From
RICHMOND, VA.
TIMES DISPATCH
AUG 4 - 1940

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
AUG 5 - 1940

THIS CLIPPING FROM
MISSOULA, MONT.
MISSOULIAN
AUG 4 - 1940

Then there are the Gordon Musical association concerts at Falls Village, Conn., today and Wednesday and Saturday, and the second week's Berkshire Festival programs at Pittsfield, Mass. Of these latter, today's matinee concert closes "Series A;" it features Jesus Maria Sanroma in the Stravinsky Capriccio for Orchestra with Piano Solo, includes also the Mozart Symphony in E Flat, No. 3 (K-543) and the Brahms Symphony No. 2, in D. "Series B," which begins Thursday, is officially labeled a Tchaikovsky festival in observance of that composer's birthday, but actually programs more Beethoven music. Albert Spalding is soloist in the Beethoven (not the Tchaikovsky) Violin Concerto, in D, on Thursday, when the orchestra plays also the Overture to "Egmont," and offers from Tchaikovsky's works only the Symphony No. 4, in F Minor. The Saturday all-symphony concert is devoted to the Sixth Symphonies of the two composers; incidentally, these two works have an alliterative as well as a numerical affinity, the Beethoven being known as the "Pastoral" and the Tchaikovsky as the "Pathetique." Next Sunday's offering again has a preponderance of Beethoven as will appear then. The orchestra for all is of course the Boston Symphony, and the conductor, Serge Koussevitzky.

On Friday, the festival has another recital by the South Mountain String Quartet, at which the soloists are Cellist Harvey Shapiro and Violist Sprague Coolidge.

THIS CLIPPING FROM
DAYTONA BEACH, FLA.
EVENING NEWS
AUG 4 - 1940

Umberto Romano Begins Three More Portraits

Umberto Romano, the visiting New England artist who has been much in the social limelight here during the past few weeks, has begun three new oil portraits. One is to be a large full picture of **Eileen Butts**, another one is a full sitting pose of **Ruth Moore** and the third is a head of **Gertrude Belle Kipp** . . . **Márguerite Porter**, while attending the Berkshire Symphonic festival in Stockbridge, Mass., got to attend rehearsals of **Koussevitski's** orchestra through **Christopher Honaas**, Rollins music director. . . . While Marguerite was busy all summer attending the Normal School of Methods in Auburndale, her mother, **Louise Van Hood** visited the school music departments on a tour directed by **Dr. Griffith**, president of the institute. The two women will be back soon after a visit at the New York fair.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 4 - 1940

MUSIC IN REVIEW

6,000 Hear Boston Symphony Play at Tanglewood—Joan Field With Philharmonic at Stadium

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 3—A perfect midsummer evening graced the second concert of the Berkshire Symphonic Festival at Tanglewood here tonight. The result was a large turnout with well over 6,000 persons in the audience. The crowd not only occupied the seats under the graceful music shed but spilled over onto the lawns, where groups sat and reclined, listening to music under the stars.

With equally good weather in prospect for tomorrow afternoon's program, festival officials anticipate one of the biggest week-ends in the seven years of the festival. There was a marked increase in the influx of visitors today, with arrivals taxing the capacities of hotels and rooming houses in the vicinity. Tomorrow the first of a series of symphony specials will be run from New York by the New Haven Railroad. The Festival Special will be operated every Sunday of the festival.

"Don Quixote" Heard

At tonight's concert the first of the festival's soloists made his appearance. He was Gregor Piatigorsky, the 'cellist, who has the build of an excellent football tackle and the technique of one of the foremost 'cellists of the day. He joined Dr. Serge Koussevitzky and the Boston Symphony Orchestra in Richard Strauss's "Don Quixote" which is one of the ensemble's interpretive tours de force.

The program began with the overture to Berlioz's "Benvenuto Cellini." It ended with two great French works of the early part of this century: Debussy's "Prelude to the Afternoon of a Faun" and Ravel's second "Daphnis et Chloë" suite. A contemporary American also was represented—Roy Harris by his Third symphony. This work has been played by a number of American orchestras during the past season; several weeks ago it was done by the Symphony Orchestra of Mexico, under Carlos Chavez, in Mexico City. Mr. Harris was in the music shed tonight to hear his own work and to acknowledge the applause of the audience.

This morning the Boston Symphony under Dr. Koussevitzky held a public rehearsal open to subscribers. An audience of about 3,500 sat in the shed and on the lawns, listening to and watching the proceedings. About half of this audience was made up of school children from Berkshire County and the Lebanon Valley who had taken the festival layman's course during the school year. The boys and girls sat up front and followed the rehearsal intently. The commentator during the rehearsal was Olin Downes.

Governor Lehman Attends

Among those in tonight's audience was Governor Herbert H. Lehman of New York. Governor Lehman, it was announced today, has accepted an invitation to take part in the special evening dedicated to the Allied Relief Fund on Friday, Aug. 16—[illegible]e one of the speakers on that occasion, as will Dorothy Thompson.

As the plans for this special event mature, it becomes clear that it will be a grand, informal gala. It will be like a great lawn fete. There will be various kinds of music to be sampled all over the groun The Boston Symphony Orchest augmented by the Berkshire Music Center Ensemble, will play under Dr. Koussevitzky and Stanley Chapple in the shed, with Albert Spalding and Mr. Piatigorsky as soloists. There will be several scenes of opera on the newly constructed stage. Chamber music will be heard in another location on the grounds. The formal part of the musical program will begin at 8:30 in the shed, when Dr. Koussevitzky and Mr. Chapple will lead a program predominantly British. The evening will end with dancing and fireworks.

At this afternoon's concert, which will conclude the festival's first week, the program will consist of Mozart's Symphony in E Flat, No. 39, Stravinsky's Cappriccio for orchestra with Jesus Maria Sanroma as piano soloist, and Brahms's second symphony.

At the Stadium

At last night's concert of the Philharmonic-Symphony Orchestra, under Hans Wilhelm Steinberg in Lewisohn Stadium, the principal offering consisted of the "Fantastic" symphony of Berlioz and the Mendelssohn concerto with Joan Field, richly gifted young American violinist, as soloist. The rest of the program was given over to Klemperer's "Merry Waltz," presented for the first time in this city, and the overture to Strauss's "Die Fledermaus."

Miss Field, who had made a previous appearance at these concerts two years ago, found an excellent vehicle in the Mendelssohn concerto for her refined and sensitive art. To the more lyric pages of the work she brought all the necessary poetry, while the display passages were cleanly and ably encompassed.

It was a pity that a passing airplane roared over the field during the violinist's soulful announcement of the main theme of the slow movement. But it was still more to be deplored that throughout the concerto, Mr. Steinberg provided a heavy-handed orchestral support, and rarely reached the bar-line simultaneously with the soloist during the tricky finale.

Notwithstanding the handicap, Miss Field made so definitely favorable an impression that an encore was inevitable. For the purpose she chose Bach's "Air on the G string," which she set forth with the same sure sense of style, deep sincerity and restraint evinced in the concerto.

Mr. Steinberg's performance of the Berlioz symphony in spite of the earnest effort expended on its five divisions, somehow missed fire. Little of the essentially Gallic nature of this music was captured in a reading which in general lacked subtlety and atmosphere. Mr. Steinberg could be intense at times, but the waltz movement was ponderously delivered, the scene in the meadows had practically no pastoral mood, and the biting satire and macabre quality of the final sections were barely suggested.

Mr. Klemperer's "Merry Waltz" was an exceedingly conventional and trite excursion into the realm of the Viennese dance with tunes that sounded for the most part like a combination of Lehar's "Merry Widow" waltz melodies and those to be encounted in Strauss's "Der Rosenkavalier." It was a slight con he literature, but the e 6,000 present gave

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SUNDAY UNION
& REPUBLICAN
AUG 4 - 1940

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This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 4 - 1940

Symphonic Festival Opens in Berkshires

Music-Lovers From Throughout U. S. Hear Koussevitzky Orchestra At Event in Open-Air 'Music Shed'

By TYRA LUNDBERG FULLER

PITTSFIELD, Aug. 3.—Miles of curves—and such curves—against the blue-misted Berkshire hills, and there we were, in Tanglewood between Stockbridge and Lenox—in Tanglewood where the Music Shed for a second year shelters the annual Berkshire Symphonic Festival.

It is the seventh of these festivals, by the way, for many of the music lovers gathered here from every part of the country, who remember the days when they sat on blankets under the stars facing an improvised stage.

The Music Shed has added thousands to the annual audience. So perfect are the acoustics that the location of seats is a matter of no importance, as every one in tonight's great house would testify.

Enthusiastic Audience

There is something about an open-air music festival that cannot be duplicated within an auditorium enclosed on four sides from the stars and vagrant breezes. It was an enthusiastic gathering. Indeed, that applauded the orchestra under Serge Koussevitzky, as it swung into the overture to "Benvenuto Cellini," by Berlioz, which opened tonight's program.

The Weather Man predicted: "fair and cooler" for the festival, and music patrons took him at his word. For coats and evening wraps were in evidence throughout the great "fan" of the Music Shed. Dress was optional, for evening gowns mingled freely with street suits and afternoon and dinner dresses.

White tuxedos appeared here and there among escorts of the women in formal attire—a style that was set by the musicians, the entire orchestra, Dr. Koussevitzky included, being thus attired.

Acoustics "Marvelous"

To those who are attending the Berkshire Festival for the first time this year, the perfection of the arrangements, the marvelous acoustics encountered within the open "shed," are something to marvel over.

There are acres of land for the parking of cars, and while it is, necessarily, a matter of time for these cars to be released when closing time has arrived, the system is being worked out to perfection this year. It already shows great improvement over a year ago.

It has been suggested that Tanglewood may become the Salzburg of America, and the suggestion is not farfetched in view of the cars to be found here — with number plates that specify, not only the New England States and New York, but such far away places as New Mexico, California, Kansas, Tennessee, Oklahoma and many others of our distant states.

At intermission, it might seem a difficult task to look up one's friends in a milling crowd of about six thousand, but it proved possible to encounter such Worcester lovers of music as Mrs. Leslie P. Leland and her daughter, Miss Dorothy Leland, Rev. Dr. Shepherd Knapp, who is making his annual pilgrimage to Tanglewood, Earl Johnson, director of music at Clark University. Also, Mrs. Frederick R. Williams and her daughter, Miss Marjorie Ann, who are spending the weekend with Mrs. William's son-in-law and daughter, Mr. and Mrs. Lawrence K. Miller.

Mr. and Mrs. Miller, by the way, were hosts for one of the big parties this afternoon, in their new home at 500 William street, where one met—on the terrace and in the gardens—representatives of newspapers and musical magazines from many parts of the country.

Mrs. Miller, who is a director of the festival, was assisted in receiving her guests by Mr. and Mrs. George W. Edman. Mr. Edman is clerk of the festival.

The highlight of tonight's concert was Strauss' "Don Quixote," the drolleries of which fantasy were so artistically presented under Dr. Koussevitzky's baton, and so ably emphasized through the violoncello of Gregor Piatigorsky, with the conductor and with Jean LeFranc, violist, that Koussevitzky was recalled again and again.

The second half of the program was modern music, equally appealing to judge by the enthusiasm of the many thousands who lingered after the final note had faded into silence.

Gov. Lehman Will Aid at Stockbridge

STOCKBRIDGE, Aug. 3 (AP)—Gov. Herbert H. Lehman of New York, here to attend the second concert of the Berkshire Symphonic Festival at Tanglewood, accepted today an invitation to participate in a program for the benefit of Allied Relief [redacted], Aug. 16.

Just what part Lehman will play remained uncertain. The program on the 200-acre Tanglewood estate will include music by the Boston Symphony Orchestra, side shows, auctions, dancing and fireworks.

THIS CLIPPING FROM
MUNCIE, IND.
STAR

AUG 4 - 1940

The seventh annual Berkshire Symphonic Festival by the Boston Symphonic Orchestra under Serge Koussevitzky is in progress at the Tanglewood Estate near Stockbridge, Mass. with thousands of music lovers from all parts of the country attending.

The sessions opened with Beethoven's first symphony. The second series, opening on August 8, will commemorate the 100th anniversary of Tchaikovsky's birth, and will feature works by Tchaikovsky and Beethoven.

The final series of concerts will open on August 15, with the Bach B Minor Mass, in which a chorus of 200 students from the orchestra's Berkshire Music Center will be heard.

Dorothy Maynor, talented Negro soprano, will be heard in the concert August 17. The festival will end on August 18 with the Brahms first symphony as the closing number.

* * *

Shephan Hero, Polish-American violinist, has played five concerts so far this summer in Mexico City and has two more scheduled. His first concert was was with orchestra on behalf of the Union Femenina Ibero-American at the Amfiteatro Bolivar. The next was the Belgian war relief at the Palacio de Bellas Artes, and there were two recitals at the same theater at the Polish legation in honor of U. S. Ambassador Joseph Daniels.

Hero will return to New York in September for his accustomed concert tours in this country.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 4 - 1940

Festival Ends Opening Week At Tanglewood

Second Series Presents Beethoven, Tchaikovsky Music, Benefit Aug. 16

Serge Koussevitzky will conduct the Boston Symphony Orchestra in the [redacted] concert of the Berkshire Symphonic Festival this afternoon at 8:30 in the Music Shed on the Tanglewood estate near Lenox, Mass. The program includes Mozart's symphony in E flat (K. 543), Stravinsky's Capriccio for orchestra with piano solo, with Jesus Maria Sanroma as the assisting artist, and the second symphony of Brahms.

Series A closes with today's program. The three concerts of Series B will be held next Thursday and Saturday nights and Sunday afternoon, Aug. 8, 10 and 11, with programs devoted to Beethoven and Tchaikovsky, in commemoration of the centenary of the latter composer's birth. Beethoven's "Egmont" overture and violin concerto, with Albert Spalding as the soloist, and Tchaikovsky's fourth symphony will be played on Thursday. The two composers' sixth symphonies, the "Pastoral" and the "Pathetic" will be played on Saturday evening. Next Sunday's list consists of Beethoven's "Coriolanus" overture and fourth symphony and Tchaikovsky's fifth symphony. The evening concerts will begin at 8:30 and the matinee at 3:30.

Series C begins Thursday evening, Aug. 15, at 7 o'clock, with Bach's Mass in B minor, in which the Berkshire Festival Chorus, which has been studying the work in the Berkshire Music Center's sessions at Tanglewood, will make its formal debut. The vocal soloists will be Elisabeth Schumann, Viola Silva, William Hain and Alexander Kipnis. On [redacted]ght, Aug. 17, Dorothy Maynor, Negro soprano, will sing [redacted] aria, "Bella mia fiamma" and Beethoven's "Adelaide." The instrumental part of the program includes Prokofieff's Classical Symphony, Hindemith's "Mathis der Maler" symphony, Fauré's suite of his stage music for "Pelleas et Melisande" and Respighi's transcription of Bach's Passacaglia and Fugue in C minor. The closing program on Sunday afternoon, Aug. 18, consists of Haydn's symphony in G, No. 88, Sibelius's seventh symphony and Brahms's first symphony.

Tickets and Trains

The festival office at Stockbridge has pointed out that there is no danger that intending patrons might be turned away, as many extra benches can be pressed into service if all the regular seats are sold. Buses will run from Pittsfield and Stockbridge one hour before each concert. The New Haven Railroad notes that New Yorkers going to the three Sunday concerts can make use of low-fare excursion tickets good for the special train learing the Grand Central at 7:55 a. m. and 125th Street at 8:05 (daylight saving time) and returning on trains leaving Stockbridge at 5:58 or 7:57 p. m. Tickets should be bought in advance, or at least before boarding the train.

Benefit and Other Events

The Berkshire Symphonic Festival and Boston Symphony Orchestra are sponsoring a large-scale benefit concert for the Allied Relief Fund, Inc., to be held [redacted]wood on Friday evening, Aug. 16. Dr. Koussevitzky and Mr. Spalding are chairmen of the committee in charge of the program which, owing to its ambitious scope, will begin at 6 o'clock. Reservations can be made by mail at Tanglewood, Lenox, Mass. All participating artists are donating their services.

The South Mountain Quartet will play at South Mountain, Pittsfield, Mass., on Friday afternoons, Aug. 9 and 16, at 4 o'clock. Albert Sprague Coolidge, viola, and Harvey Shapiro, cello, will be assist[redacted] Friday in a program including a quintet by Michael Haydn, Reger's sextet in F, Op. 118, and Schönberg's string sextet, "Verklärte Nacht." Harold Bauer will be the guest artist on the following Friday. Tickets can be obtained without charge by written application, inclosing a self-addressed stamped envelope, to Willem Willeke at South Mountain.

Henry Holtz, horn, and Henry Gregor, piano, will be the assisting artists with the Gordon String Quartet today at 4 at Music Mountain, Falls Village, Conn. The program includes Brahms's horn trio, Mozart's quartet (K. 575) and Louis Gruenberg's Four Diversions. The Gordon Quartet will also play next Sunday afternoon.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 4 - 1940.

SECOND CONCERT AT TANGLEWOOD PROVES EXCITING

Boston Symphony Orchestra Gives Remarkable Performance of Strauss Tone Poem and 'Cellini'

By FRANCIS REGAL

Stockbridge, Aug. 3—The second of the Berkshire Symphonic festival concerts, given tonight at Tanglewood by the Boston Symphony orchestra conducted [redacted] Koussevitzky, was more exciting and more tempting to comment than the first, at which the symphonic debuts of Beethoven, Schumann and Sibelius were recorded. That was a quiet but a delightful opening; tonight's program and performance made more of a stir. Also there was more stress on the orchestral virtuosity in which the Boston organization is unequaled.

First came the famous overture to "Benvenuto Cellini," by Berlioz, perhaps the most gifted as he was the most daring of the early 19th-century creators of the modern orchestra. This made a first-rate preparation for the astonishing effects achieved by Richard Strauss in "Don Quixote," in which the solo parts for violoncello and viola were played by the eminent virtuosi Gregor Piatigorsky and Jean Lefranc.

Harris Symphony Played

The second half of the program was quite different in character, but was also rich in orchestral color. It closed with two well-known modern French works, Debussy's "Prelude to the Afternoon of a Faun," the delicate pastel tints of which were not lost in the wide spaces of the music shed, and extracts from the second "Daphnis and Chloe" suite by Ravel, including "Lever du Jour," "Pantomime" and "Danse Generale."

Before these came one of the principal (comparative) novelties of the festival, the symphony No 3 by the American composer Roy Harris, which has won much acclaim since its first performance by the Boston Symphony orchestra, February 24, 1939. It is a symphony of ultra-modern type, only 20 minutes long, and cast in a single movement. That movement, however, is divided into seven sections, the internal construction of which, and their interrelations, are extremely elaborate, although the composer has made his design appear simple by providing an analytical outline.

Thus, in brief: (1) Tragic, with soft strings; (2) lyric, with strings, horns and wood winds; (3) pastoral, with wood-wind coloring; (4) fugue (dramatic), divided into three parts and developing material previously introduced; (5) dramatic (tragic), beginning with soft violin theme from the opening section, using a canon heard in section 4, and working up to a climax with a rhythmic subject developed from the fugue and now used powerfully with brass and percussion instruments.

Whether the composer's analysis is a blueprint or a rationalization of results less consciously planned, it is helpful to the listener, who is afforded another glimpse into the musical laboratory by a bill of specifications for building materials:

"(1) Melodic contours—diatonic—polytonal.

"(2) Harmonic textures — consonance—polytonal."

No percentages are specified, but the polytonality is neither harsh enough nor continuous enough to distress listeners not yet fully reconciled to modernism. An interesting and well-planned symphony of the compact and neatly dovetailed new type.

"Cellini" Revived in 1913

The overture is substantially all that remains of the opera "Benvenuto Cellini," for its revival at Paris in 1913 brought that long-shelved work much praise but only a weak new lease of life. After its initial failure in 1838 Berlioz confessed that he had been mistaken in thinking the libretto suitable for opera, but much of the music which went into it was beautiful, and the overture was successful from the first and has kept the favor of the public as a concert piece. Its connection with Benvenuto Cellini and his romantic life no longer greatly matters except as inspiration for the romantic imagination of the composer. Berlioz has never been surpassed in his intuitive perception of subtle emotional values of tone color, and this overture is a fine example.

Richard Strauss, coming two generations later, and inheriting the amazing orchestral apparatus which Berlioz, Liszt, Wagner and others had developed and against which austere modernists have revolted, carried perhaps to its limit the use of tone color for description, narrative and the portrayal of character, and his "Don Quixote" is a maximum opus of this kind. To produce its intended effect nothing short of a virtuoso performance serves, and this was given tonight by Dr Koussevitzky and the Boston-Tanglewood orchestra, aided by soloists of such surpassing excellence as Piatigorski (Don Quixote) and Jean Lefranc (Sancho Panza).

Cool and crisp weather added greatly to the brilliancy of the remarkable performance, notably of the Strauss tone poem and the interpretation of the part of "Don Quixote" by Mr Piatigorski, which was rapturously applauded.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 4 - 1940

CHILDREN GUESTS OF KOUSSEVITZKY

Boston Symphony Rehearsal at Stockbridge Also Opened for 3500 Festival Members.

OLIN DOWNES COMMENTS

Governor Lehman Present, Will Return for Benefit; Second Evening Performance Given

Stockbridge, Mass., Aug. 3.—(AP)—Another huge audience filled the famous "music shed" at Tanglewood tonight for the second concert of the Berkshire symphonic festival, now in its seventh season.

Tonight's program actually was the second in the shed today inasmuch as this morning 3500 festival members and school children were the guests of Serge Koussevitzky and the Boston Symphony Orchestra at a rehearsal. The program was enlivened by comments by Olin Downes, music critic of the New York Times and lecturer at Dr. Koussevitzky's unusual Berkshire Music Centre—a school of music designed to fit the needs of serious musicians, professional and non-professional, who want a summer of study under as nearly ideal conditions as could be had.

Gov. Lehman is Guest

The guest of honor was Governor Herbert H. Lehman of New York, who was interested enough by what he heard to consent to return Aug. 16 for the first special program the Berkshire festival ever has given. This is a gigantic benefit for Allied relief to be given at Tanglewood at the unusual hour of 6 o'clock in the afternoon.

It will offer music by the Boston Symphony and the Berkshire Music Centre orchestras, soloists in the persons of Albert Spalding, the violinist, and Gregor Piatigorsky, the 'cellist, opera scenes directed by Herberg Graft, talks by Governor Lehman and Dorothy Thompson, and at the end dancing and fireworks.

The program tonight was devoted to music of three nations, France, America and Germany. There were two soloists, the Russian 'cellist Piatigorsky and the French violist Jean LeFranc. Both were heard in a striking performance of Richard Strauss's "Don Quixote."

Harris Symphony Played

The American music was the third symphony of Roy Harris, which had the sort of reading American composers dream of and seldom get. Harris was present to make his acknowledgements at the end.

There were three French works, to all of which Dr. Koussevitzky seemed particularly sympathetic—Berlioz's overtures to "Benvenuto Cellini," Debussy's "Afternoon of a Faun," and the second suite drawn from Ravel's ballet, "Daphnis et Chloe," the last of which closed the concert in a blaze of tone.

Tomorrow one of the largest festival audiences in history is expected, including at least one special trainload from New York. The program will close the first third of the festival, which resumes Thursday night with a Beethoven-Tchaikovsky program on which Albert Spalding will be soloist in the Beethoven violin concerto.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 4 - 1940

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MUSIC

By FRANCIS D. PERKINS

Berkshire Festival

LENOX, Mass., Aug. 3.—Serge Koussevitzky conducted the Boston Symphony Orchestra tonight in the second concert of the seventh annual Berkshire Symphonic Festival before an audience whose numbers exceeded even Thursday evening's crowd of 6,000. Except for Berlioz's overture to "Benvenuto Cellini," the program was composed of music written within the last fifty years. In Richard Strauss's "Don Quixote," Gregor Piatigorsky played the solo cello, which expressed the character and ideas of the Don, and Jean Lefranc, head of his section with this orchestra, played the solo viola, representing Sancho Panza.

The second half of the evening's list presented Roy Harris's third symphony, the only American work to be performed in this summer's festival; Debussy's "Afternoon of a Faun" and Ravel's second suite from his ballet, "Daphnis et Chloe." The Harris symphony was also heard in full and the Strauss tone poem in part at Tanglewood this morning, when Dr. Koussevitzky conducted the orchestra in the first of the Saturday morning rehearsals, which are open to festival members. Other works heard by a gathering of about 1,000 during three hours of intensive activity were Mozart's symphony in E flat and Stravinsky's capriccio for orchestra with piano solo, both of which will be performed in Sunday afternoon's concert. Jesus Maria Sanroma was the assisting pianist. Olin Downes, music critic of "The New York Times," gave a short lecture on the four compositions which were rehearsed.

Mr. Harris's symphony is not unfamiliar to New York audiences, having been played twice by the Boston Symphony Orchestra at Carnegie Hall in 1939. The National Broadcasting Company's symphony orchestra played it under Arturo Toscanini's direction in one of its regular Saturday broadcasts last spring. In this morning's rehearsal it again impressed as a work of unusual consequence; the notable care bestowed by Dr. Koussevitzky upon its preparation indicated that he regarded it as an important and significant contribution to the literature of American orchestral music. The guests at the rehearsal warmly applauded the conductor and orchestra and the two admirable guest soloists.

Detailed comment upon tonight's concert must be postponed until tomorrow. A record number of advance bookings in the hotels of the Berkshire region suggests that the attendance for the three concerts of the first series will mark a sizable increase over last summer's corresponding figure and equally large audiences are expected for the second and third series, opening on Aug. 8 and 15.

Preliminary plans have already been announced for next year's festival, which will consist of nine concerts in three series on the Thursday and Saturday evenings and Sunday afternoons between July 31 and Aug. 17. Memberships, whose possessors can obtain tickets at less than the regular prices and are entitled to attend one Saturday morning rehearsal, can be taken out before Nov. 1, or until 1,500 memberships have been accepted for each series. Applications can be sent to the festival office in Stockbridge.

Gregor Piatigorsky

Soloist in last night's concert of the Berkshire Music Festival

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 4 - 1940

School Children Guests At Morning Rehearsal

By JOHN SELBY
Associated Press Arts Editor

Stockbridge, Aug. 3—Another huge audience filled the famous "music shed" at Tanglewood tonight for the second concert of the Berkshire Symphonic festival, now in its seventh season.

Tonight's program actually was the second today inasmuch as this morning 3500 festival members and school children were the guests of Serge Koussevitzky and the Boston Symphony orchestra at a rehearsal. The program was enlivened by comments by Olin Downes, music critic of the New York Times and lecturer at Dr Koussevitzky's unusual Berkshire music center—a school of music designed to fit the needs of serious musicians, professional and nonprofessional, who want a summer of study under as nearly ideal conditions as could be had.

The guest of honor was Gov Herbert H. Lehman of New York, who was interested enough by what he heard to consent to return the 16th for the first special program the Berkshire festival ever has given. This is a gigantic benefit for allied relief to be given at Tanglewood at the unusual hour of 6 in the afternoon.

It will offer music by the Boston Symphony and the Berkshire music center orchestra, soloists in the persons of Albert Spalding, the violinist, and Gregor Piatigorsky, the 'cellist, opera scenes directed by Herbert Graft, talks by Gov Lehman and Dorothy Thompson, and at the end dancing and fireworks.

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This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 4 - 1940

"First" Concerts

MUSIC LOVERS going to Tanglewood, in the Berkshires, for the "first" concerts have heard the Boston Symphony Orchestra and Dr. Serge Koussevitsky in an "all first" program, symphonies by Beethoven, Schumann and Sibelius of that number being played. This afternoon ends the first series, for which the official weather bureau predicted "fair and cooler."

Trustees of the Boston Symphony Orchestra and the Berkshire Symphonic Festival announced last Thursday that they would sponsor a unique benefit program Aug. 16 for the Allies Relief Fund, Inc. The program will be given at Tanglewood, home of the Festival and the orchestra's newly established Berkshire Music Center. Dr. Koussevitsky, conductor of the orchestra and the Festival as well as director of the Musin Center, has been named chairman of the committee in charge of the program with Albert Spalding. The program will be so varied that it will be necessary to begin at 6 p. m. and promises such a wealth of entertainment that it will overflow the spacious grounds of the estate with two assemblies in the shed.

This Clipping From
TOLEDO, O.
TIMES
AUG 4 - 1940

Idea Had Inception In Pre-War Russia

Music Center Distinctive Because of Teaching Program, Calibre of Faculty

By JOHN SELBY

STOCKBRIDGE, Mass., Aug. 3—There never has been a music school quite like the one functioning now under the tall trees of Tanglewood, the Boston Symphony orchestra's handsome estate between Stockbridge and Lenox.

For one thing, the 340 students have as their general director Serge Koussevitzky, who spends his winters directing the Boston Symphony, which was been called the finest orchestra the world has known. Dr. Koussevitzky no less than another famous conductor, Arturo Toscanini, is a perfectionist. If anything can be improved, Dr. Koussevitzky won't present it until it has been improved.

The Berkshire music center is actually a "dream walking."

War Killed Idea

It began back in opulent pre-war Russia, when Dr. Koussevitzky had money to do things in the grand style of the period. He wanted a school of music for Moscow, wherein all teachers should be as careful as he himself was, and all students the cream of the crop. But the war killed it, the revolution took much of the money, and Dr. Koussevitzky came to America.

The second attempt was also under a depressing and malignant star—in 1929 and at White Plains, N. Y. Money ran out once more.

Now, in still another war year, Dr. Koussevitzky has exactly what he dreamed of for three decades here in the Berkshire hills. It turned out to be exactly what hundreds of the best student material wanted, also. So many applied that only half could be accepted.

Chiefly, the music center is unusual because of its teaching plan and the calibre of its teachers.

Intensive Training

Dr. Koussevitzky believed his school should be divided so that it could give intensive training to musicians of first grade, who intended to make a life work of it. About a third of the student body is in that class.

But he felt also that schools ignored many persons of intelligence and music experience who had no thought of making a living out of music, but who would like to reestablish contact with it for a summer, live in the midst of music, and practice the art to the limit of their ability. Again he was right; two-thirds of the music center's students are in that class.

So he tailored the course of study to fit.

Five of the advanced students he has accepted for presonal coaching in the art of conducting—a privilege dozens of American youths would have give their upper teeth for. Dr. Herbert Graf has a small theater of his own in which he coaches 20-odd pupils in operatic interpretation. Aaron Copland and Paul Hindemith have accepted a few pupils for study of composition. G. Wallace Woodworth has a small class in choral conducting.

There is an advanced orchestra of 60 players.

A chorus of about 200 voices for less advanced students, a less advanced orchestra, a welter of lectures and chamber music performance—even dancing for those who want it.

Music Groups Plan Program For Aug. 16

Benefit To Be Given For Allied Relief Fund

TRUSTEES of the Boston Symphony orchestra and the Berkshire Symphonic festival announced today that they would sponsor a unique benefit program Aug 16 for the Allied Relief Fund., Inc. The program will be given at Tanglewood, home of the Festival and the orchestra's newly established Berkshire Music Center.

Serge Koussevitzky, conductor of the orchestra and the festival as well as director of the music center, has been named chairman of the committee in charge of the program with Albert Spalding.

The program will be so varied that it will be necessary to begin at 6 p. m. and promises such a wealth of entertainment that it will overflow the spacious grounds of the estate with two assemblies in the shed.

Dr. Koussevitzky, enthusiastic over the prospect of the benefit, declared today:

"We shall make a manifestation from New England to old England in which all America is invited to join."

All artists participating in the program will give their services and the entire net proceeds will go to the Allied Relief Fund.

Winthrop W. Aldrich of New York, president of the Allied Relief Fund, Inc., when informed of the benefit said that in his opinion, "proceeds from the gala performance will go a long way toward providing the civilian and medical help that we are endeavoring to extend abroad . . . just now in England . . . to innocent people suffering the consequences of war."

THIS CLIPPING FROM
NORWALK, CONN.
HOUR
AUG 5 - 1940

Ralph Lycett of Ponus avenue was a guest at an after-concert supper party Saturday evening at the Curtis House, Lenox, Mass., given by Mr. and Mrs. Gregor Piatigorsky. Mr. Piatigorsky, the distinguished Russian 'cellist, was featured soloist in the evening's concert at the Berkshire Festival, playing the Strauss "Don Quixote Variations" with the Boston Symphony, under Dr. Serge Koussevitzky. Mme. Piatigorsky, the former Mlle. Germaine deRothschild, also entertained for her father and mother, the Baron and Baroness Alphonse deRothschild, members of the famous Continental banking family, who have recently arrived from France for a visit with their daughter and son-in-law.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 4 - 1940

Wyantenuck Dance Draws 300 Guests In Berkshire Hills

Mrs. Donald McPherson Gives Luncheon for the Pittsfield Horse Show Judges

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 3.—In addition to the Berkshire Music Festival at Tanglewood, Lenox; Wyantenuck Country Club, Great Barrington, is a center of society events. Tonight the annual men's golf tournament ball was held With more than 300 present it was the largest South Berkshire dance of the summer. Mrs. George M. L La Branche jr. was chairman. Eighty attended a "dutch treat" dinner at the club before the dance.

Mrs. Benjamin Holly Rose was chairman of the Wyantenuck tea this afternoon, assisted by Mmes John H. C. Church, Robert L. Redfield jr., John B. Hull, John Dodge Peters, Harold A. Pratt, J. Edward Canby, Reginald M. Lewis, Peter J. Noonan, Joseph C. Keber and Paul J. Keber. Next Saturday the club is holding its annual meeting with an evening clambake.

Mrs. Donald F. McPherson, of Winnetka, Ill., was hostess at a large luncheon party today at Court Hill, Pittsfield, in honor of the Pittsfield Horse Show judges, Mr. Alfred B. Maclay, of Millbrook, N. Y.; Col. D. Douglas Young, of New York, and Mr. F. E. Robinson, of Summit, N. J. In a week-end house party with Mr. and Mrs. McPherson are Mr. and Mrs. Robert Neil Cowham and Mr. Arthur G. Cable, of Chicago.

Mahkeenac Boat Club directors had their first Saturday luncheon today at the club house. These are to be bi-weekly events for the rest of the season. Among those who have sailboats on the lake are Messrs. Giraud Foster, David Lincoln Luke, Lowell M. Clucas and James Lawson Karrick.

Mr. and Mrs. Henry Ware Eaton are having a dinner party tomorrow at Indian Cave, Monterey, for the Rev. Martin Paul Luther and Mrs. Luther, of Brooklyn. The Monterey Congregational Church service tomorrow morning will have Mr. Luther as preacher. It is to be a memorial to Mrs. Eaton's grandfather, the Rev. Winthrop H. Phelps, who was Civil War minister at Monterey. In the Eaton's house party also are Mrs. Ida Neal Taft and Mrs. George Moeschen, of New York, the Misses Anne Crews and Gladys Williamson, of Raleigh, N. C., and Mr. Joseph Umstead, of Philadelphia.

Arrivals at Berkshire Inn, Great Barrington, include Dr. Rene H. Huvelle and family, Mr. and Mrs. N. W. Fox, Mr. E. T. Herbig, Mr. and Mrs. Lyman Bernhard, of New York; Mr. R. W. Tomlinson and family, Westfield, N. J.; Mr. and Mrs. Charles E. Williams, New Haven, Conn; Dr. and Mrs. W. A. Kinnan, Washington; Mr. and Mrs. George W. Caye Yonkers; Mr. and Mrs. Springer Miller, Pelham Manor, N. Y.; Mr. and Mrs. Theodore Snyder, Bayport, L. I.; Mr. and Mrs. Charles R. Whiting, Buffalo; Mrs. Archibald Rader, Haverford, Pa.; Mr. and Mrs. D. A. Barry jr., Hackensack, N. J., and Mr. Thomas A. Byrnes, Belleville, N. J.

At Curtis Hotel, Lenox, are Mr. George E. Judd, manager of the Boston Symphony Orchestra, and Mrs. Judd; Dr and Mrs H. S. Hettinger, Philadelphia; the Misses Agnes D. Gleason and Jean W. Simpson, Chicago; Mrs. Charles Drueching and Miss Drueching Chelsea, N. J.; Mr. and Mrs. Merel Hill, Weehawken, N. J.; Mr. and Mrs. Edward Moore, Newington, Conn.; Mr. David Dows, Glen Head, L. I.; Mr. W. J. Weller, Goshen, N. Y., and Mrs. Horace Colwell and Miss Elizabeth Colwell, Boston.

Miss Helen H. Howe, of Boston, will give a monologue entertainment at Berkshire Playhouse, Stockbridge, Tuesday afternoon, with proceeds going to the dental clinic of the Pittsfield Junior League. Mrs. George W. Edman is chairman, assisted by Princess Diane R. Eristavi and Mmes. David T. Dana jr., George Allen Holloway, Robert S. Hibbard, William S. Ginn, Elmer A. Euston, Samuel Gilbert Colt jr., Zenas Crane Colt, James D. Colt 2d, Robert N. Hart, Theodore W. Jones, Jay C. Rosenfeld, Alan Blau, W. Gordon Cox, W. Bradford West, John A. Remick 3d, C. Lambert Heyniger, Lawrence K. Miller, Maurice Woolverton and William B. Hagyard and Miss Julia Ellen Kinney.

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THIS CLIPPING FROM
WATERBURY, CONN.
DEMOCRAT

AUG 5 - 1940

Tall Tower Topics

BY THE MAN IN THE TOWER

Good evening.

MUSIC IN THE AIR

(News Item: Koussevitzky Conducts Beethoven in the Berkshires.)

There's music in the air,
 Coming from a bosky dell,
Wafted on New England air
 Accompanied by a tolling bell.
It travels through the valleys,
 Reverberates among the hills,
Harmony vying with the birds,
 The trombone toots a few trills.
There's music in the air,
 The cello does its duty,
Brasses sound with authority
 Amid much sylvan beauty.
The conductor whacks his stick,
 Throws a glance at a sky now blue,
Every phrase the musicians play
 Is precise, clearcut and true.
Beethoven comes to the Berkshires,
 Brahms has New England setting,.
Violins are a mighty choir,
 The woodwinds are abetting.
There's music in the air,
 Perhaps a strain from Manon Lescaut,
As on these lush August days
 You get your music al fresco.

—EM EM.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 5 - 1940

MUSICIAN DROWNS AT STOCKBRIDGE

Charles Naginsky, 31, Berkshire Festival Composer, Was Friend of Koussevitzky.

Charles Naginsky, 31, of Garrison, N. Y., was drowned at Card lake in West Stockbridge last evening. He was a composer connected with the Berkshire Symphonic festival at Lenox, and was a close personal friend of Director Serge Koussevitzky.

He had been occupying the barn at the Fred Tobey residence. He had been taking his meals at noon time, and when he failed to appear for dinner at 6:30 last night Carl Lindgren, owner of Hill Top, started to look for him as Naginsky had said he was going for a swim. Mr. Lindgren saw a car at the lake with his clothing in it, but could not find any trace of the missing composer. Lindgren then notified Deputy Sheriff Garrett Troy, who immediately organized a searching party.

After searching about the lake the group undertook diving. Joseph Angeli discovered the body about 40 feet from shore in about 15 feet of water and brought it to shore. Artificial respiration was attempted in vain by Corrina Delmolino and Mrs. Louis Vaber. Naginsky was pronounced dead by Dr. William Persing of West Stockbridge.

GREENFIELD, MASS.
RECORDER-GAZETTE

AUG 5 - 1940

MUSICIAN DROWNS

WEST STOCKBRIDGE —Charles Naginsky, 31, of Garrison, N. Y., was drowned at Card lake early last evening. He was a composer connected with the Berkshire Symphonic festival at Lenox, and was a close personal friend of Director Serge Koussevitzky.

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This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 5 - 1940

Berkshire Festival

When radio got out of the crystal-set stage, and its fullest possibilities were beginning to be realized, gloomy predictions were made about the future of the concert hall. (Americans are always filled with gloomy predictions. Ominous forebodings, they call them. A writer in one of the somber weekly magazines seriously predicted only a few years ago that there would be almost no one left in cities and towns to pay taxes, because most of the populations would be traveling irresponsibly around the country in trailers.) Stokowski even said that the perfect orchestra was invisible; that the sight of fiddlers and horn-blowers was distracting to the listeners. It seemed that radio would be the perfect medium, and that people would not gather together much longer to listen to music. Similar predictions will be made when television hits its stride.

Obviously, the radio has increased the popularity of the concert hall. Its symphonic programs have enlarged the musical public. That stimulation, together with the human desire to go away from home for entertainment, has had something to do with the enormous success of musical festivals, and special programs. In Summer, there are numerous outdoor concerts, many of them excellent, and almost all of them attended by thousands of persons.

The most successful, artistically, and one of the most ambitious, is the Berkshire Festival, which features the Boston Symphony Orchestra, under Serge Koussevitzky, at the Tanglewood estate in Lenox. This year's festival began Thursday night, and will be more extensive than any of the festivals of the past seven years. An inkling of its popularity is indicated by the presence of six thousand persons at the first concert. Capacity audiences are practically assured for the coming concerts.

When thousands of men and women, many of them arriving early at the music shed with picnic suppers, are willing to travel to a country town to hear good music well played, there must be a reason for it. The reason most likely is that radio, through its excellent musical programs, has brought music to the people; has made it a national preoccupation, which it never was a generation ago.

With Europe in an unmusical frame of mind, the Berkshire Festival is probably the finest institution of its sort in the world. Massachusetts has one more organization in which to take pride.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

AUG 5 - 1940

Many Attend First Series At Tanglewood

At Least 10,000 At Each Concert By Boston Symphony

The opening week-end of concerts at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra under Serge Koussevitzky has been marked ~~by record~~ attendance, yesterday's audience being estimated at 10,000. Many music lovers from Schenectady were observed at the Satruday night concert.

The Saturday night program featured Richard Strauss' "Don Quixote," with Gregor Piatigorsky as cello soloist,. Mr. Piatigorsky's interpretation was rich and even throughout the solo passages which give voice to the thoughts and emotions of the leading character. The Strauss score was magnificently read by the orchestra, the poetry, tenderness and mock heroism of the theme superbly expressed.

The program began with the overture to Berlioz' "Benvenuto Cellini." It ended with two great French works of the early part of this century: Debussy's "Prelude to the Afternoon of a Faun" and Ravel's second "Dannis et Chloe" suite. A contemporary American, Roy Harris, was represented by his Third Symphony. The most impressive thing about the Harris score is its vitality and sincerity. An impression of breadth and directness of musical thought is immediately apparent in the opening theme which dominates the first part. Mr. Harris was in the music shed to hear his own work and to acknowledge the applause of the audience.

The Debussy work was played enchantingly and the Ravel score was a stirring climax for the evening, irresistible in its eloquence and virtuosity.

The second series of concerts dedevoted to music of Beethoven and Tchaikovsky, will be given Thursday and Saturday evenings and Sunday afternoon.

This Clipping From
HARTFORD, CONN.
TIMES

AUG 5 - 1940

There's Always Room on Tanglewood's Loge de jardin

—[Photo by William Whitaker

COMFORT AND BEAUTY are perfectly blended at Tanglewood in Stockbridge for the seventh annual Berkshire Symphonic Festival by the Boston Orchestra under Koussevitzky. Hundreds of listeners scatter over the lawn in addition to thousands who fill the music shed for the weekend concerts.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 4 - 1940

95

Albert Spalding will be the violin soloist at the Berkshire Symphonic Festival in its second week this Thursday night. He is shown here in the inset and the orchestra is the Boston Symphony, with which he plays.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 5 - 1940

Berkshire Symphonic Festival Closes First Third of Season

6500 From All Parts of Country and 30 Foreign Nations in Audience; Brahman Priest Attends in Full Indian Regalia

Stockbridge, Mass., Aug. 4.—The Berkshire Symphonic Festival closed the first third of its seventh season this afternoon before an audience of 6500 persons from all corners of America and at least 30 foreign countries.

One Brahman priest came in full Indian regalia. A guest of honor was William Bullitt, United States Ambassador to France.

But behind the absence of one person was a story that few in the huge audience knew.

This concerned the conductor, Serge Koussevitzky, and Mme. Koussevitzky, who for more than three decades has been almost as much a part of her husband's career as his music. This season Madame Koussevitzky has been absent from her usual seat because of illness.

Last June she was stricken with a heart attack at the Kousevitzky estate near by. The attack came a few days before the opening of her husband's 30-year-dream—the Berkshire Music Centre, at which more than 300 students are studying music, not for scholastic credit, but for what they personally can get from the art.

According to Mme. Koussevitzky's wish, Dr. Koussevitzky has continued to head the school, teach a small class of gifted young conductors, and direct the Berkshire Festival. She has been promised by her physician that she may attend one of the concerts this year, but so far her condition has not warranted the venture.

Today's music explored three periods: the classic, with the favorite Mozart E Flat Symphony; the late romantic, with Brahms's Second Symphony, and the modern period with a performance of Igor Stravinsky's Capriccio for piano and orchestra, in which Jesus Maria Sanroma was soloist.

The latter is Stravinsky at his least interesting, although the performance of Mr. Sanroma and the redoubtable Boston Symphony was of such quality that the audience could overlook the fact that the music sounds, most of the time, as if it had been made from scraps found in the bottom of the composer's trunk.

Although the Berkshire Festival audience is one of the most distinguished that any summer music venture is able to assemble, it is by no means straight-laced. This afternoon the orchestra appeared nonchalantly in shirt-sleeves, and when Dr. Kossevitzky returned after the opening Mozart Symphony with Mr. Sanroma, both director and soloist also had shed their coats.

This Clipping From
BRIDGEPORT, CONN.
TIMES-STAR
AUG 5 - 1940

6,500 AT CONCERT AT STOCKBRIDGE

STOCKBRIDGE, Mass., Aug. 5—(AP)—One of the most successful community enterprises in all the musical world closed triumphantly the first third of its seventh year with a concert heard yesterday afternoon by 6,500 people from all parts of the world.

This is the Berkshire Symphonic Festival, which each August brings larger and larger audiences to its handsome home—Tikleumd, the estate given the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, Mass.

THIS CLIPPING FROM
RUTLAND, VT.
HERALD
AUG 5 - 1940

Berkshire Music Festival Draws Audienceof6500

Associated Press Arts Editor.

STOCKBRIDGE, Mass., Aug. 4.—The Berkshire symphonic festival closed the first third of its seventh season this afternoon before an audience of 6500 persons from all corners of America and at least 30 foreign countries.

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THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 5 - 1940

Comment

AT TANGLEWOOD
(Boston Herald)

Since the war has made the famous European festivals of music as those of Salzburg, Bayreuth, Vichy, Zurich and Milan, out of the question for Americans, more attention has been centered on what can be offered locally. Foremost among the summer festivals is that at Tanglewood in the Berkshires, where, we may congratulate ourselves, the Boston Symphony under Mr. Koussevitzky holds sway.

A few important changes this year indicate that Mr. Koussevitzky has not temporized. One of his dearest ambitions began to be realized in the past six weeks with the formation of the academy of music, involving a school for advanced musicians in conjunction with the concerts that wind up the season.

In addition, the festival season has been extended a week. The concerts are still all symphonic, with one notable exception. That will occur in the last week, when Bach's B minor Mass will be performed. The chorus has been trained in large measure from the academy students and will therefore provide a practical demonstration of Mr. Koussevitzky's ideal.

SPRINGFIELD, MASS.
NEWS
AUG 5 - 1940

New Attendance Record Set At Berkshire Music Festival

Stockbridge, Aug. 5—Records went tumbling again yesterday at the Berkshire Symphonic festival in Tanglewood as the largest audience ever to attend a concert in this seven-year-old project appeared for the third concert, the final one in the first of three series this year. By the time Serge Koussevitzky and the Boston Symphony orchestra had begun the afternoon program, 7200 persons, or about 1200 more than the capacity of the shell, had passed through the gate.

It sounded like 7200 persons when the pent-up enthusiasm was released at the end of each of the three selections. The orchestra received its share, but there seemed a few extra decibels for Dr Koussevitzky and for Jesus SanRoma, pianist, who was the soloist of the afternoon in the tricky "Capriccio" of Stravinsky. The afternoon was ideal and many who could have been seated on the benches at the side of the shell preferred to recline some distance beyond in the shade of one of the many huge trees which help make the summer home of the orchestra so delightful. The acoustics of the shell and the Sunday go-to-meeting manners of the audience allow the softest murmurings of the strings to carry far over the Berkshire hillsides.

For some, the high spot of yesterday's program was the appearance of SanRoma in the Stravinsky showpiece, while others found Koussevitzky's powerful reading of the Brahms second symphony the cause of their most fervent applause. The program opened with the Mozart E flat symphony, number 39, which was written with the "Jupiter" symphony and the G minor symphony within the period of six weeks.

The Mozart, while it abounds in delightful melody and some sturdy moments, especially in the menuetto movement, failed to reach the peaks attained by the others. It may have been partly the interruption after the first movement to allow the seating of late comers, or the distress of the conductor at being forced to wait, or his attempt to have Mozart cope with the wide-open spaces. Whatever the reason, the best was yet to come.

When Stravinsky needed something to replace his "Piano Concerto" for solo appearance with an orchestra, he composed the "Capriccio," which is all the name implies. Since this is one of the orchestra's winter staples, there was never any doubt as to how it would come out. Its humor, enhanced by split-second timing, was thoroughly enjoyed by the audience. The Brahms, however, inspired a church-like silence on the part of the audience, best evidence of the grip the music made on the gathering. The dimensions of this great work are suited to the shell and its soul-stirring surroundings.

Saturday Night Program

Saturday night, the audience had also broken the previous attendance record, set the last Sunday of the 1939 series. There was much interest in the appearance of Cellist Gregor Piatigorsky, first instrumental soloist to appear during the festival programs. While the natural timber of the cello does not allow it to soar over or cut through a big orchestra, unless there be perfect rapport between the conductor and the soloist and sometimes a sacrificing of the composer's notations, the towering cellist, a ringer for Primo Carnera, managed quite well to project the story of "Don Quixote" as expressed in the fantastic variations of Richard Strauss. In it he had knowing assistance from the orchestra and from the viola soloist, Jean Lefranc.

The program opened with the triumphant overture to "Benevenuto Cellini," by Berlioz, and included Roy Harris's Third symphony, which Koussevitzky has named the best American symphony yet. Mr Harris was on hand to take his bows after his single movement work had been completed. The program closed with two favorites in which the Boston orchestra cannot be surpassed; the Debussy "Afternoon of a Faun" and the Ravel second "Daphnis and Chloe" suite.

Thursday night, the second series will begin at 8.30 with the Beethoven overture to Goethe's "Egmont" and the Beethoven concerto for violin in D with the Berkshire's own Albert Spalding as soloist and Tchaikovsky Fourth symphony. It will be the first Tchaikovsky in the festival which is partly dedicated to commemorating his centennial.

J. D.

THIS CLIPPING FROM
STAMFORD, CONN.
ADVOCATE
AUG 5 - 1940

BERKSHIRE FESTIVAL CONCERT AT STOCKBRIDGE DRAWS CROWD OF 6,500

Stockbridge, Mass., Aug. 5.—One of the most successful community enterprises in all the musical world closed triumphantly the first third of its seventh year with a concert, yesterday afternoon, heard by 6,500 people from all parts of the world.

This is The Berkshire Symphonic Festival, which each August brings larger and larger audiences to its handsome home—Tikleumd, the estate given the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, Mass.

The Berkshires are full of Summer cultural activities, and early in its history the Berkshire Symphonic Festival developed a policy of cooperation which has benefited everybody — including the festival itself.

Yesterday's music included Mozart's E Flat Symphony (No. 39); Stravinsky's Capriccio for piano and orchestra, with Jesus Maria Sanroma as the highly effective soloist, and Brahms' Second Symphony in D Major. The latter is one of Serge Koussevitzky's favorites, and yesterday he and the incomparable Boston Symphony made it sound as if it were something fresh from the brain of its composer, instead of a staple of the symphonic literature played every season by every orchestra in the land.

The festival resumes next Thursday night with a Beethoven-Tchaikowsky program at which Albert Spalding, the violinist, will be soloist. This Summer, there are three instead of two weeks of concerts.

THIS CLIPPING FROM
HUTCHINSON, KAN.
NEWS

AUG 4 - 1940

Eastern Music School Unusual

Berkshire Center Has Noted Russian As Director

Stockbridge, Mass. (AP)—There never has been a music school quite like the one functioning now under the tall trees of Tanglewood, the Boston symphony orchestra's handsome estate between Stockbridge and Lenox.

For one thing, the 340 students have as their general director Serge Koussevitzky, who spends his winters directing the Boston symphony, which has been[redacted] the finest orchestra the world has known. Dr. Koussevitzky no less than another famous conductor, Arturo Toscanini, is a perfectionist. If anything can be improved, Dr. Koussevitzky won't present it until it has been improved.

The Berkshire music center is actually a "dream walking."

It began back in opulent prewar Russia, when Dr. Koussevitzky had money to do things in the grand style of the period. He wanted a school of music for Moscow, wherein all teachers should be as careful as himself was, and all students the cream of the crop. But the war killed it, the revolution took much of the money, and Dr. Koussevitzky came to America.

The second attempt was also under a depressing and malignant star—in 1929 and at White Plains, N. Y. Money ran out once more.

Now, in still another war year, Dr. Koussevitzky has exactly what he dreamed of for three decades, here in the Berkshire hills. It turned out to be exactly what hundreds of the best student material wanted, also. So many applied that only half could be accepted.

Chiefly, the music center is unusual because of its teaching plan and the calibre of its teachers..

Dr. Koussevitzky believed his school should be divided so that it could give intensive training to musicians of first grade, who intended to make a life work of it. About a third of the student body is in that class.

But he felt also that schools ignored many persons of intelligence and musical experience who had no thought of making a living out of music, but who would like to reestablish contact with it for a summer, live in the midst of music, and practice the art to the limit of their ability. Again he was right. two thirds of the music center's students are in that class.

So he tailored the course of study to fit.

Five of the advanced students he has accepted for personal coaching in the art of conducting—a privilege dozens of American youths would give their upper teeth for. Dr. Herbert Graf has a small theater of his own in which he coaches 20-odd pupils in operatic interpretation. Aaron Copland and Paul Hindemith have accepted a few pupils for study of composition. G. Wallace Woodworth has a small class in choral conducting.

There is an advanced orchestra of 60 players.

A chorus of about 200 voices for less advanced students, a less advanced orchestra, a welter of lectures and chamber music performances—even dancing for those who want it.

President Fulgencio Batista of Cuba began life as a tailor's apprentice.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

AUG 5 - 1940

At Tanglewood

From the Boston Herald

Since the war has made the famous European festivals of music as those of Salzburg, Bayreuth, Vichy, Zurich and Milan, out of the question for Americans, more attention has been centered on what can be offered locally. Foremost among the summer festivals is that at Tanglewood in the Berkshires, where, we may congratulate ourselves, the Boston Symphony under Mr. Koussevitzky holds sway.

A few important changes this yeai indicate that Mr. Koussevitzky has not temporized. One of his dearest ambitions began to be realized in the past six weeks with the formation of the academy of music, involving a school for advanced musicians in conjunction with the concerts that wind up the season.

In addition, the festival season has been extended a week. The concerts are still all symphonic, with one notable exception. That will occur in the last week, when Bach's B minor Mass will be performed. The chorus has been trained in large measure from the academy students and will therefore provide a practical demonstration of Mr. Koussevitzky's ideal.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 5 - 1940

Huge Audience at Berkshire Festival

Fine Balance in Program Conducted by Koussevitsky.

By [redacted]

STOCKBRIDGE, Mass., Aug. 5.—Before another huge audience the first part of the Berkshire Symphonic Festival came to an end yesterday afternoon. The weather has been perfect for all three performances—there was another on Saturday evening—in fact almost too perfect, because the night programs had more than their share of coldish tang, atmospherically speaking.

Mr. Koussevitsky, who, it can truthfully be said, bows before no one in the matter of program-making, had devised another of his well-balanced, provocative and thoroughly interesting lists. There was the Mozart Symphony in E flat, No. 39 (K. 543), the Stravinsky Capriccio with

mainder of the work fairly scintillated with Mozartean spirit and spontaneity. One could remember long and pleasurably, for instance, the long, luscious centilena of the andante, the Jewel-mechanism precision of the Menuetto and the enthusiasm and drive of the finale.

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A Jazzy Composition.

Stravinsky's composition, a jazzy, lyrico-rhythmic piece had the honor of a first-class reading. Mr. Sanroma was magnificent in the extremely difficult piano part and the orchestral accompaniment reached some zenith or other for active collaboration.

The Russian composer has listened long and profitably to the siren beckonings of jazz, swing and rhumba rhythms. An andante rapsodico, second edition of the number, is really a jerky walk through a briar patch.

Brahms' Symphony moved along with all the expression and sweep that the Bostonians are capable of producing.

The Saturday night concert was distinguished chiefly for the extraordinary performance of the Ravel Daphnis and Chloe Suite (No. 2). It was a good thing, too, because little of what had gone before could properly be described as typical of the conductor and orchestra.

Second in the running came the Richard Strauss Don Quixote with Gregor Piatigorsky as the 'cello soloist, and Jean Lefranc as the subsidiary soloist on the viola. Of course, Mr. Piatigorsky's contribution merited all the accolade one could pour on it, and Mr. Lefranc did his work nobly, too. The orchestra was at times devilishly effective, at other times, just as devilishly not.

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Excellent Creation.

Also played in the Saturday offering were the Berlioz Overture to Benvenuto Cellini, the Roy Harris Third Symphony—an excellent creation, played in so-so manner and the Debussy Afternoon of a faun—also done on the under side.

For the sake of epilogue, one might mention the fact that the Harris Symphony had gone much better at rehearsal on Saturday morning, despite the innumerable stop and go signs flashed by Mr. Koussevitzky in the interests of repetition.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

AUG 5 - 1940

6,500 Hear Boston Symphony At Berkshire Music Festival

BY JOHN SELBY
(Associated Press Arts Editor)

STOCKBRIDGE, Mass., Aug. 4.—The Berkshire Symphonic Festival closed the first third of its seventh season this afternoon before an audience of 6,500 persons from all corners of America and at least 30 foreign countries.

One Brahman Priest came in full Indian regalia. A guest of honor was William Bullitt, United States ambassador to France.

But behind the absence of one person was a story that few in the huge audience knew.

This concerned the conductor, Serge Koussevitzky, and Mme. Koussevitzky, who for more than three decades has been almost as much a part of her husband's career as his music. This season Madame Koussevitzky has been absent from her usual seat because of illness.

Last June she was stricken with a heart attack at the Koussevitzky estate nearby. The attack came a few days before the opening of her husband's 30-year dream—the Berkshire music center, at which more than 300 students are studying music, not for scholastic credit, but for what they personally can get from the art.

According to Mme. Koussevitzky's wish, Dr. Koussevitzky has continued to head the school, teach a small class of gifted young conductors, and direct the Berkshire festival. She has been promised by her physician that she may attend one of the concerts this year, but so far her condition has not warranted the venture.

Today's music explored three periods: the classic, with the favorite Mozart E Flat symphony; the late romantic, with Brahms' second symphony, and the modern period with a performance of Igor Stravinsky's Capriccio for piano and orchestra, in whch Jesus Maria Sanroma was soloist.

Although the Berkshire festival audience is one of the most distinguished that any summer music venture is able to assemble, it is by no means straight-laced. This afternoon the orchestra appeared nonchalantly in shirt-sleeves, and when Dr. Koussevitzky returned after the opening Mozart symphony with Mr. Sanroma, both director and solist also had shed thier coats.

This Clipping From
ALBANY, N. Y.
TIMES UNION

AUG 5 - 1940

Hail Boston Symphony At Berkshire Festival

By EDGAR S. VAN OLINDA

The final concert of Series A of the Berkshire Symphonic festival ended in a blaze of orchestral glory for Johannas Brahms last night as Dr. Serge Koussevitzky and a coatless Boston Symphony orchestra gave a magnificent performance of the German master's Symphony No. 2.

Unquestionably the high light of the first group of three week's concerts, the audience of over 6,000 people which filled the Tanglewood shed to capacity and overflowed to the benches on either side, lost its American inhibitions, cheering and giving vent to its approval of Dr. Koussevitzky's performance by standing on chairs and bringing him out for countless acknowledgements.

Saturday night's program leaned over backwards to give the equally large audience a full measure of music in the modern manner. With the exception of the Berlioz overture, the entire program was devoted to the works of Strauss, Debussy, Ravel and the American composer, Roy Harris. Debussy's "Afternoon of a Faun," once considered ultra-modern at the time of its first performance, becomes quite unsophisticated in the company of Harris and Ravel. Dr. Koussevitzky evidentally finds merit in the Harris work, since he has given it preference on some of his recent concerts.

PIANIST PRAISED

Whether it will endure is a question of time, Gregor Piatigorsky, cellist, and Jean Lefranc, violist, were the assisting soloists in Strauss' "Don Quixote" which only gave either a sparse opportunity to display his individual talent. Considered as two instrumental voices added to the ensemble the results were more than satisfactory.

Yesterday's offering, while nodding slightly to the moderns through the inclusion of Stravinski's "Capriccio" in which the staff pianist, Jesue Maria Sanroma gave a dazzling exhibition of technical skill — he will be remembered for his joint recital with his wife in Albany last winter — while Dr. Koussevitzky, lending the young pianist unusually sympathetic support, beamed his full approval of the pianist's heroic efforts which was seconded by the enthusiastic applause of the audience at, or for its conclusion, depending upon one's likes or dislikes for a musical line as unpredictable as a bolt of lightening.

PERFECT RENDITION

However, good old Brahms came through in a big way to pacify all dissenters against music in dissonace. Here is a melodic line that the players can get their emotional teeth into; music that they can play with the meat of their fingers and music that finds quick response in the consciousness of the listener to the point that he carries the gorgeous melodies home with him. This reviewer heard the Brahm's themes whistled and hummed by the departing members of the audience, but cannot recall anyone indulging in any single motif by Stravinsky or Harris.

The Mozart symphony in E-flat which opened the program was given a virile and wholly satisfying rendition by Dr. Koussevitzky and his men, which is only another way of saying that it was perfection in itself. In a nutshell, the three masters whose sir names begin with a capital B have not much to fear from the present crop of initiates in harmonic construction.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

AUG 5 - 1940

SANROMA GIVEN GREAT OVATION AT TANGLEWOOD

Koussevitzky and Players Draw Record Crowd of 7200

By Willard M. Clark

STOCKBRIDGE, Aug. 5 — Jesus Maria Sanroma, pianist, won for himself a veritable ovation yesterday afternoon after his electrifying performance of Stravinsky's "Capriccio." This final concert of the first series of the Berkshire Symphonic Festival at Tanglewood drew the record-breaking audience of 7200 persons, the largest in its history.

Barbaric But Effective

The Stravinsky work was written by the composer so that he might have at hand a work other than his piano concerto when he went on tour. It is true Stravinsky, a bit barbaric, a bit unpleasant but diabolically clever and effective. It is just the sort of music in which Sanroma is at his best. He introduced the work in this country and has played it innumerable times under the baton of Dr. Koussevitzky.

The program opened with the Mozart "Symphony in E flat, No. 39" (543). Never has the consummate virtuosity of the Boston players been so apparent as in their entrancing performance of this charming symphony. The sparkle of the strings, the finely formed contours and the depth of feeling and ardor of the reading combined to provide a memorable experience. One never ceases to wonder at the alertness of the players and their instant response to every demand.

The concert closed with a flawless performance of the second symphony of Brahms. In choosing this work, Dr. Koussevitzky again displayed his uncanny gifts as program arranger. It fitted in perfectly, for this is the most human and best understood of the Brahms symphonies, simplicity itself after the mighty first. The ear was ravished by beautiful tones in the second movement and the crisp delivery of the adagietto was completely in the mood. The finale was a brilliant exposition which won prolonged plaudits from the audience.

Dr. Koussevitzky returned to the platform many times, always insisting his men share in the applause.

The concert Saturday night introduced the first of the guest artists, Gregor Piatigorsky, cellist. With violinist Jean Lefranc, he was heard in the "Don Quixote" fantastic variations, a work which only the finest orchestra and soloists could perform as it was heard here in the music shed. Roy Harris' "Symphony No. 3" is the only American work yet provided on the programs and Mr. Harris, who was present, must have been delighted with the performance, for Dr. Koussevitzky has evidently made a profound study of this difficult, yet intriguing score. It falls not too gratefully upon the ear, but its idiom is fresh and original.

It was in the last two works that the full glory of the Boston Symphony players was manifest, for in such compositions as Debussy's "Afternoon of a Faun" and the Ravel "Daphne and Chloe" suite, they are incomparable. In perfection of playing and in the evocation of myriad colors, they have no peer.

The program opened with a brilliant performance of the "Benvenuto Cellini" overture by Berlioz.

The second series of concerts opens Thursday night. Albert Spalding, American violinist, will be heard in Beethoven's violin concerto and the program will open with Beethoven's "Egmont" overture. The Fourth Symphony of Tschaikowsky will conclude the program and it should be one of the finest of the entire series.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 5 - 1940

THIS CLIPPING FROM
HUTCHINSON, KAN.
NEWS

AUG 4 - 1940

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MORNING UNION

AUG 5 - 1940

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Curiously, the first movement of the Mozart emerged in the Beethovenish manner, big, grandiose, almost epic in utterance. But there the similarity stopped, for the remainder of the work fairly scintillated with Mozartean spirit and spontaneity. One could remember long and pleasurably, for instance, the long, luscious centilena of the andante, the Jewel-mechanism precision of the Menuetto and the enthusiasm and drive of the finale.

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TELEGRAM

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PERFECT RENDITION

However, good old Brahms came through in a big way to pacify all dissenters against music in dissonace. Here is a melodic line that the players can get their emotional teeth into; music that they can play with the meat of their fingers and music that finds quick response in the consciousness of the listener to the point that he carries the gorgeous melodies home with him. This reviewer heard the Brahm's themes whistled and hummed by the departing members of the audience, but cannot recall anyone indulging in any single motif by Stravinsky or Harris.

The Mozart symphony in E-flat which opened the program was given a virile and wholly satisfying rendition by Dr. Koussevitzky and his men, which is only another way of saying that it was perfection in itself. In a nutshell, the three masters whose sir names begin with a capital B have not much to fear from the present crop of initiates in harmonic construction.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 5 - 1940

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SPRINGFIELD, MASS.
EVENING UNION

AUG 5 - 1940

SANROMA GIVEN GREAT OVATION AT TANGLEWOOD

Koussevitzky and Players Draw Record Crowd of 7200

By Willard M. Clark

STOCKBRIDGE, Aug. 5 — Jesus Maria Sanroma, pianist, won for himself a veritable ovation yesterday afternoon after his electrifying performance of Stravinsky's "Capriccio." This final concert of the first series of the Berkshire Symphonic Festival at Tanglewood drew the record-breaking audience of 7200 persons, the largest in its history.

Barbaric But Effective

The Stravinsky work was written by the composer so that he might have at hand a work other than his piano concerto when he went on tour. It is true Stravinsky, a bit barbaric, a bit unpleasant but diabolically clever and effective. It is just the sort of music in which Sanroma is at his best. He introduced the work in this country and has played it innumerable times under the baton of Dr. Koussevitzky.

The program opened with the Mozart "Symphony in E flat, No. 39" (543). Never has the consummate virtuosity of the Boston players been so apparent as in their entrancing performance of this charming symphony. The sparkle of the strings, the finely formed contours and the depth of feeling and ardor of the reading combined to provide a memorable experience. One never ceases to wonder at the alertness of the players and their instant response to every demand.

The concert closed with a flawless performance of the second symphony of Brahms. In choosing this work, Dr. Koussevitzky again displayed his uncanny gifts as program arranger. It fitted in perfectly, for this is the most human and best understood of the Brahms symphonies, simplicity itself after the mighty first. The ear was ravished by beautiful tones in the second movement and the crisp delivery of the adagietto was completely in the mood. The finale was a brilliant exposition which won prolonged plaudits from the audience.

Dr. Koussevitzky returned to the platform many times, always insisting his men share in the applause.

The concert Saturday night introduced the first of the guest artists, Gregor Piatigorsky, cellist. With violinist Jean Lefranc, he was heard in the "Don Quixote" fantastic variations, a work which only the finest orchestra and soloists could perform as it was heard here in the music shed. Roy Harris' "Symphony No. 3" is the only American work yet provided on the programs and Mr. Harris, who was present, must have been delighted with the performance, for Dr. Koussevitzky has evidently made a profound study of this difficult, yet intriguing score. It falls not too gratefully upon the ear, but its idiom is fresh and original.

It was in the last two works that the full glory of the Boston Symphony players was manifest, for in such compositions as Debussy's "Afternoon of a Faun" and the Ravel "Daphne and Chloe" suite, they are incomparable. In perfection of playing and in the evocation of myriad colors, they have no peer.

The program opened with a brilliant performance of the "Benvenuto Cellini" overture by Berlioz.

The second series of concerts opens Thursday night. Albert Spalding, American violinist, will be heard in Beethoven's violin concerto and the program will open with Beethoven's "Egmont" overture. The Fourth Symphony of Tschaikowsky will conclude the program and it should be one of the finest of the entire series.

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NEW YORK, N.Y.
HERALD TRIBUNE
AUG 5 - 1940

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By FRANCIS D. PERKINS

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The fair weather which had accompanied Thursday's and Saturday's concerts continued to prevail this afternoon. It was warmer than on the two previous evenings, and the members of the orchestra doffed their coats, but from the viewpoint of the listeners the temperature gave not the slightest ground for criticism. All the 6,038 seats within the shed appeared to be occupied and many took advantage of the opportunity to listen in variously comfortable positions on the grass. According to a preliminary estimate, today's audience numbered over 6,500. Offcial figures for the three concerts were not yet available, but the total attendance was believed to mark a new record for a trio of Berkshire festival concerts.

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The piano often has a dominant role, and its player must display notable grace and brilliance. From time to time, however, it is interwoven in the orchestral texture and for several pages in the finale provides a rhythmic base for orchestral comment. In his autobiography Stravinsky writes that while composing this work he found his thoughts dominated by "that prince of music, Carl Maria von Weber." Hints of Weber in atmosphere rather than style can be noticed from time to time. There are occasional recollections of a mid-nineteenth century Viennese atmosphere. Obviously the composer has not sought profundity, but grace, animation, polish and proportion. Despite some moments when the entertainment becomes slightly tenuous, the work as a whole, with its generally melodic idiom spiced at times with discreet dissonance, meets its objectives with marked success. Mr. Sanroma's fluent and skilful playing was appropriately in the vein of the music and the orchestra gave him well-proportioned and spirited collaboration. Much aplause followed for all the participants.

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TIMES
AUG 5 - 1940

STRAVINSKY WORK HEARD AT FESTIVAL

Sanroma Soloist With Boston Symphony and Koussevitzky at Fete in Berkshires

WEATHER FAVORS EVENT

Week-End Ideal for Open-Air Concerts — Brahms and Mozart on Program

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass, Aug. 4—The first week of the seventh annual Berkshire Symphonic Festival ended at Tanglewood here this afternoon in an optimistic mood. The weather, with warm sunshine and mild breezes, concluded a long week-end of exemplary behavior. The audience this afternoon was one of the largest in the festival's history and the performances by the Boston Symphony Orchestra under Serge Koussevitzky were as clean-cut and as lofty as the surrounding hillls.

This afternoon's concert had Stravinsky's Capriccio for orchestra, with piano solo, as the contemporary contribution. It was flanked by two masterpieces of symphonic literature — Mozart's symphony in E flat No. 39, and Brahms's D major symphony, No. 2, the soloist in the Stravinsky work was Jesus Maria Sanroma.

Orchestra Gets Ovation

The enthusiasm of the more than 6,500 listeners was a constantly mounting crescendo, until at the end of the Brahms Symphony there was a veritable ovation for conductor and orchestra. It was here, too, in the last movement of the Brahms Symphony, that the orchestra was at its peak, playing with a brilliance and a unity and a majestic lift that have earned it its high rank among modern orchestral bodies. As one young lady aptly put it, on her way out of the music shed: "Boy, they sure went to town."

The audience began to arrive early. It was in informal, holiday mood. Picknickers ate their lunches on the lawn. Groups of youngsters from near-by camps trooped in, wearing camp colors and marching in formation. Strollers admired the formal gardens which never looked greener or more meticulously groomed than they have this Summer. It was the kind of day that caused people to drive in from distances of 200 miles for one concert. The single-ticket sale for the afternoon's concert was brisk.

Play With Coats Off

The players began the concert with their coats off. Mr. Koussevitzky followed suit after the Mozart Symphony, with Mr. Sanroma also playing in his shirt sleeves. What was good enough for the musicians was good enough for many men in the audience. The assemblage under the music shed was a symphony of many colors. The young people sitting and reclining on the lawn on the fringes of the shed and the deep green of the grass added to the brightness of the picture.

The Mozart symphony was traversed with a due sense of the beauty and poetry of the work. Mr. Koussevitzky established his proportions and remained faithful to them. It may be argued that Mozart could be played within a more restricted framework. But Mr. Koussevitzky had justification enough for his point of view. After all, this was a large audience, partly out-of-doors, and Mozart is equal to demands of spaciousness.

The Stravinsky Cappriccio is one of the composer's lighter efforts, rhythmically varied, amusing and gayly colored. Mr. Sanroma played the difficult piano part as if it contained no problems whatever, and the orchestra companioned him in similar vein. If one does not look for apocalyptic utterance — how many compositions of Stravinsky are cast in the mighty mood?—one may find much that is diverting in the score.

The Brahms symphony began somewhat restrainedly. The brasses misbehaved for a moment, and the point is mentioned only because it happens so rarely with this ensemble. But Mr. Koussevitzky surcharged the work with fiery passion, and it grew in design and grandeur as it went along. It was a fitting ending to the week's music making.

Virtuosity Is Displayed

We must not leave the first week's concert without some further comment on the playing of last night's concert. Here was a program that had no such work that is utterly sure-fire with the public as Beethoven's Fifth or Brahms's First or Tchaikovsky's Sixth. The program contained Berlioz's "Benvenuto Cellini" overture, Richard Strauss's "Don Quixote," Roy Harris's Third symphony, Debussy's "Prelude to the Afternoon of a Faun" and Ravel's "Daphnis et Chloë" Suite No. 2. Yet such was the virtuosity of the orchestra's playing that the performances were irresistible.

Indeed the program called for the utmost virtuosity. The Strauss score, in which there are fewer instrumental mechanics and more sheer inspiration than in some of the other tone-poems, was magnificently read. Gregor Piatigorsky, 'cello soloist, played superbly, and Mr. Koussevitzky and his men evoked the poetry, the tenderness, the mock-heroism that Strauss has poured into the work.

Mr. Harris's symphony is his best effort in the form; possibly his finest work in a large design. The ideas have merit in themselves and they are worked out with craftsmanship. The most impressive thing about the score is its abundant vitality; it is good to hear music which has something to say and which knows how to say it directly and personally.

Give the Tanglewood audience credit for open-mindedness and responsiveness, for Mr. Harris's symphony had no mere succès d'estime. The audience applauded as if it really liked the work and would not mind hearing it again. When Mr. Harris came forth for a stage bow, the plaudits were thunderous.

The Debussy work was played enamoringly, and the Ravel score was a stirring peroration for the evening. The "Daphnis et Chloë" Suite is one of Mr. Koussevitzky's finest interpretations. The performance last night was orchestral virtuosity at its completest and most eloquent.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 5 - 1940

Music:

Second and Third Concerts At the Tanglewood Festival

By Carl E. Lindstrom

The second and third concerts of the Berkshire Symphonic Festival on Saturday evening and Sunday afternoon provided a number of things for which Serge Koussevitzky and the Boston Symphony Orchestra are famous.

One of these was the Daphnis and Chloe second Suite of Ravel which produced a sensation two seasons ago at Tanglewood. It was Koussevitzky who first brought out Roy Harris' Third Symphony. As to the Stravinsky Capriccio, there are special bonds which tie this dashing work to the Bostonians. It was the 42nd time that Jesus Maria Sanroma, the orchestra's [redacted] pianist, has played it, which is probably more times than the composer himself has taken the solo.

Sanroma made a personal triumph Sunday afternoon. He is popular with his colleagues of the orchestra who greeted him, as the audience kept calling him back, much like gratulatory team-mates would hail an 80-yard run with the ball. This figure of speech from the sports field is used reluctantly because, in view of the need to remark Mr. Sanroma's agility, pace, timing and elasticity, it suggests an athletic performance. Certainly it was. But it was intensely musical also. He was fascinating to watch but the ear could not miss the splendid fusion of his pianism with the orchestral stream.

A recently published remark is so to the point that it is reprinted here with the author's permission:

"... Sanroma is the only pianist I know who consistently makes himself a part of the orchestra. He has brilliance, crispness and a world of dash but every tone he produces is orientated with the orchestral timbres and the general scheme of the composition."

There was nothing in yesterday's performance to change my mind about it.

* * *

The opening chords of the Mozart E flat Symphony instanced the tonal perfection of the Boston Orchestra. The purity, balance and sheen of these simple tone columns built a classical majesty for the whole symphonic structure. The andante was out of the inmost shrine, a hushed caroling of Mozartian tidings. The phrases were reverently shaped by an interpreter who is the master of many dialects in the universal language. Is it Koussevitzky's spell or Mozart's?

Overheard on the broad lawns during the intermission:

"... She stood up during the symphony."

"What's the matter? Couldn't she get to her seat?"

"No, it wasn't that. I mean she stood up during the whole symphony in honor of Mozart."

For a less worthy reason, your reviewer stood up during the Brahms symphony — the professional reason of merely trying the acoustics just outside the rim of the pavilion. (The listening there is excellent, by the way.) The reward proved to be the special pleasure of encompassing at once the music, the grandeur and aroma of the Hawthorne pines with glimpses of the sky in an aquarelle of August blue and cloud wisps. The D major seemed the ultimate benison upon mankind and nature. It is witless to fashion new definitions for art but one cannot be blamed for toying with the materials. The Berkshires must have been lovely ages before the region belonged only to the savages. Brahms symphonies were made for man. To drink the beauties of both at once is to be something of a glutton and risk incoherence.

* * *

In spite of the marked impression made by the Harris Symphony, the peak of the Saturday night concert was reached in Ravel's Daphnis and Chloe Suite. Its gorgeous texture and the dionysiac pulse of the general dance lifted the audience to a fervor yet unmatched at this year's festival. Again and again Koussevitzky was recalled by thunderous applause rolling through the rafters and out into the night.

"I saw Nijinski do the ballet," murmured a New York critic in our ear.

"Yes?" we answered, still a bit mute from the impact of the music.

"Toscanini does a grand job of it," pursued this delegate from the Toscanini stronghold.

Yes, yes, of course.

"But the Daphnis and Chloe second Suite belongs to Koussevitzky."

And so it does — they're still applauding and in spite of the crush, thousands remain at their places to prolong the tribute to an artist who plays upon his listeners as he does upon the orchestra. You must go to Toscanini but Koussevitzky will come and get you. . . . To do with as he pleases.

* * *

Gregor Piatigorsky performed admirably as soloist in Strauss' "Don Quixote." He has poetry, tone and a bardic vision.

But there was something wrong: The conception of "Don Quixote" as a 'cello concerto is not the proper perspective for this engrossing, canny and philosophical example of programmatic tone painting. It is an orchestral canvas from start to finish. There is here no intimation that Piatigorsky endeavored to make a concerto of it. The fact of his being there at all was supererogatory. It so happens that the Boston Symphony Orchestra has on its roster a first desk 'cellist who is second to none. This part belonged to Jean Bedetti and he should have had it, just as Jean Lefranc, the orchestra's first violist, took the solos assigned to his instrument. I cannot help but think that there would be resentment if the violin solos in "Scheherezade" or "Danse Macabre" were taken away from any orchestra's concert master and given to a special soloist. It would place either of these compositions in an artificial and distorted light. It was significant that Bedetti led the applause for Piatigorsky, which was generous of him. But there is a more important issue than personal relationships.

It is not to disparage Piatigorsky to say that there is no need of stars at Tanglewood.

* * *

The Harris symphony grows with every performance. The first impression is one of dourness, rough-hewn proportions, angularity and power. Its contours soften as we know it better, not that it compromises but rather it conveys a feeling of heavily-veiled human consciousness. It is stern but sincere; it is expressive but makes guarded reservations; the message is only partly uttered but the restraint is calculated. It will never be slapped on the back.

The design of this symphony is sure, economical and handled with a masterly technique. The only hint of derivation lies in the use of antique chordal progressions that may indicate a more or less conscious admiration for early church polyphony. The persistent use of canonic imitation in the brasses is a trifle academic but there are warm modulations toward the close. All in all it is a whole-hearted New England symphony. The composer, looking bewildered, pleased and grateful, was called up before a demonstrative audience.

A characteristic bit of Koussevitzky conducting opened the Saturday night program in Berlioz's "Overture to Benvenuto Cellini." It was a thing of vivid contrasts, burnished to a dazzling light in spots, presently to be attenuated in finely spun song.

Past ten is a trifle late for Debussy's Faun to be out, previous performances at Tanglewood having been properly assigned to the afternoon, but such is the idyll of the Berkshires that it can be called

". . . a land
In which it seemed always afternoon."

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By FRANCIS D. PERKINS

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The piano often has a dominant role, and its player must display notable grace and brilliance. From time to time, however, it is interwoven in the orchestral texture and for several pages in the finale provides a rhythmic base for orchestral comment. In his autobiography Stravinsky writes that while composing this work he found his thoughts dominated by "that prince of music, Carl Maria von Weber." Hints of Weber in atmosphere rather than style can be noticed from time to time. There are occasional recollections of a mid-nineteenth century Viennese atmosphere. Obviously the composer has not sought profundity, but grace, animation, polish and proportion. Despite some moments when the entertainment becomes slightly tenuous, the work as a whole, with its generally melodic idiom spiced at times with discreet dissonance, meets its objectives with marked success. Mr. Sanroma's fluent and skilful playing was appropriately in the vein of the music and the orchestra gave him well-proportioned and spirited collaboration. Much aplause followed for all the participants.

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WEATHER FAVC

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By HOWARD TAU
Special to THE NEW YORK

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Virtuosity Is Displayed

We must not leave the first week's concert without some further comment on the playing of last night's concert. Here was a program that had no such work that is utterly sure-fire with the public as Beethoven's Fifth or Brahms's First or Tchaikovsky's Sixth. The program contained Berlioz's "Benvenuto Cellini" overture, Richard Strauss's "Don Quixote," Roy Harris's Third symphony, Debussy's "Prelude to the Afternoon of a Faun" and Ravel's "Daphnis et Chloë" Suite No. 2. Yet such was the virtuosity of the orchestra's playing that the performances were irresistible.

Indeed the program called for the utmost virtuosity. The Strauss score, in which there are fewer instrumental mechanics and more sheer inspiration than in some of the other tone-poems, was magnificently read. Gregor Piatigorsky, 'cello soloist, played superbly, and Mr. Koussevitzky and his men evoked the poetry, the tenderness, the mock-heroism that Strauss has poured into the work.

Mr. Harris's symphony is his best effort in the form; possibly his finest work in a large design. The ideas have merit in themselves and they are worked out with craftsmanship. The most impressive thing about the score is its abundant vitality; it is good to hear music which has something to say and which knows how to say it directly and personally.

Give the Tanglewood audience credit for open-mindedness and responsiveness, for Mr. Harris's symphony had no mere succès d'estime. The audience applauded as if it really liked the work and would not mind hearing it again. When Mr. Harris came forth for a stage bow, the plaudits were thunderous.

The Debussy work was played enamoringly, and the Ravel score was a stirring peroration for the evening. The "Daphnis et Chloë" Suite is one of Mr. Koussevitzky's finest interpretations. The performance last night was orchestral virtuosity at its completest and most eloquent.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 5 - 1940

Music:

Second and Third Concerts At the Tanglewood Festival

By Carl E. Lin

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This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 5 - 1940

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This Clipping From
WATERBURY, CONN.
REPUBLICAN

AUG 5 - 1940

99

7,000 From All Parts Of U. S., 30 Foreign Nations At Concert

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Crowd Overflows Berkshire Festival Music Shed As Boston Symphony Orchestra Ends First Series

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(Special to The Republican)

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A guest of honor at today's concert was William Bullitt, ambassador to France.

Mme. Koussevitzky, who for more than three decades has been almost as much a part of her husband's career as his music, has been absent from her usual seat because of illness.

The Boston Symphony orchestra gave one of its finest concerts. The crowd, which overflowed the giant music shed, pouring itself over the grass at the rear and sides of the building, listened to Jesus Maria Sanroma, pianist, play a fine solo part with the orchestra in Stravinskys "Capriccio for orchestra and piano."

Festival Atmosphere Prevails

The festival atmosphere which always prevails at Sunday afternoon concerts on this beautiful estate was much in evidence, for the weather was ideal and much of the music harmonized with the day. The playing of Mozart's "Symphony in E-Flat" with which the concert opened was glorious, gracious, and graceful. The orchestra was superb, however, in its rendition of Brahms' "Symphony No. 2 in D major." In this number the orchestra approached the almost perfect performances it gave Saturday night when it played Debussy's "Prelude to the Afternoon of a Faun" and Ravel's "Orchestral Excerpts from Daphnis and Chloe" with such exquisite beauty as even this orchestra has seldom managed to put into its playing.

Saturday the orchestra was assisted by Gregor Piatigorsky who gave a beautiful performance in Strauss' "Don Quixote". His playing of the violoncello solo was smooth, easy, ad deeply moving. Jean LeFranc, head of the viola section of the orchestra, assisted Mr. Piatigorsky. Roy Harris' "Symphony No. 3" was also on the same program and at its conclusion the composer was called to the platform for several bows.

Excels In Debussy And Ravel Numbers

But it was in the Debussy and Ravel numbers that the Boston Symphony orchestra played perhaps its best so far this festival. In these two numbers every man played superbly and the whole orchestra functioned as if inspired. The performance was worth coming a long way to hear. It was much better than any of the same numbers given elsewhere. The flutes and the harps were particularly noteworthy.

Of today's playing of Brahms only superlatives can be used. The audience knew it and refused to leave the shed after the concert. Dr. Koussevitzky was called back again and again. Of the Stravinsky number the comments were more varied. Most people were agreed that the playing of this was excellent but there were many differences of opinion about the music itself.

So far these three concerts of the festival season have been heard by about 19,000 persons.

Second Series Starts Thursday.

The second series, which begins Thursday evening and continues on Saturday night and Sunday afternoon, will be dedicated to the observance of the 100th anniversary of the birth of Tschiakowsky. During this series the programs will be divided between the music of Tschaikowsky and Beethoven. Albert Spalding, violinist, will be heard as soloist with the orchestra in Beethoven's "Concerto for Violin in D" on Thursday. Other programs of the series will include Beethoven's "Sixth Symphony" and Tschaikowsky's "Pathetique."

Plans for the gala program for Allied Relief to be given at Tanglewood on Friday, Aug. 16, at 6 p. m. are going forward with more famous names being added to the list of participants almost hourly. Gov. Herbert Lehman of New York has volunteered to participate as has Dorothy Thompson. Archibald MacLeish, poet, librarian of the Library of Congress, is expected to preside as master-of-ceremonies. Included on the program will be several singers of the Metropolitan Opera, the Boston Symphony orchestra, the chorus of the music school, and leading statesmen of New England. The proceeds will go to the Allied Relief fund and many thousands of dollars are looked for.

Among the local chairmen in charge of tickets in Western Connecticut towns are the following: Mrs. Guy E. Carleton, Sharon; Mrs. William Mather Lewis, Colebrook; Mrs. Bertrand Peck, Torrington, Winsted, Norfolk; Mrs. Maurice Firuski, Salisbury and Lakeville.

—SAMUEL MEYERS.

Mme. Koussevitzky Too Ill to Attend

By John Selby
Associated Press Arts Editor

STOCKBRIDGE, Aug. 4—The Berkshire Symphonic Festival closed the first third of its seventh season this afternoon before an audience of thousands of persons from all corners of America and at least 30 foreign countries.

One Brahman priest came in full Indian regalia. A guest of honor was William Bullitt, United States ambassador to France.

But behind the absence of one person was a story that few in the huge audience knew.

This concerned the conductor, Serge Koussevitzky, and Mme. Koussevitzky, who for more than three decades has been almost as much a part of her husband's career as his music. This season Mme. Koussevitzky has been absent from her usual seat because of illness.

Last June she was stricken with a heart attack at the Koussevitzky estate near by. The attack came a few days before the opening of her husband's 30-year dream—the Berkshire Music Center, at which more than 300 students are studying music, not for scholastic credit, but for what they personally can get from the art.

According to Mme. Koussevitzky's wish, Dr. Koussevitzky has continued to head the school, teach a small class of gifted young conductors, and direct the Berkshire Festival. She has been promised by her physician that she may attend one of the concerts this year, but so far her condition has not warranted the venture.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 6 - 1940

More Tanglewood Student Tickets Are Available

Although already he has distributed 300 student tickets for the rehearsals of the Boston Symphony Orchestra at Tanglewood on the mornings of Aug. 10 and 17, F. Carl Gorman, music supervisor, said today he has received several more tickets for distribution.

Any student desiring to attend should report to Mr. Gorman at the High School music room tomorrow between 10.30 and 1. The orchestra will start at 9.30 Saturday instead of the usual hour, 10. Because of the change Mr. Gorman requests all persons planning to take students to the Festival grounds be at the front of the High Schol building not later than 8.45 AM.

He added that many who promised to drive last Saturday failed to make an appearance with their automobiles, thus leaving him in a serious predicament. He said today "we are depending on these people who have given us promises, to drive their cars."

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 5 - 1940

SANROMA GIVEN GREAT OVATION AT TANGLEWOOD

Koussevitzky and Players Draw Record Crowd of 7200

By Willard M. Clark

STOCKBRIDGE, Auf. 4 — Jesus Maria Sanroma, pianist, won for himself a veritable ovation this afternoon after his electrifying performance of Stravinsky's "Capriccio." This final concert of the first series of the Berkshire Symphonic Festival at Tanglewood drew the record-breaking audience of 7200 persons, the largest in its history.

Barbaric But Effective

The Stravinsky work was written by the composer so that he might have at hand a work other than his piano concerto when he went on tour. It is true Stravinsky, a bit barbaric, a bit unpleasant but diabolically clever and effective. It is just the sort of music in which Sanroma is at his best. He introduced the work in this country and has played it innumerable times under the baton of Dr. Koussevitzky.

The program opened with the Mozart "Symphony in E flat, No. 39" (543). Never has the consummate virtuosity of the Boston players been so apparent as in their entrancing performance of this charming symphony. The sparkle of the strings, the finely formed contours and the depth of feeling and ardor of the reading combined to provide a memorable experience. One never ceases to wonder at the alertness of the players and their instant response to every demand.

The concert closed with a flawless performance of the second symphony of Brahms. In choosing this work, Dr. Koussevitzky again displayed his uncanny gifts as program arranger. It fitted in perfectly, for this is the most human and best understood of the Brahms symphonies, simplicity itself after the mighty first. The ear was ravished by beautiful tones in the second movement and the crisp delivery of the adagietto was completely in the mood. The finale was a brilliant exposition which won prolonged plaudits from the audience.

Dr. Koussevitzky returned to the platform many times, always insisting his men share in the applause.

The concert Saturday night introduced the first of the guest artists, Gregor Piatigorsky, cellist. With violinist Jean Lefranc, he was heard in the "Don Quixote" fantastic variations, a work which only the finest orchestra and soloists could perform as it was heard here in the music shed. Roy Harris' "Symphony No. 3" is the only American work yet provided on the programs and Mr. Harris, who was present, must have been delighted with the performance, for Dr. Koussevitzky has evidently made a profound study of this difficult, yet intriguing score. It falls not too gratefully upon the ear, but its idiom is fresh and original.

It was in the last two works that the full glory of the Boston Symphony players was manifest, for in such compositions as Debussy's "Afternoon of a Faun" and the Ravel "Daphne and Chloe" suite, they are incomparable. In perfection of playing and in the evocation of myriad colors, they have no peer.

The program opened with a brilliant performance of the "Benvenuto Cellini" overture by Berlioz.

The second series of concerts opens Thursday night. Albert Spalding, American violinist, will be heard in Beethoven's violin concerto and the program will open with Beethoven's "Egmont" overture. The Fourth Symphony of Tschaikowsky will conclude the program and it should be one of the finest of the entire series.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

AUG 5 - 1940

Boston Symphony Wins Praise in First Series

—By C. R. ROSEBERRY

With weather smiling and crowds milling, the Boston Symphony Orchestra yesterday doffed its coats and finished off in the grand style the first of the three series of concerts into which the Berkshire Symphonic Festival is grouped this year.

There were no reservations in the audience's unanimous acceptance of the soul-satisfying Mozart and Brahms symphonies on the Sunday afternoon program, and even the most reactionary connoisseur had to admit the amusing qualities of the Stravinsky Capriccio sandwiched between them and the extreme grace and skill with which the piano soloist, Jesus Maria Sanroma, negotiated it.

The weekend concerts were as well attended as the opening one on Thursday night, with the gate balancing in the neighborhood of 6,000 paid admissions. To a considerable extent, however, these were mere preliminaries to the Tschaikowsky Centenary music on this week's programs. The fourth, fifth and sixth Tschaikowsky symphonies will be played on successive nights, interspersed with Beethoven and nothing else. For instance, the program this Thursday night contains the Tschaikowsky Fourth, Beethoven's "Egmont" overture and also his Concerto for Violin in D, for which Albert Spalding is soloist.

Musical Grandeur

Maestro Serge Koussevitzky, casting aside his own coat to join the orchestra members in the informal comfort of shirtsleeves, brought yesterday's program to the heights of musical grandeur in his sweeping, uninhibited rendition of the Brahms Second. For many minutes after the last thunderous chords had echoed across the Tanglewood Estate, the audience under the music shed flung them back in its applause and shouted approval. That his was a more genuine manifestation of popular acclaim than that which had greeted the modernistic display of the night before, there could be little question.

While the 110-piece Boston Orchestra has instrumental resources (not to say technical skill) beyond the wildest dreams of Wolfgang Amadeus Mozart, it played his Symphony in E flat No. 39) with all the clarity and lightness that might have been accorded it by a chamber music group. The Stravinsky Capriccio that ensued (it scarcely merits the term "concerto," although it is written in the conventional three movements) was an agreeable surprise to those of the audience who were prepared for almost any excesses of dissonance. This Capriccio has not been much performed as yet, and so has to prove itself with a general audience. It was found to be not in the least unpleasant at first hearing, actually melodic in most of its themes, and as rhythmic as Gershwin. Mr. Sanroma, the official pianist of the orchestra, performed his part with the utmost of sensitivity.

Other Contemporary Music

Not all contemporary music is so congenial, as was evidenced Saturday night when Dr. Koussevitzky devoted an entire program to the moderns (with the exception of Berlioz's overture to "Benvenuto Cellini"). He took this occasion to give additional impetus to the Symphony No. 3 of Roy Harris, the youthful composer being present to take the bows. Koussevitzky seems to be greatly impressed with this new American symphony, having given it first performance in Boston. Doubtless, however, the work will find slow acceptance with the musical multitudes, for its thematic material is sparse, and Mr. Harris appears primarily interested in experimenting with mere orchestration.

Gregor Piatigorsky, the cello virtuoso, was the principal solist Saturday night in a rendition of the Richard Strauss tone poem, "Don Juan." Since most of the passages for both him and the violist, Jean Lefranc, were integrally bound up with the orchestral score, they are not to be judged strickly as solo work. Nevertheless, there was great tonal richness and expression in Mr. Piatigorsky's stringed portrayal of the addled knight who jousted with windmills. The imaginativeness of the Strauss work, however, becomes somewhat attenuated by the protracted length of its many variations.

Debussy ("Afternoon of a Faun") and Ravel ("Daphnis and Chloe") seemed almost old-fashioned by contrast with their forerunners on the program.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

AUG 6 - 1940

* * *

Saturday night was probably the first time that the Boston Symphony Orchestra has played while a considerable group of its younger listening audience was indulging in a modern version of New England bundling.

The week before Western Massachusetts was sweltering, but Saturday night some of the symphony festival socialites undoubtedly had more gooseflesh than the floodlights could reveal. Some of the more prudent dressers brought gaudy blankets, stretched out on the lawn and wrapped themselves up like squaws.

Shivering Springfield listeners, compelled to run their auto heaters full blast half way home from Lenox, have good reason to agree with Mark Twain who, in addressing the New England Society of New York, remarked that "there is a sumptuous variety about New England weather that compels the stranger's admiration — and regret."

THIS CLIPPING FROM
MONMOUTH, ILL.
REVIEW ATLAS

AUG 6 - 1940

Now going on in the Berkshires in Massachusetts is the Berkshire Festival, with the Boston Symphony Orchestra, assisted by chorus and soloists, presenting nine programs from August 1 to 18, about every other evening. Three of the concerts are devoted to a festival of Tschaikowsky's music in honor of the 300th anniversary of his birth. Koussevitzky is conducting.

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This Clipping From
NEW BEDFORD, MASS.
MERCURY

AUG 5 - 1940

Berkshire Festival Ends First Third of Its Series

By JOHN SELBY

STOCKBRIDGE, Aug. 4—The Berkshire Symphonic Festival closed the first third of its seventh season this afternoon before an audience of 6,500 persons from all corners of America and at least 30 foreign countries.

One Brahman priest came in full Indian regalia. A guest of honor was William Bullitt, United States Ambassador to France.

But behind the absence of one person was a story that few in the huge audience knew.

This concerned the conductor, Serge Koussevitzky, and Madame Koussevitzky, who for more than three decades has been almost as much a part of her husband's career as his music. This season Madame Koussevitzky has been absent from her usual seat because of illness.

Last June she was stricken with a heart attack at the Koussevitzky estate nearby. The attack came a few days before the opening of her husband's 30-year dream — the Berkshire Music Center, at which more than 300 students are studying music, not for scholastic credit, but for what they personally can get from the art.

According to Madame Koussevitzky's wish, Dr. Koussevitzky has continued to head the school, teach a small class of gifted young conductors, and direct the Berkshire Festival. She has been promised by her physician that she may attend one of the concerts this year, but so far her condition has not warranted the venture.

Today's music explored three periods: The classic, with the favorite Mozart E flat Symphony; the late romantic, with Brahms' Second Symphony, and the modern period with a performance of Igor Stravinsky's Capriccio for piano and orchestra, in which Jesus Maria Sanroma was soloist.

The latter is Stravinsky at his least interesting, although the performance of Mr. Sanroma and the redoubtable Boston Symphony was of such high quality that the audience could overlook the fact that the music sounds, most of the time, as if it had been made from scraps found in the bottom of the composer's trunk.

Although the Berkshire Festival audience is one of the most distinguished that any Summer music venture is able to assemble, it is by no means straight-laced. This afternoon the orchestra appeared nonchalantly in shirt-sleeves, and when Dr. Koussevitzky returned after the opening Mozart symphony with Mr. Sanroma, both director and soloist had shed their coats.

THIS CLIPPING FROM
KINGSTON, N. Y.
FREEMAN

AUG 6 - 1940

Thousands of music lovers from all parts of America will head for Tanglewood within a few days for the opening August 1 of the seventh annual Berkshire Symphonic Orchestra and Serge Koussevitzky, conductor.

This Clipp
AKRON, O.
BEACON-JOURNAL
AUG 6 - 1940

This Clipping From
DAYTON, O.
NEWS

AUG 6 - 1940

Hill Country Residents Fear Jitterbugging By Gothamites

By ALICE HUGHES

New York, Aug. 6, 1940

WITH the great Boston Symphony doing its best to turn Stockbridge, Mass., into an American Salzburg, my two sisters and I have just finished our second week-end in the beautiful Berkshires, soaking up a spot of music culture and bulldozing our men folk into some semblance of order.

That lovely hill country has long been a favorite summer haunt of the cultured, wealthy and elderly of the east coast, especially what is left of the Back Bay and Beacon Hill Brahmins of Boston. Lenox and Stockbridge and Lee have big old wooden hotels to shelter those who don't possess rich estates in the countryside. In 1938 Conductor Koussevitsky and his able, ambitious wife were able to open their brief summer concert series in the open-sided shed on the beautiful Tanglewood estate, and already have established these affairs as probably the most important summer symphonic events in this part of the country.

Thus Earnest Seekers are beginning to flock into the exclusive area, and both natives and summer colonists tend to look down the long white nose at those of us with New York licenses on our cars. True, we are clean, neat, nicely dressed, and softly spoken, but the Yankees of these parts are a stuffy conservative lot, and seem to feel that as Gotham vulgarians we are very apt to start jitterbugging on the steps of the Congregational Meetin' House at any moment. The ersatz Cabots and Lodges view us with silent alarm.

We try to bear up. We go to the magnificent concerts, in which one of my brothers-in-law saws a fiddle, we walk under the trees and chat with well-met friends from everywhere. We conduct ourselves with propriety in order to fool the cultural stiff shirts into believing that we know a Brahms score by heart, and if I can keep Hall off the ale we may do all right.

* * *

Women in the Berkshires seem to run to flesh. Maybe they just don't care. It's a shock to me, whose mob in New York, I fear, thinks more about its hips than it does about its immortal soul. Never in my puff have I seen so many outsize women as up here. It shocks our men, too, but so what?

This Clipping From
INDIANAPOLIS, IND.
STAR

AUG 6 - 1940

THIS CLIPPING FROM
CHARLOTTE, N. C.
NEWS
AUG 6 - 1940

THIS CLIPPING FROM
OKLAHOMA CITY, OKLA.
TIMES

AUG 6 - 1940

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS
AUG 6 - 1940

THIS CLIPPING FROM
ATLANTIC CITY, N. J.
PRESS

AUG 4 - 1940

Arts And Music

Iturbi And Alec Templeton Feature Programs Next Week At Philadelphia's Robin Hood Dell

Dynamic Jose Iturbi, amazing Alec Templeton, Stell Andersen, outstanding of American-born pianists, and Hans Wilhelm Steinberg, co-conductor of the NBC Symphony, are among the musical greats who will appear at Robin Hood Dell the coming week.

Iturbi occupies the dual role of conductor and soloist Monday night, when he plays Mozart's Concerto Number 20, in D Minor, Liszt's Fantasie Hongroise and Amphitheatrof's Panorama American, which will be the latter's premiere in Philadelphia.

When Templeton returns Thursday, it will be the first time in the Dell's 11-year history that an artist has received a return invitation during the current season. Following Templeton's appearance July 11, hundreds of persons, who had missed his concert because of threatening weather, besieged the Dell with requests that he be brought back. When Vladimir Horowitz cancelled his Aug. 8 engagement, due to an injured hand. Templeton was immediately substituted.

Alexander Smallens again will occupy the podium Friday night for the solo appearance of Stell Andersen, who was widely acclaimed in Europe for her premiere presentation of Darius Milhaud's "Pastorale," which the great French composer wrote especially for her. It will have its American debut at the Dell and Milhaud will be on hand to hear it.

Another feature of the Friday program will be a revised translation of Prokofieff's "Peter and The Wolf," by Samuel Rosenbaum, Dell president, which Smallens will use. Rosenbaum will also act as narrator.

All concerts will begin at 8:30.

* * *

The Week's Programs

Monday, Aug. 5
Jose Iturbi
Conductor and Piano Soloist

Unfinished Symphony ....Schubert
Concerto No. 20 in D Minor for Piano and Orchestra ....Mozart
Iturbi
American Panorama ....Amphitheatrof
(First performance in Philadelphia)
Fantasie Hongroise .... Liszt
For piano and orchestra
Iturbi

Tuesday, Aug. 6
Alexander Smallens, Conducting
John Corigliano, Violinist

Ballet Suite No. 1 ....Gluck-Mottl
1. Introduction from "Don Juan." Air gai.
2. Dance of the Blessed Spirits, from "Orpheus."
3. Musette, from "Armide."
4. Air gai, Sicilienne, from "Armide."
Concerto in K Minor ....Bruch
Corigliano
Symphony No. 40 in G Minor......Mozart
Poeme in Eb Major............Chausson
Corigliano
Prelude to Act III of "Lohengrin". Wagner

Wednesday, Aug. 7
Alexander Smallens, Conducting

The Academic Festival Overture...Brahms
Symphony No. 3 in F Major ......Brahms
Overture to "The Merry Wives of Windsor" ....Nicolai
Nutcracker Suite ....Tchaikovsky

Thursday, Aug. 8
Hans Wilhelm Steinerg, Conductor
Alec Templeton, Pianist

Mazeppa ....Liszt
Concerto in A Minor...............Grieg
Templeton
Symphony No. 1 in C Major ...Beethoven
Solos and Improvisations
Templeton

Friday, Aug. 9
Alexander Smallens, Conducting
Stell Andersen, Pianist
Samuel R. Rosenbaum, Narrator

Water Music ....Handel-Harty
Coronation Concerto ....Mozart
Miss Andersen
Peter and the Wolf............Prokofieff
Narrator—Samuel R. Rosenbaum
Pastorale ....Milhaud
Miss Andersen
La Valse ....Ravel

* * *

Berkshire Festival Opens

With less fuss than usually attends the daily opening of a movie theatre, the Berkshire Symphonic Festival began its seventh season Thursday night before a colorful, international audience of nearly 6000 persons at Stockbridge, Mass.

Although the Festival Association would never make such a claim, it is probable that the nine concerts which comprise this season constitute the highest level which Summer symphonic music has yet reached in America.

There are even those who insist that the Berkshire Festival, as served by the great Boston Symphony Orchestra, is the logical successor to the old Salzburg Festival, in war-torn Europe's Austrian Tyrol.

Serge Koussevitzky and his magnificent orchestra were heard by an audience from every corner of America, and from most European countries as well. As always at the Festival, the orchestra was precisely the one that plays through the Winter in Boston's Symphony Hall, and the program—comprising the first symphonies of Beethoven, Schumann and Sibelius—was rehearsed with the same fastidious care.

This year the Festival is the climax of another unique venture, Koussevitzky's now famous Berkshire Music Center, in which more than 300 students are studying and living with music through the months of July and August.

The grounds of Tanglewood, home of the Festival, were peppered with Festival patrons wandering from building to building, looking in on classes and rehearsals. . . . J. H. W.

* * *

Ventnor Concerts Shifted

Because of the fire last Thursday which destroyed the Ventnor Municipal Pier, all activities have been shifted to the auditorium of the Ventnor Avenue School. Thus the Sunday night concert by the orchestra under the direction of Vincent E. Speciale, goes indoors.

Aurora Kework, contralto, and Phillip Barrett, baritone, will be vocal soloists. The full program follows:

Star Spangled Banner.

1—Overture—"Morning, Noon and night in Vienna," Suppe'.

2—(a) Kashmiri Song (from "Four Indian Love Lyrics") Finden; (b) Aragonaise—Air de Ballet (from "Le Cid"), Massenet.

3—Baritone Solo—(a) The Lord's Prayer, Malotte; (b) Pale Moon, Logan.

4—Fantasie on the Opera "Pagliacci," Leoncavallo.

5—Unfinished Symphony — (1st Movement-Allegro Moderato) Schubert.

6—A Suite of 3 Numbers—(By request)—(a) Serenade Italienne, (b) Chiquita-Tango Capriccioso, (c) Mi Andosilla-Paso Doble, Russo.

7—Contralto Solo—(a) My Heart at Thy Sweet Voice, Saint-Saens, (from "Samson and Dalila"). (b) Because, D'Hardelot, Miss Aurora Kework.

8—Selection from the Operetta—"Fortune Teller," Herbert.

God Bless America.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TIMES TRIBUNE

AUG 6 - 1940

THIS CLIPPING FROM
MANKATO, MINN.
FREE PRESS

AUG 6 - 1940

THIS CLIPPING FROM
MUNCIE, IND.
STAR

AUG 6 - 1940

THIS CLIPPING FROM
READING, PA.
EAGLE

AUG 6 - 1940

THIS CLIPPING FROM
OAKLAND, CAL.
POST-INQUIRER

AUG 9 - 1940

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
EAGLE NEWS

AUG 6 - 1940

Many Local People Attend Berkshire Symphonic Festival

Many residents of Poughkeepsie and Dutchess county are attending the concerts given by the Boston Symphony orchestra in the seventh annual Berkshire Symphonic festival. The concerts, under direction of Serge Koussevitzky, conductor, are being held at Tanglewood, between Lenox and Stockbridge, Mass.

Among the reservations received by Rebecca Hyde Rider and Eric de Cordova for various concerts were those of Polly Wyckoff, Helen C. Cole, John Kuhn, Mr. and Mrs. Harry V. Welsh, Mr. and Mrs. A. Allendorph Schoonmaker, Mr. and Mrs. Eric de Cordova, Earle V. W. Foote, Miss Rider, Mrs. A. L. Rider and Marie Tschudin.

Included in the county residents who are boxholders for the 1940 season are: Mrs. William J. Knapp and Mr. and Mrs. Gordon Mendelssohn, Millbrook.

The festival opened last Thursday night, and will continue through Saturday night, August 17.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 6 - 1940

GOV. SALTONSTALL GUEST AT CONCERT

To Attend Festival Thursday Night

Governor and Mrs. Leverett Saltonstall will be the guests of Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival in her box, No. 1, at the opening concert of the second series by the Boston Symphony orchestra at Tanglewood Thursday night. Other guests in the box will be Miss Smith's mother, Mrs. Charles Robinson Smith, Miss Mirriam K. Oliver, John Cunningham, King Wu and Malcolm Vaughan, all of New York, and Stuart Montgomery of Medford.

Preceding the concert, the governor will be a guest at the annual dinner of the Berkshire county Harvard club at the Hotel Wendell in Pittsfield. Others who will be at the dinner are Edward A. Taft of Boston, president of the Boston Harvard club, and Ernest B. Vane, Jr., of Chestnut Hill, Boston.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 6 - 1940

TOSCANINI VISITS TANGLEWOOD SHED

Recently Back From South American Tour, Maestro Arrives Unannounced at Stockbridge.

Arturo Toscanini, world famous conductor who has recently returned from a South American tour with the NBC Symphony orchestra, yesterday visited Tanglewood in Stockbridge, home of the Berkshire Symphonic Festival.

The maestro arrived unannounced. He was on his way to New York after visiting his granddaughter in New Hampshire, and paused to inspect the Boston orchestra's summer home and the Music center. After walking about the grounds and looking at the mammoth shed, he called on Dr. Herbert Graf of the Metropolitan Opera company, head of the opera department of the Music center, and drove with Dr. Graf to his cottage at South Lee for luncheon.

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This Clipping From
HACKENSACK, N. J.
BERGEN-RECORD
AUG 6 - 1940

Music News And Views

By ROGER S. VREELAND

Music at Tanglewood projects a new aspect to the future of outdoor concerts. The fact that the orchestra can be heard without electrical amplification at greater distances than is necessary at many amplified stadium concerts, with better musical effect, suggests that the future of outdoor music will not depend on electrical sound reenforcement.

All the way across the green, several hundred feet, even pianissimo strains were clear, especially at night. Of course this depends on the absence of extraneous noises of traffic and voices, a situation realized at Tanglewood.

* * *

Koussevitzky is a master program-maker, better than most of his famous contemporaries. These Festival concerts attest it. He has a flair for the unusual, gives new composers a break, is generous with so-called modern music (Debussy, Strausse, Ravel, Stravinsky, etc.), but doesn't neglect the solid foundations of classicism and romanticism. But perhaps he hasn't so much a flair for the unusual as he has a desire to be catholic in taste.

Saturday's program depended on Berlioz' "Benevenuto Cellini" overture for the foundation, then went into the long, colorful "Don Quixote" of Strauss. Roy Harris's one-movement Symphony No. 2 started the second half, followed by Debussy's "Afternoon of a Faun" and excerpts from Ravel's "Daphnis et Chloe".

It is so easy to find fault with new music. Mr. Harris's Symphony (we have to revise our definition of the term) annoyed more than it pleased, and I didn't get the impression that the audience was by any means sold to it. By nature we're friendly to our own contemporaries, but we just can't throw our hats into the air. We're glad it was given, and we want more just the same.

On Sunday were heard the E-flat (No. 39) Symphony of Mozart, Stravinsky's pleasant "Capriccio for Orchestra and Piano", with Jesus Maria Sanroma as soloist, and Brahms' Second Symphony.

Brahms really stirred the crowd. The applause was a true demonstration. It was a great performance. In the Stravinsky work Sanroma played the difficult score with masterful technic. It would not do to forget mention of Piatigorsky's soloing in "Don Quixote". The famous cellist gave what might be called a very philosophical interpretation of the pathetic knight.

* * *

Many at the Festival are spending their vacations somewhere in the Berkshires. Others have traveled long distances just to be here. Their uninterested friends in such cases invariably are surprised at the long distance traveled just to go to a concert. It shows, though, how much music is in their hearts.

We haven't been able to determine just how many Bergenites are here, but auto license plates indicate there must be many score. We've seen lots of friends already, but hesitate to give names without being somewhere near complete. Hope to be able to do that later.

A Berkshire Evening Eagle reporter discovered this interesting story about Miss Jane Griffin of Bogota:

> Mrs. C. Raymond Downes of Old Greenwich, niece of Miss Leonora Rockwell, proprietor of the Breezy Knoll Inn, and Miss Carolyn Luce, social secretary of the inn, were driving to the Berkshire Symphonic Festival. Mrs. Downes had purchased tickets in Lenox.
>
> Since there was room for two more persons, Miss Rockwell made arrangements for Miss Ellen Cook of Bridgehampton, L. I., and Miss Jane Griffin of Bogota, N. J., guests of the inn, to accompany her niece.
>
> After making detailed arrangements where to meet and glancing closely at each other for fear that they would not recognize each other in the large throng at the conclusion of the concert, they learned that their worries were needless. The four seats were together. Miss Cook and Griffith had bought their two tickets in New York a month ago!

* * *

Albert Spalding will be the soloist Thursday, playing the Beethoven Violin Concerto with the Orchestra. Other numbers will be Beethoven's "Egmont" overture and Tschaikowsky's Fourth Symphony.

THIS CLIPPING FROM
JERSEY CITY, N. J.
JERSEY JOURNAL
AUG 6 - 1940

MUSIC NOTES

By Ear

By JOHN SELBY

STOCKBRIDGE, Mass.—One of the most successful community enterprises in all the musical world closed triumphantly the first third of its seventh year with a concert heard yesterday afternoon by 6,500 people from all parts of the world.

This is the Berkshire Symphonic Festival, which each August brings larger and larger audiences to its handsome home—Tanglewood, the estate given the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, Mass.

The Berkshires are full of Summer cultural activities, and early in its history the Berkshire Symphonic Festival developed a policy of cooperation which has benefitted everybody—including the festival itself.

A nearby venture of long standing, Mrs. Elizabeth Sprague Coolidge's weekly concerts at South Mountain, near Pittsfield, sets up its Sunday programs to Friday afternoon, on which day there is no festival program.

The Ted Shawn Dance School and festival, a few miles to the east, rearranges its programs to fit. So with the festival at Bennington College, in southern Vermont, and other ventures even farther away.

In addition the festival itself is entirely a community affair, in which Summer and year-round residents cooperate.

Yesterday's music included Mozart's E flat symphony (No. 39); Stravinsky's capriccio for piano and orchestra, with Jesus Maria Sanroma as the highly effective soloist, and Brahms second symphony in D major. The latter is one of Serge Koussevitzky's favorites, and yesterday he and the incomparable Boston Symphony made it sound as if it were something fresh from the brain of its composer, instead of a staple of the symphonic literature played every season by every orchestra in the land.

The festival resumes next Thursday night with a Beethoven-Tschaikowsky program at which Albert Spalding, the violinist, will be soloist. This Summer there are three instead of two weeks of concerts owing to insistent demand from the concertgoers.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 7 - 1940

SEATS WITHIN TANGLEWOOD'S BIG SHED GONE

General Admission Tickets Are Still Available for Second Series

PITTSFIELD, Aug. 6— A complete sellout of the great shed at Tanglewood for the second series of concerts starting Thursday was reported today by officials of the Berkshire Symphonic Festival.

Tickets Still Available

While every seat apparently has been sold within the shed, general admission tickets are still available. These tickets admit to the great lawn and benches outside the building itself.

With success of the final series of concerts assured, the festival began today its campaign for equal success of the benefit concert Aug. 16 for the Allied Relief Fund.

Archibald MacLeish, poet and librarian of the Library of Congress, whose summer home is in Conway will be master of ceremonies. Gov. Herbert H. Lehman of New York and Dorothy Thompson, columnist, will speak, as well as others who are still to be announced.

The program starts at 6 p. m. with exhibition performances by the various departments of the Music Center. Then come the official exercises, with intermission to follow. A beer license has been granted the festival for the event.

Two Orchestras

The gala concert will feature the Boston Symphony Orchestra and the Institute Orchestra as well as the festival chorus. Soloists will be Albert Spalding, violinist, and Gregor Piatigorsky, cellist.

Following this concert the Boston orchestra, under the baton of Arthur Fiedler, will play Strauss waltzes for dancing on the lawn. Fireworks will close the program.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 7 - 1940

Berkshire Festival Seats Nearly Gone

Special to The Hartford Times

Lenox—Almost every seat in the Tanglewood Shed has been sold for the second series of Berkshire Symphonic Festival concerts by the Boston Symphonic Orchestra and Serge Koussevitzky.

However, no one will be turned away, according to Festival trustees, who say they have an unlimited number of general admission tickets.

The program for the series will be commemoration of the 100th anniversary of the birth of Tchaikovsky and will include works of this composer and Beethoven.

Albert Spalding will be the soloist tomorrow night, when the orchestra plays Beethoven's Concerto for Violin in D.

Among the distinguished guests tomorrow night will be Gov. Leverett Saltonstall, as well as Empress Zita and her family, now living in Royalston.

The second concert of the series will be heard Saturday evening and the third Sunday afternoon.

This Clipping From
NEW YORK, N.Y.
SUN
AUG 8 - 1940

The Boston Symphony begins its second series of concerts in the Berkshire Symphonic Festival at Tanglewood, Stockbridge, Mass., tonight. A feature of tonight's program will be the Beethoven violin concerto, with Albert Spalding as soloist. Former Empress Zita of Austria and her family, now living in Royalston, Mass., are among those who have reserved seats for this concert. Other concerts in this series take place on Saturday night and Sunday afternoon.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
AUG 7 - 1940

Second Concert Series Opens Tomorrow Evening

Practically Every Seat in Music Shed at Tanglewood Sold for Three Concerts—No One Will be Turned Away as Unlimited Number of General Admission Tickets is Available—Series Commemorates 100th Anniversary of Birth of Tchaikowsky—Dr. Serge Koussevitzky to Direct.

Practically every seat in the immense music shed at Tanglewood has been sold for the three concerts in the Berkshire Symphonic Festival's 1940 second series opening tomorrow evening, it was announced today by George W. Edman, clerk of the Festival organization, for the trustees.

At the same time it was asserted that no one will be turned away as an unlimited number of general admission tickets is available. These admit their holders to the grounds and the use of the benches around the big shed. The building itself contains seats for nearly 6,000.

All three of the concerts in the second series, to be given tomorrow evening, Saturday evening and Sunday afternoon by the Boston symphony orchestra under the baton of Dr. Serge Koussevitzky will commemorate the 100th anniversary of the birth of Tchaikovsky and each program will feature one of his works. The others to be presented in the series are compositions of Beethoven.

Tomorrow evening's program includes Beethoven's overture to Goethe's "Egmont" and his concerto for violin in D, with Albert Spalding as soloist. Tchaikovsky's Fourth symphony in F minor will complete the program. On Saturday evening Beethoven's Sixth or "Pastoral" symphony in F major and Tchaikowsky's Sixth or "Pathetique" symphony in B minor will be played. Sunday afternoon's program consists of the Beethoven Coliolanus overture, his Fourth symphony in B flat and Tchaikovsky's Fifth symphony in E minor.

Gov. Leverett Saltonstall and the Empress Zita of Austria-Hungary and her family who have been staying in South Royalston, will be among the distinguished guests tomorrow night.

Meantime, the detailed program for the gala special performance to be given at Tanglewood on Friday evening of next week for the benefit of the Allied Relief fund in aid of Great Britain was announced today.

Activities will begin at 6 o'clock and will occupy the shed, the Tanglewood theater, the lawn between them and other buildings of the Berkshire Music Center, new school of musical performance now in session.

First features of the program will be simultaneous exhibition performances in various parts of the grounds by Music Center members, their programs including orchestral selections, opera scenes, chamber music, combined chorus and orchestra music and country dancing.

The official exercises will follow in the shed, opening with the singing of the "Alleluia" song composed by Randall Thompson for the Music Center, by the academy chorus. Then will follow addresses by Dorothy Thompson and Gov. Herbert H. Lehman of New York with Archibald MacLeish, librarian of Congress presiding, and the national anthems will be played by the Boston Symphony. There will be an auction sale and refreshments during an intermission after which the concert program will be given. It will include Elgar's "Pomp and Circumstance" march by the combined Boston Symphony and Institute orchestras under Dr. Koussevitzky's direction, the performance of "Jupiter" from Holst's "The Planets," by the two orchestras under the direction of Stanley Chapple, Saint-Saens' "Rondo Capriccioso," by Albert Spalding, noted violinist, and the orchestra, and a violoncello solo with orchestral accompaniment by Gregor Piatigorsky, choruses from Bach's Mass in B minor by the Academy chorus and the Boston Symphony orchesra with Dr. Koussevitzky conducting, the "Hallelujah" chorus from Handel's "Messiah" by the chorus and orchestra, again under Dr. Koussevitzky's baton, and finally a program of Strauss waltzes by the Boston Pops orchestra under Arthur Fiedler. A drawing for prizes and fireworks will conclude the program.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 7 - 1940

Saltonstall, Empress Zita To Attend Festival Tomorrow

Virtually All Seats in Tanglewood Shed Sold—Albert Spalding Soloist Tomorrow Night

Gov. Leverett Saltonstall and Empress Zita of Austria and her family will be among the distinguished guests at tomorrow evening's opening concert of Series B of the 1940 Berkshire Symphonic Festival.

The governor will go to Tanglewood after attending the Harvard Club dinner at the Wendell Hotel. He will be among the guests in President Gertrude Robinson Smith's official Festival box.

The refugee Austrian empress will attend as the guest of Prof. and Mrs. Philip Marshall Brown of Williamstown.

Tickets in Demand

Tickets for the second series were selling rapidly today and according to the Festival staff, indications pointed to a sellout for all three concerts.

The demand for the third series was increasing in tempo, three boxes having been sold yesterday and many mail orders filled.

The second series will commemorate the 100th anniversary of the birth of Tchaikowsky. His fourth symphony will be played at tomorrow night's concert; his sixth, Saturday evening, and his fifth, Sunday afternoon.

Albert Spalding, noted American violinist and summer resident of Great Barrington, will be the soloist with the Boston Symphony Orchestra tomorrow night in Beethoven's concerto for violin.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 8 - 1940

Empress Zita, formerly of Austria-Hungary, is not to be the guest of Prof and Mrs Philip Marshall Brown in their box at the first concert of the music festival second series at Tanglewood tomorrow night, as was reported today at Pittsfield. Albert Spalding, violinist, is to be the soloist for the Boston symphony orchestra in Beethoven's violin concerto. Guests in the Brown box will be Mr and Mrs Charles Louis Safford of Williamstown.

MILLERTON, N.Y
NEWS
8/8/40

Tanglewood Concert Will Benefit Allied Relief Fund

Program To Be Presented Aug. 16 Under Direction Of Serge Koussevitzky

Trustees of the Boston Symphony Orchestra and the Berkshire Symphonic Festival announced recently that they would sponsor a unique benefit program Aug. 16 for the Allied Relief Fund, Inc. The program will be given at Tanglewood, home of the Festival and the orchestra's newly established Berkshire Music Center.

Serge Koussevitzky, conductor of the orchestra and the Festival as well as director of the Music Center, has been named chairman of the committee in charge of the program with Albert Spalding. The program will be so varied that it will be necessary to begin at 6 P. M. and promises such a wealth of entertainment that it will overflow the spacious grounds of the estate with two assemblies in the shed.

Dr. Koussevitzky, enthusiastic over the prospect of the benefit, declared today:

"We shall make a manifestation from New England to old England in which all America is invited to join."

All artists participating in the program will give their services and the entire net proceeds will go to the Allied Relief Fund.

Winthrop W. Aldrich, of New York, president of the Allied Relief Fund, Inc., when informed of the benefit said that in his opinion "proceeds from the gala performance will go a long way toward providing the civilian and medical help that we are endeavoring to extend abroad . . . just now in England . . . to innocent people suffering the consequence of war."

The whole program was announced at the opening Festival concert, Thursday evening (Aug. 1) together with information where boxes and tickets may be secured. The sale for this special concert was opened Friday (Aug. 2) throughout the East. Reservations will be accepted by mail at Tanglewood, Lenox, Mass.

The joint committee of the Festival and the orchestra stated that it would be pleased to receive contributions for the fund from anyone unable to attend the program. These contributions may be sent to the Housatonic National Bank, Stockbridge, Mass.

On the joint committee are Albert Spalding, Ernest B. Dane, Richard C. Paine, Reginald C. Foster, Mrs. William Felton Barrett and Robert K. Wheeler.

This Clipping From
CHICAGO, ILL.
TRIBUNE
AUG 8 - 1940

Front Views and Profiles

By June Provines

Visit in the Berkshires.

The Berkshire music center established by the Boston Symphony orchestra is in the midst of its first season here on the historic estate of Tanglewood, where Nathaniel Hawthorne wrote his famous *Tanglewood Tales*. For six seasons thousands of music lovers have come to the Berkshires to hear Koussevitzky and the Boston symphony, but never before have all the buildings at Tanglewood been thus in use.

* * *

We went to a morning rehearsal of the orchestra. While the strains of Ravel's *Daphnis et Chloe* were coming from the great outdoor symphony shed, voices of the festival chorus, practicing the Kyrie from Bach's *Mass in B Minor*, could be heard from the barn down the hill and in one of the classrooms. Composer Roy Harris was addressing a class on composition, and there were activities in garage, toolhouse, and classrooms.

* * *

It was as pastoral a scene as you could imagine at Tanglewood, in spite of all this musical activity. Cows grazed in the pasture, the meadows lay green in the August sunshine, and the view from Tanglewood across Lake Mahkeenac to the blue misted Berkshires was as enchanting as you could find anywhere. Three hundred students are "living and working in music." A young orchestra with youthful conductors is one of the departments. Dr. Koussevitzky sits in the audience and occasionally interrupts the playing by an electric flash signal, to advise or correct, while pupils of conducting watch and listen.

* * *

Music students also flock to the morning rehearsal and, scores in hand, follow the symphony being rehearsed. Present, by permission, at this morning's rehearsal were many notables of the music world. Conductor Artur Rodzinski, who has a house near by; Cellist Gregor Piatigorsky, Arthur Fiedler, conductor of the Boston "Pops" orchestra, and several others stood chatting in a little group in the sunshine; a sister-in-law of Rodzinski and her small son, refugees from Poland, sat on a nearby bench; Actress Tallulah Bankhead, who has been playing in summer theater, sat in the shed, in slacks and a tomato red blouse, listening intently.

* * *

During rehearsal intermission Arthur Cable, trustee and official of the Chicago Symphony orchestra, was taken backstage to see Mr. Koussevitzky. The great conductor, perspiring profusely, a sweater thrown about him, was gracious and cordial.

"The Chicago Symphony orchestra must come to Boston next winter to play," he said. "We want you."

GREAT BARRINGTON, MASS
BERKSHIRE COURIER
8/8/40

Music Festival Has Big Opening

Many Thousands Come to Berkshire for Event

Dr. Serge Koussevitzky Conducts Boston Symphony Orchestra in Fine Performances— First Series Attracts Many Celebrities. —Inns, Lodging Houses, Restaurants Busy

With an average attendance of well over 6000 persons at the three concerts of the first seres, the Berkshir Symphonic Festival opened its seventh annual season last week-end amid the beautiful surroundings of the Tanglewood estate. The high quality of performance by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky, which has made the festival the enormous success which it is, was once again displayed to the enthusiastic pleasure of the audience.

The openng night last Thursday found many notables present to enjoy the program, which opened the series of nine concerts to take place on three successive week-ends. The total of 6700 persons who attended Sunday afternoon's concert almost equalled the attendance record for the Festival, for it was exceeded only once, when 7000 were present at the closing program last year. While music critics praised the faultless presentation of symphonies, thousands roamed about the grounds, visiting the formal gardens and enjoying the close-cropped lawns.

Among the notables whose appearance caused a flurry at the performances were Mrs. Woodrow Wilson, Mrs. Herbert Lehman, Mr. and Mrs. Lowell Thomas, William Bullard, ambassador to France, and Dr. and Mrs. Artur Rodzinski.

At the refreshment tent the ladies of the Thursday Morning club of Great Barrington and a corp of workers under the direction of the Misses Margaret and Mary Dewey, found themselves busily employed before the concerts and during intermissions purveying sandwiches and soft drinks to satisfy the appetites of music-lovers. State police directed traffic in the parking lots so that 3000 cars at each concert were quickly sent on their way at the close.

The second series, which promises to be even more brilliant, opens tonight for a special program in honor of the one hundredth anniversary of Tchaikovsky's birth, composed entirely of works by Beethoven and Tchaikovsky. Albert Spalding of Great Barrington will be violin soloist tonight. The program follows:

Thursday Evening, Aug. 8, 8:30
Beethoven — Overture to Goethe's 'Egmont," op 84.
Beethoven — Concerto for Violn in D, opus 61.
Soloist, Albert Spalding
Tchaikovsky — Symphony No. 4 in F minor, op 36.
Saturday Evening, Aug. 10, 8:30
Beethoven — Symphony No. 6 in F major, op 68, "Pastoral."
Tchaikovsky — Symphony No. 6 in B minor, "Pathetique," op 74.
Sunday Afternoon, Aug. 11, 3:30
Beethoven— Overture, "Coriolanus," op 62.
Beethoven — Symphony No. 4, in B flat major, op 60.
Tchaikovsky — Symphony No. 5 in E minor, op 64.

This Clipping From
NEW YORK, N.Y.
POST
AUG 8 - 1940

SERGE KOUSSEVITZKY long has dreamed of creating an American Salzburg, now that the Vienna original has become a city of dead memories. Last week in the Berkshires, he and his Boston Orchestra opened their seventh annual symphonic festival with a program of Wagner, Beethoven and Sibelius. Here is a great opportunity to weld together the genius that has flowed to this country in recent years in search of free expression. Here, in the environs of an American Salzburg, the challenging names of Walter, Klemperer, Schnabel, Stravinsky, Hindemith, Lehmann, Flagstad could serve to remind music lovers everywhere, including Germany, that great art can persist only in the atmosphere of liberty.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 7 - 1940

Berkshires Get Advertising From Thomas

Lowell Thomas, radio commentator, who was at the Berkshire Inn, Great Barrington, over the week end with his wife and mother-in-law and attended the Berkshire Symphonic Festival, praised this section in his daily broadcast Monday night.

Here's what he had to say:

While Europe lapses into semibarbarism, it's thrilling to find civilization making a step forward anywhere.

And that's an experience I have just had in the Berkshire Hills, near Stockbridge, Massachusetts, and Great Barrington. The Berkshire Symphonic Festival is in full swing, its seventh and greatest season. Koussevitzky and the Boston Symphony Orchestra in a gorgeous natural setting, delighting greater crowds than ever. And the audiences are undoubtedly the most distinguished to be found anywhere on this earth this year of our Lord 1940.

You turn one way and see a distinguished editor like Frank Crowninshield, over there Lucretia Bori of opera fame, Ted Shawn, the dancer, Joseph Cummings Chase, the artist, Governor Lehman of New York and his lady, the widows of two presidents of the United States, and there sits Norman H. Davis, head of the American Red Cross, and so on, and so on.

Nor will you find more perfect parking arrangements in any great football stadium than for this inspiring symphonic festival for which music lovers are indebted to Gertrude Robinson Smith and her colleagues.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 8 - 1940

SECOND BERKSHIRE FESTIVAL SERIES TO START TODAY

The second series of the seventh annual Berkshire Symphonic festival at Stockbridge, Mass., will begin tonight at 8:30 o'clock with Serge Koussevitzky conducting the Boston Symphony orchestra in three concerts dedicated to the observance of the 100th anniversary of the birth of the Russian composer, Tschaikowsky. Albert Spalding, violinist, will be the soloist tonight in the playing of Beethoven's "Concerto for Violin in D". Other selections will be Tschaikowsky's "Symphony No. 4" and Beethoven's "Overture to Egmont".

In planning the celebration of Tschaikowsky's birth, Dr. Koussevitsky decided to divide the time of the three concerts of the second series of the festival to music of Beethoven and Tschaikowsky. A large number of music lovers is expected to be on hand for these special concerts. The first series of three concerts which closed on Sunday was heard by some 19,000 persons. Saturday evening at 8:30 o'clock the orchestra will play Beethoven's "Symphony No. 6" and Tschaikowsky's "Symphony No. 6, the Pathetique." The Sunday program will begin at 3:30 p. m. A third series of concerts will begin Aug. 15.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 8 - 1940

Critic Praises Symphonic Festival

Carl Lindstrom of Hartford Times Addresses Rotary

The Berkshire Symphonic Festival is writing more brilliant a page in history than did the county's legendary figures of years ago, Carl Lindstrom, music editor of the Hartford Times, told Rotarians at their weekly luncheon meeting at the Hotel Wendell this noon.

"The Berkshire region," he said, "has its traditions, its legends. There is the literary legend of Melville and Hawthorne. The area has a 'glamour' period, which, of course, it rightly cherishes in memory. It provides an interesting background for present activities, but let no one make a mistake—this is the great Berkshire period. It will transcend the old Berkshire legend."

A reviewer of the Festival since the Boston Symphony Orchestra first played here in 1936. Mr. Lindstrom "can find nothing to criticize. There was nothing wrong in the past, there is nothing wrong in the present. That leaves us with only the future for critical material, and so far as I can see there will be nothing to criticize then.

Such a music festival always runs the risk of false standards, of snobbery, of artificial aristocracy. But if the Berkshire community continues in its present democratic way, there is little danger of that here. You, meaning the Boston Symphony Orchestra, the Festival organization and the community-at-large, beat a critic to the draw. How can he criticize when there is nothing wrong?"

John J. O'Connell, president of the Rotary Club, presided at the meeting. At the conclusion of his talk, Mr. Lindstrom was given a rising vote of thanks by the members and guests.

This Clipping From
WATERBURY, CONN.
AMERICAN
AUG 8 - 1940

Spalding to Play Solos at Festival

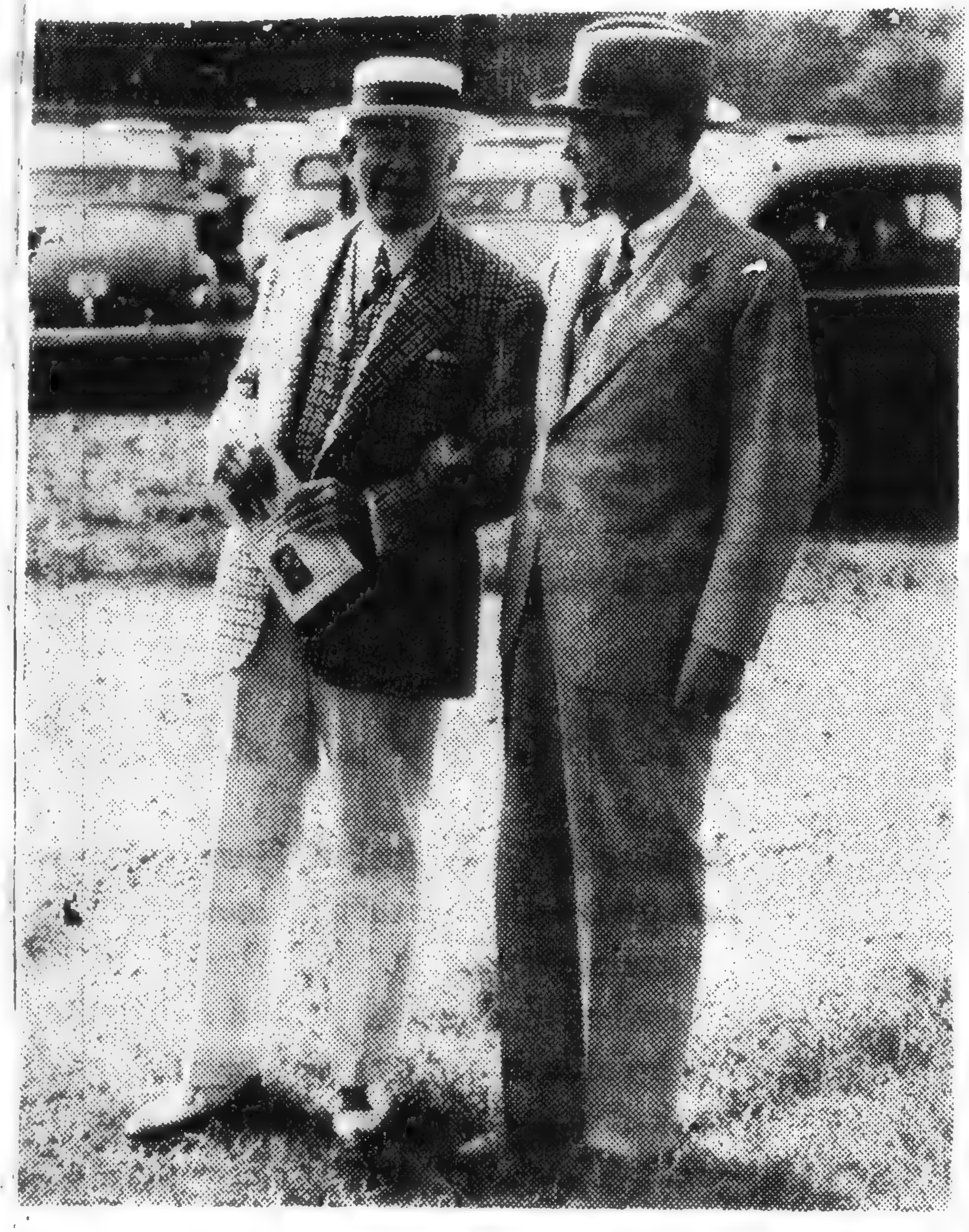
Albert Spalding, violinist, will be the soloist at the second series of the seventh annual Berkshire Symphonic festival at Stockbridge, Mass., tonight at 8:30 o'clock. Serge Koussevitzky is conducting the Boston Symphony orchestra in three concerts dedicated to the observance of the 100th anniversary of the birth of the Russian composer, Tschaikowsky.

In planning the celebration of Tschaikowsky's birth, Dr. Koussevitsky decided to divide the time of the three concerts of the second series of the festival to music of Beethoven and Tschaikowsky. A large number of music lovers is expected to be on hand for these special concerts. The first series of three concerts which closed on Sunday was heard by some 19,000 persons. Saturday evening at 8:30 o'clock the orchestra will play Beethoven's "Symphony No. 6" and Tschaikowsky's "Symphony No. 6, the Pathetique." The Sunday program will begin at 3:30 p. m. A third series of concerts will begin Aug. 15.

This Clipping From
HARTFORD, CONN.
TIMES

AUG 8 - 1940

Ambassador Visits Tanglewood



—[Photo by William Whitaker

William C. Bullitt (right), ambassador to France who recently returned to this country, attends opening series of the Berkshire Festival by the Boston Symphony Orchestra under Serge Koussevitzky with his cousin, William M. Bullitt of Stockbridge.

THIS CLIPPING FROM
KANSAS CITY, MO.
JOURNAL
AUG 9 - 1940

~~flashes~~—

In the Social Panorama

By Ursula Genung

For you, dear (we hope) readers (not that we hope you're dear, because you are, but we hope you exist) here goes a beautiful friendship. We had a letter from Blanche Lederman in the morning mail that threatens us with inch-by-inch destruction if it isn't kept entre nous; but, feeling that we've been dull of late and that you deserve something better, here are some quotes anyhow.

☆ ☆ ☆

"If you've never attended this particular music festival in the Berkshire Hills at Tanglewood (a setting that would make the Garden of Eden wither with shame if it got a peep at this picturesque estate) it's a must that you do so the first chance . . . The first few days were busy ones here, for TIME wanted material on the Music Center. That meant days of interviewing the faculty and attending departmental activities. TIME had heard that there was a ballet class for conductors, to give them freedom—poise—elasticity. When I had the story folded and on its eastern way, another wire came from their picture editor—to get shots of Eric Hawkins (Martha Graham's associate) showing how a conductor should look after having had a course in ballet! . . .

☆ ☆ ☆

"The Summer has been grand. Before coming here, spent time on Cape Cod—a week; then a week at Kennebunk Beach. I'm at the festival, of course, now, with attendance at rehearsals when I'm not at the school listening to Herbert Graf (stage director of the Metropolitan) coach young artists, or listening to Aaron Copland teach composition, or hearing the institute orchestra, directed occasionally by Koussevitzky himself—when his five "finds" aren't conducting. This class of 25 gets personal coaching from first desk men of the Boston Orchestra. Yesterday, Toscanini visited his friend, Herbert Graf, and attended one of the rehearsals of "Acis and Galatea" (Handel) in the formal garden. The student body (325) was in a dither over his unexpected presence. (He's no taller than I—and mostly head!) . . .

PITTSFIELD, MASS.
EAGLE

AUG 9 - 1940

Car Drivers To Report Earlier

F. Carl Gorman requsts that all car drivers, who transport children to the rehearsals of the Boston Symphony Orchestra at Tanglewood should meet in front of the Pittsfield High School tomorrow morning at 8.45.

This is a little earlier than usual because the orchestra has been starting its rehearsals about a half-hour earlier.

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 9 - 1940

THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD

AUG 9 - 1940

This Clipping From
STAMFORD, CONN.
ADVOCATE

AUG 9 - 1940

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BRIDGEPORT, CONN.
POST

AUG 9 - 1940

This Clipping From
WILMINGTON, DEL.
JOURNAL EVERY EVENING
AUG 9 - 1940

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
AUG 9 - 1940

THIS CLIPPING FROM
ANSONIA, CONN.
SENTINEL

AUG 9 - 1940

7,000 HEAR CONCERT AT TANGLEWOOD

Overflow Attendance Is Cared for by Dozens of Benches Set Alongside "Shed."

By JOHN SELBY.
(Associated Press Arts Editor.)

Stockbridge, Mass., Aug. 9.—Seven thousand persons heard last night's opening concert of the second series, Berkshire symphonic festival programs, in spite of the fact that the now famous music "shed" at Tanglewood, the festival's home, seats only 6,038.

The overflow was cared for on dozens of benches set alongside the "shed" and several hundred comfortable listeners lay on steamer rugs and blankets under the stars, trodden on only occasionally by passers by.

This, the fourth concert of the nine that make up the festival this summer, was also the beginning of Serge Koussevitzky's Tchaikowsky-Beethoven cycle. The Tchaikowsky part of the week end's music is in honor of the 100th anniversary of the Russian's birth, the leaven of Beethoven was inserted, apparently, as a balance to the introspective and hyper-emotional music of the Slav.

Last night's symphony was the strong and brilliant fourth, instead of the "Pathetique," as programmed earlier. It was preceded by Beethoven's "Egmont" overture, and by the Beethoven Concerto for Violin with Albert Spalding as soloist—a program of exactly the proper contrast for an audience such as this one, assembled from every section of the world, and every stratum of society.

Last night's seven thousand included Governor and Mrs. Leverett Saltonstall of Massachusetts, and was to have included the former Empress Zita of Austria, as well. But the empress, now living at Royalston temporarily, excused herself at the last minute and now is expected to attend either the Saturday night or Sunday afternoon concert instead.

Spalding's appearance was another manifestation of the neighborhood spirit which made the Berkshire festival a model for the country.

The violinist's summer place is near Great Barrington, just south of here, and he not only plays the violin for the visitors, but contributes his time as one of the festival trustees.

He has played more accurately on occasion but never with deeper appreciation of the musical content of the music and a higher level of inspiration. The incomparable Boston symphony, and Dr. Koussevitzky, were at the top of their form.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
AUG 9 - 1940

Why Tschaikowsky Holds Firm Place in Music World Today

SOMEWHAT belated though it be, the tribute to the manes and achievements of Peter Ilich Tschaikowsky by the Boston Symphony orchestra at the Berkshire Festival this week, brings to mind most forcibly the important place the great Russian composer occupies in the musical world today, one hundred years after his birth.

At last evening's concert in the Tanglewood shed, the Fourth Symphony was the featured work. On Saturday evening the Sixth will be performed and on Sunday afternoon the Fifth will conclude the evening's program. There are some who felt that the significance of the occasion warranted presenting a more comprehensive array of Tschaikowsky's music, but Conductor Serge Koussevitzky deemed otherwise, selecting various works by Beethoven for the first half of each of the three programs.

Tschaikowsky was born in Kamsko-Vatinak on May 7, 1840, and died in Petrograd on Nov. 6, 1893. A full century after his birth and 47 years after his death, he has been universally ranked as one of the greatest of Russian composers. Strange as it may seem, he showed no particular aptitude for music in his boyhood years, although studying the piano with various teachers. His family gave him slight encouragement and his first employment was as a clerk in the Ministry of Justice. It was not until he was 21 that he realized that his real vocation was that of a musician and, like the fictional heroes, gave up a paying position to face a life of poverty for the sake of his art. At the Conservatory in St. Petersburg, where the family then resided, Tschaikowsky studied with Rubinstein and Zaremba. With no financial help from his family, he struggled along on the bare pittance he managed to earn by giving private lessons. When given a teaching part at the Moscow Conservatory, his earnings still were small, but he had the opportunity of meeting several talented musiicans, from whose years of experience and advice he profited. Tschaikowsky was greatly aided by Rubinstein, with whom he lived in Moscow. Rubinstein was influential, and being conductor of the Russian Musical society, produced many of Tschaikowsky's works on his programs.

But it was a long time before he received anything like genuine acclaim. For a few years he acted as music critic for the Russki Viedomosti, all the while teaching as well as composing. In the summer of 1876 he went to Vichy (a very familiar name nowadays) for a rest cure from a threatened mental and physical collapse. Somewhat later that year he went to the Bayreuth Wagnerian Festival as special correspondent for the same journal. Those who have read much of Tschaikowsky's life know of his marriage, its failure and the dire results that followed, although his letters completely exororate his wife of any responsibility. Shortly after the dissolution of his unhappy marriage, Tschaikowsky, through correspondence only, became a "favorite" of the wealthy Mme. Von Meck, whose financial assistance enabled him, for the first time in his career, to live and compose in comfort.

Not until 1880, however, when Tschaikowsky was 40 years old, did his popularity as a composer begin to increase in Russia, due largely to the support of Rubinstein. Outside Russia he was not very well known or received. Hanslick, in Vienna, who is known chiefly for his critical fulminations against Wagner, also found in Tschaikowsky's music another target for his now largely discredited lampoons. The Berlin press unanimously condemned "Francesca da Rimini," and Paris was cold to "Romeo and Juliet," "The Tempest" and as late as 1880 the Fourth Symphony proved unpalatable at the Colonne concerts.

In England and the United States, which he visited in 1891, his music was much more cordially received and seems to have been the starting point of world-wide recognition of Tschaikowsky's genius. In a certain sense he is a paradox, being too greatly and too little appreciated at one and the same time. The so-called cognoscenti are wont to magnify his faults so as to obscure his talents, whereas the lesser schooled or novices draw more satisfaction from his works than they do from Beethoven or Brahms. Paraphrasing what Bacon once wrote of religion, it might be said that a little learning brings one away from Tschaikowsky, but that a great deal of learning brings one back to him. More or less justly Tschaikowsky has been censured for the morbidity, blatancy and hysteria of his music, still he speaks often with a directness that all can understand and with a beauty and eloquence that are unique and unrivalled in the annals of the musical art. Lacking the profundity and cerebral qualities of certain other luminaries, few, if any, can approach Tschaikowsky along purely emotional lines. His symphonies are his autobiography, so adroitly do they lay bare the mental tortures of his melancholy nature and career. Where else can one find such heart-searing music as the Sixth or Pathetique Symphony unfolds? Some there are among the connoisseurs who lean more towards the Fourth of Fifth Symphonies, but the consensus of opinion favors the Sixth as his greatest achievement. It was once said by the late Rosa Newmarch that only a Russian could have written this symphony, but only a Russian penetrated by strong Latin tendencies could have clothed its gloom in such purple hues and perfumed its odor of mortality with such subtle blends of incense.

—A. L. M.

PRIZE COMPETITION FOR SYMPHONIC WORK BY WOMAN COMPOSER

The Women's Symphony society of Boston, founded last year by Alexander Thiede, its conductor, announces a prize competition for a composition for symphony orchestra by an American woman composer. The winning work will be given its first performance by the orchestra at one of its regular Boston concerts, and will become the property of Edition-Musicus of New York by whom it will be copyrighted and published. Entries must be submitted before Nov. 1.

The composition must not be more than ten minutes in duration and may be a single piece, or a suite of pieces. All works must be sent under a pseudonym and be accompanied by a sealed envelope bearing the pseudonym on the face and enclosing the real name and the address of the composer. They should be forwarded to Walter Piston, Music Department, Harvard University, Cambridge. Detailed information of the contest may be obtained by addressing Mrs. Elizabeth Grant, president of the society, 74 Marlborough street, Boston.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 9 - 1940

To Issue Tickets for Rehearsal

LEE—High school students of the music appreciation course interested in attending the rehearsals of the Boston Symphony Orchestra on Saturday morning at 10 are requested to notify Superintendent of Schools Charles A. Miller or Principal Walter J. Potter so that transportation may be arranged. Tickets may be obtained at the high school on Saturday morning from 9.30 to 9.45. Mr. Miller requests the donation of cars to transport the children, the drivers of which will be issued passes to attend the rehearsals.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 9 - 1940

Sees Billions Needed for Armaments

Saltonstall Says 26th Division One of Best

Gov. Leverett Saltonstall, new president of the Harvard Alumni Association, and overseer of Harvard College, told Harvard graduates assembled in his honor at the Hotel Wendell last night that the duties of the state and local governments, while the federal government is building up national defense, are "to carry out local functions of government just as efficiently and honestly as possible," as well as to "see that young people have confidence in our government and want it rather than some other form of government."

"We are going to have to pay billions for armament," said the governor. "We need efficient local government to carry our share and burden of this cost, if we are not going to pass on a terrific, overwhelming burden to our children."

Gov. Saltonstall, who attended the dinner of about 60 Harvard men, wives and guests before he and Mrs. Saltonstall went to the Berkshire Symphonic Festival concert at Tanglewood, was asked for comment on the protest against his nomination papers filed by William H. McMasters, who will receive a hearing on the protest by the State Ballot Law Commission next week. The governor smiled and said simply:

Is Not Worried

"I am not worried."

The governor said he had thought a good deal about the relation between the state and federal governments in regard to emergency work. Local governments, he pointed out, being closest to our people, should continue their functions of keeping the people served.

The 26th Division of the National Guard, described as one of the best throughout the country, is enlisted today to full strength, the chief executive said, not full wartime strength, but as requested by the federal government. It is now training in Potsdam, N. Y., and the governor expects to go there next week. Last Friday he spent a "very inspiring day" in reviewing state military units at Bourne and Fort Devens, later attending the Marblehead meeting of the Massachusetts Selectmen's Association and discussing a co-operative program. All showed "spirit, desire and hope" to aid their country, he said.

If the National Guard is called to federal service, he continued, the Home Guard is now being prepared to take military charge here, under Maj. Gen. Edward Fish. On the non-military side, said the governor, local emergency committees now number 270, with civilians ready to help in a general way, and if an emergency arises, such services as fire, police and food would be organized and co-ordinated by the committees.

"We want to see that Massachusetts, which is an industrial state, gets its share of the orders placed by the government," continued Saltonstall, who had chosen his own subject and was speaking extemporaneously. "New England has received about one-fifth of the orders so far. We have organized a committee of Mr. Tinsley of the Associated Industries and Mr. Cabot of the State Industrial Development Commission to acquaint manufacturers with what the federal government wants, find out what they could manufacture and what they would change in their plant equipment orders were forthcoming."

Employment Figures

Approximate figures were cited by the chief executive showing that in Massachusetts approximately 100,000 more are employed today than were two years ago, that business activity is four per cent higher than last year, payrolls seven per cent, and the cost of living down.

"It is encouraging," said Gov. Saltonstall, "when I am going home at night, anywhere between 10 and 1, to see the factories working nights—even though we don't want people to work nights—because at least, we are working."

State Education Commissioner Walter F. Downey will report next year to the Legislature, said Saltonstall, on what can be done to provide employment for young people, as a result of the state-wide survey of youth conditions that Downey has made this year and is now studying. "This is all based on the theory that we have the best type of government yet devised," said Gov. Saltonstall, and that "we must see that young people have confidence in our government."

Charles C. Miller, president of the local Harvard Club, welcomed the governor at the meeting and introduced guests at the head table: Ernest B. Dane, treasurer of the Boston Symphony Orchestra; Edward A. Taft, president of the Harvard Club of Boston and trustee of the orchestra board; George E. Judd, manager of the Boston orchestra; Dr. Remsen B. Ogilby, president of Trinity College, Hartford, and president of the board of trustees of the Lenox School; Walter Prichard Eaton, well-known writer, lecturer and Eagle columnist; and Winthrop M. Crane Jr., who was the good-natured butt of Harvard jests, being a Yale graduate.

David J. Malcolm, superintendent of schools of the Charlemont District, tendered his resignation from the secretaryship of the local Harvard Club, and after a tribute to his work President Miller announced the appointment of Gardner F. Knight, actuary of the Berkshire Life Insurance Company, to take his place. At the October meeting, it was announced, Samuel E. Morison, Harvard professor, will be guest speaker and will describe his researches into the voyage of Columbus, which he has studied by sailing the same route in the West Indies.

A Governor in the Berkshires

Edward A. Taft, left, a trustee of the Boston Symphony Orchestra and president of the Harvard Club of Boston, greeted Gov. Leverett Saltonstall and Mrs. Saltonstall as they arrived in the Berkshires. The group attended the Harvard Club dinner and then the Festival.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

AUG 9 - 1940

Saltonstalls Guests In Berkshires for Festival Concert

Governor and Wife With Mrs. C. R. Smith and Daughter as Second Series Opens

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 8.—Governor Leverett Saltonstall of Massachusetts and Mrs. Saltonstall were among the guests at the first of the second series of concerts by the Boston Symphony Orchestra at Tanglewood tonight. They were in Box No. 1 with Mrs. Charles Robinson Smith and daughter, Miss Gertrude Robinson Smith, who is president of Berkshire Symphonic Festival, Inc. Mrs. Smith and Miss Smith entertained at dinner at the Dugway before the concert.

Guests of Mr. and Mrs. Samuel Gilbert Colt, of Pittsfield, were Mrs. A. Henry Mosle, of New York; Mrs. William Mosle, New Canaan, Conn.; Mrs. William S. Ginn and Mrs. John Maurice Hastings (Rosemary Crane), Basing Stoke, Hants, England.

Mr. and Mrs. William Marshall Bullitt had Mr. and Mrs. Clarence Blair Mitchell, of New York, in their box and with Professor and Mrs. Philip Marshall Brown were Mr. and Mrs. Charles Louis Safford, Williamstown.

With Mr. and Mrs. Thomas H. Blodgett were Mr. and Mrs. Francis C. Trimble, the Misses Ann and Margery Adams, of Mt. Airy, Pa. Mrs. Samuel Reber, of Washington, and Mr. and Mrs. Harry C. Holloway, Chicago, were guests of Mrs. W. Rockwood Gibbs in her box. With Mrs. Norman H. Davis were Mr. and Mrs. J. Paschall Davis, of Nashville, Tenn., and Mr. and Mrs. Goode P. Davis, Salisbury, Conn.

Visiting Mrs. William Penn Cresson at Chesterwood, Stockbridge, for the second series are Miss Emily Vaux Cresson and Mr. Caleb Cresson jr., of Oakland Hall Oaks, Pa.; Miss Diane Huntress, Messrs. John Amore and Thomas Beck, of New York.

Miss Louise Edey, of New York, is with Mr. and Mrs. Carl de Gersdorff Stockbridge.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 9 - 1940

Bus Leaves for Festival at 9

STOCKBRIDGE—The bus which takes children to the Saturday morning rehearsals of the Boston Symphony Orchestra at Tanglewood will leave the school grounds at 9, the Glendale store at 9.15, and the Interlaken store at 9.30.

Officials of the Berkshire Symphonic Festival laymen's music courses report that 695 Berkshire County school children attended the rehearsal last Saturday, and that 715 are expected to attend the one tomorrow. All children who take these music courses in the schools are invited to attend the Saturday morning rehearsals of the Boston orchestra under Dr. Serge Koussevitzky.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 9 - 1940

NEW YORK, N.Y.
TIMES

AUG 9 - 1940

GOVERNOR ATTENDS TANGLEWOOD FETE

The Leverett Saltonstalls Are Guests as the Second Series Opens in Berkshires

MRS. N. H. DAVIS HOSTESS

David T. Danas, Samuel Colts and the William M. Bullitts Also Have Parties

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., Aug. 8—All the boxes were again occupied for the first concert in the second series by the Boston Symphony Orchestra tonight at Tanglewood.

Mrs. Charles Robinson Smith and Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, entertained at dinner at The Dugway, Stockbridge, and later took their guests, who included Governor and Mrs. Leverett Saltonstall, to the concert.

Mr. and Mrs. J. Paschall Davis of Nashville, Tenn., and Mr. and Mrs. Goode P. Davis of Salisbury, Conn., attended the concert with Mrs. Norman H. Davis.

Albin C. Swensons in Party

With Mr. and Mrs. David T. Dana were Mr. and Mrs. Albin C. Swenson, and guests of Mr. and Mrs. Thomas H. Blodget included Mr. and Mrs. Francis C. Trimble and the Misses Ann and Margery Adams of Mount Airy, Pa.

Mrs. Arthur F. Schermerhorn, who arrived this afternoon at the Schermeer, Lenox, had as guests Mrs. Drexel Dahlgren, Mrs. Nina L. Duryea, Mrs. Henry Townsend Ashmore and Miss Marian Hague of New York, and Miss Annie Endicott Nourse of Boston.

Mrs. W. Rockwood Gibbs had as guests Mr. and Mrs. Harry C. Holloway of Chicago and Mrs. Samuel Reber of Washington.

In the box with Mr. and Mrs. Samuel Gilbert Colt of Pittsfield were their daughter, Mrs. William S. Ginn; Mrs. John Maurice Hastings of Basing-Stoke, Hants, England; Mrs. A. Henry Mosle of New York and Mrs. William Mosle of New Canaan, Conn.

Guests of Mr. and Mrs. William Marshall Bullitt were Mr. and Mrs. Clarence Blair Mitchell of New York.

Mrs. W. P. Cresson Has Guests

Mrs. William Penn Cresson has as house guests at Chesterwood, Stockbridge, for the second series Miss Emily Vaux Cresson, Caleb Cresson Jr. of Oaks, Pa.; Miss Diane Huntress, Thomas Beck and John Amory of New York.

With Professor and Mrs. Philip Marshall Brown were Mr. and Mrs. Charles Louis Safford of Williamstown.

At the Hotel Wendell, Pittsfield, are Mrs. James McKinley Rose of New York, Mrs. Frederick Upham of Keene Valley, N. Y., and Mrs. Grace M. Houghton of Rockville Center, L. I.

Mr. and Mrs. Archibald Gourlay Thacher, Mr. and Mrs. Albert Gavin and Mr. and Mrs. R. I. Farrington of New York are at the Curtis Hotel, Lenox.

Miss Louise Edey is a guest of Mr. and Mrs. Carl A. de Gersdorff at Stockbridge.

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THIS CLIPPING FROM
CONSHOHOCKEN, PA
RECORDER
8/9/40

Local Residents to Attend Berkshire Music Festival, Now Underway, Molly Tells

Many motorists heading Massachusetts-ward just now, to attend the seventh season of the famed Berkshire Symphonic Festival at "Tanglewood" in Stockbridge, Mass., which opened August first and will continue through a course of nine brilliant concerts to August 18, inclusive.

Caleb Cresson, 6th. and his sister, Emily Vaux Cresson, son and daughter of Rev. and Mrs. Caleb Cresson of "Oak land Hall," Oaks—Rev. Mr. Cresson is vicar of Trinity Episcopal Church, Gulph Mills—are leaving today, Molly is told, to join the great throngs of music lovers at the concerts. They will be the guests of their cousin, Mrs. William Penn Cresson at "Chesterwood," Stockbridge.

Conshohocken's Mrs. Charles Heber Clark spends her summer in Stockbridge—or in fact the majority of the year at her lovely home there—and Molly feels sure with her intense love and appreciation of things musical, she will miss scarcely any of the nine magnificent programs, all conducted of course by the inimitable Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which organization as you all know, presents the annual, unique festival.

The placid, dignified small New England town takes on a cosmopolitan atmosphere during the Symphonic Festival, with the members of one of the world's greatest orchestras, famous soloists, musicians from many cities, the great, the rich, the permanent residents, the "summer colony" all rubbing elbows in the quietly gala atmosphere, visitors and townsfolk alike sharing a genuine satisfaction that they are promoting and participating in a project of real significance in the cultural life of America. That lends a depth to any entertainment.

Sketched briefly, the history of the Berkshire Symphonic Festival begins but a short half dozen years ago, when Henry Hadley advanced the idea and directed the first festival, with Gertrude Robinson-Smith as president of the Festival. In leaps and bounds, it grew, until after the first two seasons, it had become important enough to attract Koussevitzky and the Boston Symphony. The rest is a twice-told tale, with the exception of the newest development, which is the opening of th Berkshire Music Center by Dr. Koussevitzky, probably a direct result of the modestly-begun Stockbridge festival.

Concerts were first given in a tent, until a severe thunderstorm proved the impractibility of such an enclosure. The storm however proved a blessing in disguise, for the very night it put a temporary end to a festival program, Miss Robinson-Smith collected $20,000 in pledges for the erection of an auditorium.

Now, the Music Shed, designed by Eliel Saarineen, Finnish architect, seats close to 6000, has superb acoustics, fits any kind of weather.

* * *

Which leads one's thoughts, naturally, to beloved Robin Hood Dell, whose aesthetic attributes may, too, have to bow to a more practical program. Music with Men of the Philadelphia Orchestra Under the Stars is something that is hard to duplicate on a mundane sphere, but with the elements to battle, music under the stars often becomes no music at all under rain, thunder and lightning. Molly would be loathe to see a roof between the audience and the heavens in the lovely natural setting of the Dell, but with the interference which the weather has given the concerts this year, there is little else to do to make the concerts "safe from the skies". This summer's numerous storms—one group happening virtually every night for a week in succession—have so affected expected revenue that it was necessary to curtail the season and abandon the final week, set for next week, entirely.

Molly knows you will all join her in a fervent hope that Some Way Out will be found to make Robin Hood Dell as healthy a project, as the Berkshire Symphonic Festival appears to be. Long may they wave.

MOLLY MATSON.

THIS CLIPPING FROM
DANBURY, CONN.
NEWS-TIMES

AUG 9 - 1940

Koussevitzky Opens New Series In Berkshire Festival At Tanglewood

Music lovers of Danbury and vicinity who plan to attend concerts of the Berkshire Symphonic Festival at Stockbridge, Mass., tomorrow, Sunday, or next week, will be interested in the following dispatch by John Selby, Associated Press arts editor:

Stockbridge, Mass., Aug. 9—Seven thousand persons heard last night's opening concert of the second series, Berkshire Symphonic Festival programs, in spite of the fact that the now famous music "shed" at Tanglewood, the festival's home, seats only 6,038.

The overflow was cared for on dozens of benches set alongside the "shed" and several hundred comfortable listeners lay on steamer rugs and blankets under the stars, trodden on only occasionally by passers by.

This, the fourth concert of the nine that make up the festival this summer, was also the beginning of Serge Koussevitzky's Tchaikowsky-Beethoven cycle. The Tchaikowsky part of the week-end's music is in honor of the 100th anniversary of the Russian's birth, the leaven of Beethoven was inserted, apparently, as a balance to the introspective and hyper-emotional music of the Slav.

Last night's eymphony was the strong and brilliant fourth, instead of the "Pathetique," as programmed earlier. It was preceded by Beethoven's "Egmont" overture, and by the Beethoven concerto for violin with Albert Spalding as soloist—a program of exactly the proper contrast for an audience such as this one, assembled from every section of the world, and every stratum of society.

Last night's seven thousand included Governor and Mrs. Leverett Saltonstall of Massachusetts, and was to have included the former Empress Zita of Austria, as well. But the empress, now living at Royalston temporarily, excused herself at the last minute and now is expected to attend either the Saturday night or Sundey afternoon concert instead.

Spaulding's appearance was another manifestation of the neighborhood spirit which made the Berkshire festival a model for the country.

The violinist's summer place is near Great Barrington, just south of here, and he not only plays the violin for the visitors, but contributes his time as one of the festival trustees.

He has played more accurately on occasion but never with deeper appreciation of the musical content of the music and a higher level of inspiration. The incomparable Boston Symphony, and Dr. Koussevitzky, were at the top of their form.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 9 - 1940

7000 ATTEND STOCKBRIDGE MUSIC EVENT

Spalding Shares Honors With Orchestra at Berkshire Festival

By Willard M. Clark

STOCKBRIDGE, Aug. 8—Applause, punctuated with bravos rang out as Albert Spalding, American violinist and one of Berkshire's own, completed his moving, intellectual performance of Beethoven's only concerto for violin and orchestra. Five times he was called back to receive this applause and he finally persuaded Serge Koussevitzky to share it with him.

All too seldom these days one hears this concerto. It lacks the brilliance and popular appeal of other violin concerto, but it is effective in the right hands. The combination of Albert Spalding and the Boston Symphony Orchestra was irresistible. The concerto reaches its height in the slow movement and to this Mr. Spalding brought a warm and luscious tone, richer and deeper than in the first movement. In the finale, which is attached to the second movement, making for greater continuity, Beethoven comes down to the common people and the rustic dance abounds in humor. The orchestra played superbly, providing a perfectly balanced performance.

The audience at this first concert of the second series is said to have exceeded in size all previous audiences, but after the first 7000 people arrive, a few hundred, more or less, doesn't make much difference. Once again the weather was ideal and a new moon added to the beauty of the evening.

Dr. Koussevitzky's reading of Tschaikowsky's fourth symphony is an old story to symphony lovers. It is one of his finest achievements and the symphony is one of the best for outdoor performance. It was a reading of breadth and tremendous thrust that practically brought the audience to its feet. The contrasts between dramatic conflict and tender emotion were superbly realized.

The program opened with a stunning performance of the Egmont

(Continued on Sixteenth Page)

overture by Beethoven. This is red blooded music and it was played as such.

The program Saturday night will include two symphonies, Beethoven's "Pastoral" and Tschaikowsky's "Pathetique." The Sunday program will open with the Beethoven "Coriolanus" overture and his fourth symphony. The final number will be Tschaikowsky's "Fifth" symphony.

This Clipping From
CHICAGO, ILL.
TRIBUNE
AUG 9 - 1940

Front Views and Profiles

By June Provines

Names and Faces.

Pittsfield, Mass., Aug. 8.—The opening week of the Berkshire Symphonic festival drew a representative audience in which celebrities and bearers of fine old New England names made up a big slice of the 5,000 present. Sedgewicks, Danas, Choates, Fields, and Beecher Stowes were represented—Ellery Sedgewick, editor of the Atlantic Monthly; Miss Mable Choate, an impressive looking woman with a twinkle in her eye, daughter of the late ambassador to Great Britain and granddaughter of Rufus Choate; Lyman Beecher Stowe of the family of the great preacher. Canon Anson Phelps Stokes was present. Miss Gertrude Robinson Smith, founder of the festival, had in her box the Artur Rodzinskis, Carleton Smith, and Gregor Piatigorsky. Mrs. Woodrow Wilson and Norman Davis were guests in another box. Lucretia Bori, Paul Hindemith, and Aaron Copland, both members of the teaching staff of the Berkshire Music school, and Germain Schnitzer were among the musicians in the audience. There was an elderly Austrian grand duke with a white goatee, and a half dozen counts and princes; an almond-eyed girl in Japanese dress; a turbaned East Indian in Miss Choate's box. There were wonderful New England dowagers in boned collars and Queen Mary hats, and townsfolk and music students and critics. And there was Mrs. Gorham Brooks, who gave the land for the festival, who almost didn't get in. Mrs. Brooks drove herself to the festival grounds in a small car of inexpensive make and had neglected to provide herself with a card required at the box holders' entrance. Some one rescued her just as a policeman was ejecting her.

For the first time Mme. Koussevitzky was not present when her husband conducted at the festival. She lay ill a short distance away in the white house on Bald Head that, formerly the summer home of Chicago's late Miss Kate Buckingham, recently was purchased by the Koussevitzkys. The conductor of the Boston symphony and his wife seldom have house guests; indeed, it is said that only two persons, cellist Gregor Piatigorsky and music writer and lecturer Carleton Smith, have ever stayed under this roof, but this week Ernest B. Dane, president of the Boston symphony, and his wife, as well as Mr. Smith, are guests there. Dr. Koussevitzky was very much upset by his wife's inability to attend the concerts. She has been very helpful in his career. Mme. Koussevitzky is said to have come from the richest family in Russia in the days before the revolution. One day when Koussevitzky, then a bull fiddle player in an orchestra, was playing in a St. Petersburg salon, he played especially to an interested little girl who loitered at the foot of the steps leading to the platform. That little girl is now Mme. Koussevitzky. An ironical note is that her family, who objected to her marriage to a poor musician, now is being supported by him. Similarly, parents of Cellist Gregor Piatigorsky's wife, who was a Rothschild, objected to her marriage. A week or so ago Piatigorsky signed the affidavit that he would be responsible for them, in order that they might be permitted to enter the United States.

Former Empress Zita Fails to Attend

STOCKBRIDGE, Aug. 8—The former Empress Zita of Austria failed to show up at the opening of the second series of the Berkshire Symphonic Festival here tonight, but 7000 others did come. It was the greatest throng ever to attend a musical event in this end of the state.

While Zita and her children, who had been scheduled to sit in one of the boxes, failed to appear, the audience seemed to lack little of the glitter which makes these concerts memorable. Every one of the 80 boxes was crammed. Gov. Leverett Saltonstall and Mrs. Saltonstall were guests of Miss Gertrude Robinson Smith, president of the festival. He had previously attended the annual Harvard dinner in Pittsfield.

The festival officials stopped selling seats in the shed this morning when it was found that every one of the 6000 chairs had been taken. Sales of general admission tickets continued, however, and tonight alone more than 1000 bought at the box offices. Long lines stretched for blocks, if there had been blocks laid out among the trees, and the last box office patron was not served until after the opening number.

As usual hundreds of music lovers spread themselves under the trees and over the lawn, but as large a number packed 10 deep behind the last row of seats, and crowded into the areaways at the side.

Perhaps 4000 automobiles were parked in the various spaces reserved for motorists, and despite dense traffic on all roads leading to Tanglewood, not an accident was reported.

Heavy business was done at a special booth set up on the lawn where tickets for the benefit for Allied relief which will be held the [illegible] sold.

Saturday night as large a throng as tonight is expected, for nearly all seats have already been sold.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
AUG 9 - 1940

105

THIS CLIPPING FROM
CONSHOHOCKEN, PA
RECORDER
8/9/40

Local Residents to Attend Berkshire Music Festival, Now Underway, Molly Tells

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The placid, dignified small New England town takes on a cosmopolitan atmosphere during the Symphonic Festival, with the members of one of the world's greatest orchestras, famous soloists, musicians from many cities, the great, the rich, the permanent residents, the "summer colony" all rubbing elbows in the quietly gala atmosphere, visitors and townsfolk alike sharing a genuine satisfaction that they are promoting and participating in a project of real significance in the cultural life of America. That lends a depth to any entertainment.

Sketched briefly, the history of the Berkshire Symphonic Festival begins but a short half dozen years ago, when Henry Hadley advanced the idea and directed the first festival, with Gertrude Robinson-Smith as president of the Festival. In leaps and bounds, it grew, until after the first two seasons, it had become important enough to attract Koussevitzky and the Boston Symphony. The rest is a twice-told tale, with the exception of the newest development, which is the opening of th Berkshire Music Center by Dr. Koussevitzky, probably a direct result of the modestly-begun Stockbridge festival.

Concerts were first given in a tent, until a severe thunderstorm proved the impractibility of such an enclosure. The storm however proved a blessing in disguise, for the very night it put a temporary end to a festival program, Miss Robinson-Smith collected $20,000 in pledges for the erection of an auditorium.

Now, the Music Shed, designed by Eliel Saarineen, Finnish architect, seats close to 6000, has superb acoustics, fits any kind of weather.

* * *

Which leads one's thoughts, naturally, to beloved Robin Hood Dell, whose aesthetic attributes may, too, have to bow to a more practical program. Music with Men of the Philadelphia Orchestra Under the Stars is something that is hard to duplicate on a mundane sphere, but with the elements to battle, music under the stars often becomes no music at all under rain, thunder and lightning. Molly would be loathe to see a roof between the audience and the heavens in the lovely natural setting of the Dell, but with the interference which the weather has given the concerts this year, there is little else to do to make the concerts "safe from the skies". This summer's numerous storms—one group happening virtually every night for a week in succession—have so affected expected revenue that it was necessary to curtail the season and abandon the final week, set for next week, entirely.

Molly knows you will all join her in a fervent hope that Some Way Out will be found to make Robin Hood Dell as healthy a project, as the Berkshire Symphonic Festival appears to be. Long may they wave.

MOLLY MATSON.

THIS CLIPPING FROM
DANBURY, CONN.
NEWS-TIMES

AUG 9 - 1940

Koussevitzky Opens New Series In Berkshire Festival At Tanglewood

Music lovers of Danbury and vicinity who plan to attend concerts of the Berkshire Symphonic Festival at Stockbridge, Mass., tomorrow, Sunday, or next week, will be interested in the following dispatch by John Selby, Associated Press arts editor:

Stockbridge, Mass., Aug. 9—Seven thousand persons heard last night's opening concert of the second series, Berkshire Symphonic Festival programs, in spite of the fact that the now famous music "shed" at Tanglewood, the festival's home, seats only 6,038.

The overflow was cared for on dozens of benches set alongside the "shed" and several hundred comfortable listeners lay on steamer rugs and blankets under the stars, trodden on only occasionally by passers by.

This, the fourth concert of the nine that make up the festival this summer, was also the beginning of Serge Koussevitzky's Tchaikowsky-Beethoven cycle. The Tchaikowsky part of the weekend's music is in honor of the 100th anniversary of the Russian's birth, the leaven of Beethoven was inserted, apparently, as a balance to the introspective and hyper-emotional music of the Slav.

Last night's eymphony was the strong and brilliant fourth, instead of the "Pathetique," as programmed earlier. It was preceded by Beethoven's "Egmont" overture, and by the Beethoven concerto for violin with Albert Spalding as soloist—a program of exactly the proper contrast for an audience such as this one, assembled from every section of the world, and every stratum of society.

Last night's seven thousand included Governor and Mrs. Leverett Saltonstall of Massachusetts, and was to have included the former Empress Zita of Austria, as well. But the empress, now living at Royalston temporarily, excused herself at the last minute and now is expected to attend either the Saturday night or Sundey afternoon concert instead.

Spaulding's appearance was another manifestation of the neighborhood spirit which made the Berkshire festival a model for the country.

The violinist's summer place is near Great Barrington, just south of here, and he not only plays the violin for the visitors, but contributes his time as one of the festival trustees.

He has played more accurately on occasion but never with deeper appreciation of the musical content of the music and a higher level of inspiration. The incomparable Boston Symphony, and Dr. Koussevitzky, were at the top of their form.

This Clipping From
CHICAGO, ILL.
TRIBUNE

AUG 9 - 1940

Front Views and Profiles

By June Provines

Names and Faces.

Pittsfield, Mass., Aug. 8. — The opening week of the Berkshire Symphonic festival drew a representative audience in which celebrities and bearers of fine old New England names made up a big slice of the 5,000 present. Sedgewicks, Danas, Choates, Fields, and Beecher Stowes were represented — Ellery Sedgewick, editor of the Atlantic Monthly; Miss Mable Choate, an impressive looking woman with a twinkle in her eye, daughter of the late ambassador to Great Britain and granddaughter of Rufus Choate; Lyman Beecher Stowe of the family of the great preacher. Canon Anson Phelps Stokes was present. Miss Gertrude Robinson Smith, founder of the festival, had in her box the Artur Rodzinskis, Carleton Smith, and Gregor Piatigorsky. Mrs. Woodrow Wilson and Norman Davis were guests in another box. Lucretia Bori, Paul Hindemith, and Aaron Copland, both members of the teaching staff of the Berkshire Music school, and Germain Schnitzer were among the musicians in the audience. There was an elderly Austrian grand duke with a white goatee, and a half dozen counts and princes; an almond-eyed girl in Japanese dress; a turbaned East Indian in Miss Choate's box. There were wonderful New England dowagers in boned collars and Queen Mary hats, and townsfolk and music students and critics. And there was Mrs. Gorham Brooks, who gave the land for the festival, who almost didn't get in. Mrs. Brooks drove herself to the festival grounds in a small car of inexpensive make and had neglected to provide herself with a card required at the box holders' entrance. Some one rescued her just as a policeman was ejecting her.

For the first time Mme. Koussevitzky was not present when her husband conducted at the festival. She lay ill a short distance away in the white house on Bald Head that, formerly the summer home of Chicago's late Miss Kate Buckingham, recently was purchased by the Koussevitzkys. The conductor of the Boston symphony and his wife seldom have house guests; indeed, it is said that only two persons, cellist Gregor Piatigorsky and music writer and lecturer Carleton Smith, have ever stayed under this roof, but this week Ernest B. Dane, president of the Boston symphony, and his wife, as well as Mr. Smith, are guests there. Dr. Koussevitzky was very much upset by his wife's inability to attend the concerts. She has been very helpful in his career. Mme. Koussevitzky is said to have come from the richest family in Russia in the days before the revolution. One day when Koussevitzky, then a bull fiddle player in an orchestra, was playing in a St. Petersburg salon, he played especially to an interested little girl who loitered at the foot of the steps leading to the platform. That little girl is now Mme. Koussevitzky. An ironical note is that her family, who objected to her marriage to a poor musician, now is being supported by him. Similarly, parents of Cellist Gregor Piatigorsky's wife, who was a Rothschild, objected to her marriage. A week or so ago Piatigorsky signed the affidavit that he would be responsible for them, in order that they might be permitted to enter the United States.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 9 - 1940

7000 ATTEND STOCKBRIDGE MUSIC EVENT

Spalding Shares Honors With Orchestra at Berkshire Festival

By Willard M. Clark

STOCKBRIDGE, Aug. 8—Applause, punctuated with bravos rang out as Albert Spalding, American violinist and one of Berkshire's own, completed his moving, intellectual performance of Beethoven's only concerto for violin and orchestra. Five times he was called back to receive this applause and he finally persuaded Serge Koussevitzky to share it with him.

All too seldom these days one hears this concerto. It lacks the brilliance and popular appeal of other violin concerto, but it is effective in the right hands. The combination of Albert Spalding and the Boston Symphony Orchestra was irresistible. The concerto reaches its height in the slow movement and to this Mr. Spalding brought a warm and luscious tone, richer and deeper than in the first movement. In the finale, which is attached to the second movement, making for greater continuity, Beethoven comes down to the common people and the rustic dance abounds in humor. The orchestra played superbly, providing a perfectly balanced performance.

The audience at this first concert of the second series is said to have exceeded in size all previous audiences, but after the first 7000 people arrive, a few hundred, more or less, doesn't make much difference. Once again the weather was ideal and a new moon added to the beauty of the evening.

Dr. Koussevitzky's reading of Tschaikowsky's fourth symphony is an old story to symphony lovers. It is one of his finest achievements and the symphony is one of the best for outdoor performance. It was a reading of breadth and tremendous thrust that practically brought the audience to its feet. The contrasts between dramatic conflict and tender emotion were superbly realized.

The program opened with a stunning performance of the Egmont

(Continued on Sixteenth Page)

overture by Beethoven. This is red blooded music and it was played as such.

The program Saturday night will include two symphonies, Beethoven's "Pastoral" and Tschaikowsky's "Pathetique." The Sunday program will open with the Beethoven "Coriolanus" overture and his fourth symphony. The final number will be Tschaikowsky's "Fifth" symphony.

Former Empress Zita Fails to Attend

STOCKBRIDGE, Aug. 8—The former Empress Zita of Austria failed to show up at the opening of the second series of the Berkshire Symphonic Festival here tonight, but 7000 others did come. It was the greatest throng ever to attend a musical event in this end of the state.

While Zita and her children, who had been scheduled to sit in one of the boxes, failed to appear, the audience seemed to lack little of the glitter which makes these concerts memorable. Every one of the 80 boxes was crammed. Gov. Leverett Saltonstall and Mrs. Saltonstall were guests of Miss Gertrude Robinson Smith, president of the festival. He had previously attended the annual Harvard dinner in Pittsfield.

The festival officials stopped selling seats in the shed this morning when it was found that every one of the 6000 chairs had been taken. Sales of general admission tickets continued, however, and tonight alone more than 1000 bought at the box offices. Long lines stretched for blocks, if there had been blocks laid out among the trees, and the last box office patron was not served until after the opening number.

As usual hundreds of music lovers spread themselves under the trees and over the lawn, but as large a number packed 10 deep behind the last row of seats, and crowded into the areaways at the side.

Perhaps 4000 automobiles were parked in the various spaces reserved for motorists, and despite dense traffic on all roads leading to Tanglewood, not an accident was reported.

Heavy business was done at a special booth set up on the lawn where tickets for the benefit for Allied relief which will be held the [illegible] sold.

Saturday night as large a throng as tonight is expected, for nearly all seats have already been sold.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

AUG 9 - 1940

AUG 9 - 1940
Pittsfield Mass - Eagle.

With hands joined Dr. Serge Koussevitzky (right), and Albert Spalding (left), acknowledge the plaudits of the Festival crowd following Beethoven's concerto for violin. Mr. Spalding was the first violin soloist to appear with the Boston Symphony Orchestra at Tanglewood.

Festival Shed and Grounds Crowded for Fourth Concert

Week-end Concerts Expected To Smash All Tanglewood Attendance Records

Although new celebrities attending the first concert of the second series at Tanglewood were few last night, a record breaking crowd, estimated at more than 7500, crowded the Shed and grounds, leaving every indication that the attendance figures will continue to rise for the second and third concerts tomorrow and Sunday.

The week end is expected to attract a number of nationally famous people to the Festival, including Bette Davis, the movie actress, vacationing in New Hampshire who is expected to drive down here for the concert tomorrow evening.

Gov. and Mrs. Leverett Saltonstall attended last night's concert, sitting in the official box as the guests of the Festival. Without fanfare and minus the usual confusion which accompanies the entrance of a governor, the chief executive quietly made his way to the center of the box section, chatted with people in the aisle and sat down to enjoy the program.

Governor Pleased

Highly pleased with the success of the Festival, Gov. Saltonstall said before leaving:

"This remarkable Festival, held in such perfect surrounding, deserves the support of everyone. While I have heard the Boston Symphony Orchestra many times in the eastern part of the state, I can't recall when I have heard it play so magnificently. I think Miss Robinson Smith and the others connected with the Festival have done a fine job. They have a great organization."

Once again the weather man treated the Festival-goers with favorable weather.

Apparently many who have attended previous concerts here thought it best to attend the second series early, for judging by the number of music lovers under the Shed as early at 7.45, three-quarters of an hour before concert time, they wanted to be on the grounds, close to their seats long before Dr. Serge Koussevitzky walked to the platform.

While there was practically no congestion in the traffic areas, the men in charge of traffic and parking reported that more automobiles entered the grounds last night at Tanglewood than at any time in the history of the Festival.

Every seat in the Shed was occupied and the overflow crowd, estimated at 1500, filled the benches at the side of the Shed and made themselves comfortable on the lawn between the house and the Shed.

In fact, the lawn was so crowded that one had to be careful in the dark not to step on people, sprawled on blankets.

As evidence of the fact that many came early, the nurses in the Red Cross tent, near the north entrance reported that "many must have hurried their dinners to get to the Festival on time tonight." Instead of handing out aspirin, as was the case during the first series, the popular thing last night was bicarbonate of soda.

During the program the nurses had two "permanent" patients. Both spent the evening on cots in the tent.

The Allied relief fund stand on the lawn between the Shed and the house was a busy place during intermission. Many tickets were sold during the night for the program to be given at Tanglewood Friday, Aug. 16.

All Food Sold

Mrs. Frank J. Brothers, president of the Thursday Morning Club, and the women assisting her at the organization's refreshment tent at the west side of the Festival grounds reported three-quarters of the way through intermission that "all food was sold out," in spite of the fact that provisions were made to care for more people last night than on opening night—a week ago.

Sgt. Francis O'Connell of the Massachusetts State Police and eight troopers from barracks in Western Massachusetts, aided the volunteer American Legion workmen and local police in handling the heavy traffic.

Late Opening: Pleased Couple

A New York couple, late in arriving, were determined to listen to part of last night's program. They arrived at Tanglewood just as the Boston Symphony Orchestra completed the first movement of Tchaikowsky's Symphony No. 4 in F minor. The box office, about to close, was reopened for business. The couple purchased two general admission tickets and hurried to the side of the Shed where they heard the last part of the program.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 9 - 1940

More Than 7500 Attend Festival

Orchestra and Spalding Given Great Applause

By JAY C. ROSENFELD

The Berkshire Symphonic Festival went into its second week last night at Tanglewood under weather conditions that will be making Californians of us all. The first week had been so phenomenally perfect in that respect, as well as in the brilliance of the audiences and the calibre of the performances by the Boston Symphony Orchestra under the direction of its famous leader, Serge Koussevitsky, that even the most sanguine well-wishers of the Festival must have been willing to concede a point on the weather. But here again for this fourth concert came crystal clear air under heavens as luminous as a Berkshire August can display.

This middle week will be devoted to the celebration of the 100th anniversary of Tschaikowsky's birth.

The celebration takes the form of the performance of one of his symphonies at each of the three concerts of this week, with the remainder of the programs completely devoted to Beethoven. In 1970 Dr. Koussevitsky undoubtedly will play mostly Tschaikowsky at the celebration of the 200th anniversary of Beethoven's birth.

10/6

Honor Well Bestowed

The appearance of Albert Spalding in the Beethoven concerto was a new venture for the Festival, for he was the first violinist to appear as soloist with the orchestra in the great Shed which is the scene of the concerts. The honor was well bestowed, however, by reason of Mr. Spalding's rank in his field, and, additionally, because of the pride the Berkshires take in counting him one of their welcome summer residents.

Mr. Spalding's tone has the body and incisive, piercing quality which made his interpretation telling, both in the spacious themes, and in the more involved passage work. The accompaniment by Dr. Koussevitsky was a thing of beauty in itself. The introductions to the first and second movements, this latter terribly draggy, incidentally, were developed with a watchmaker's care for detail and precision, and provided a background from which only a tone like Mr. Spalding's could have emerged in matching beauty.

Mr. Spalding bent over backwards, we thought, to give the concerto a severe purity of style. Every note he produced and phrase he turned was in the greatest tonal distinction. His technical achievements in the unnecessary

Continued From First Page

and unlovely cadenzas were astonishing, and the triumph the huge audience accorded him at the end would not subside, despite repeated returns alone and with the orchestra's conductor. The music, itself, dates from the particularly rich and prolific period of Beethoven, the days of the fifth and pastoral symphonies, the Waldstein sonata, the Rasoumoffsky quartets, the Geister trio, "Fidelio," the Emperor concerto, the period which Schauffler describes as one in which he enjoyed "the continual bliss of truimphant creation."

Largest Audience

The audience, which was the largest ever to attend a Festival concert (there were over 1700 general admissions sold in addition to the reserved seats within the shed, totalling over 7500), gave vent to another ovation, this time to the orchestra and Dr. Koussevitzky, at the end of the symphony. This sort of experience takes place each Festival several times, but its repetition each time seems like a new and fresh spontaneous eruption of the excitement which had been accumulating during the performance of some favorite.

Tschaikowsky himself pointed out the utter failure of words to convey the intense feeling which finds its only outlet in tone. His fourth symphony possibly was the portrayal of some program, but the reams of paper which have been covered to delineate every intention and gesture are not worth half the fun that the full-throated, imaginative performance we heard last night affords every listener.

The explosion at the beginning of the final movement after the astounding pizzicato scherzo is positively to make one shudder, and then the pomp of the march, as Koussevitzky controlled it, and all that follows as well as had gone before, was so exciting that the record audience remained in a near-frenzy for minutes after the completion of the symphony.

Tschaikowsky is depicted in so many accounts of his life as a man who avoided contact with other folks, and yet his music, as shown in this example, is that of the complete extrovert, laying bare his inmost soul for whosoever cares to look. He wrote six symphonies in all, of which the three being heard this week end are the ones in the usual orchestral repertories.

He visited America in 1891, two years before his death, coming to New York at the invitation of Walter Damrosch, to help dedicate Carnegie Hall, which had just been erected.

The concert had opened with Beethoven's overture to "Egmont." Goethe's play is probably moderately faithful to the history of the gallant count who died a martyr for Flemish freedom nearly four centuries ago under conditions which are so similar in many ways to actual conditions prevailing today that they are frightening.

Beethoven depicts the tragic end of the count, as he "coughs into the basket," with the unadorned simple device of the violins alone in unison. Four centuries ago in Flanders already, Goethe tells us the people were demanding "security and peace; freedom and order!" As for the interpretation, we may praise with adulation or cavil with picayunish disagreement, but it should not be forgotten for an instant, that the Boston Symphony Orchestra, as it played for us last night, and on the preceding concerts of this season, is producing an orchestral tone, and achieving an orchestral esprit-de-corps, whose realization in previous musical generations we question, and whose consummation in our day has not been surpassed.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
AUG 9 - 1940

Spalding Gets Ovation at Music Festival

Playing of Beethoven Violin Concerto Leads to Five Encores

By LOUIS BIANCOLLI.

STOCKBRIDGE, Mass., Aug. 9.—With the weather co-operating beautifully, the Seventh Annual Berkshire Symphonic Festival, held in the Tanglewood Shed, moved into its second lap last night.

A huge audience of sprawlers, seated and standees, estimated at 6000 plus, enjoyed the festivities in true Berkshire style, applauding stormily and cheering after each number.

What was regarded as the greatest ovation in Tanglewood history was accorded Albert Spalding after his superb account of the Beethoven Violin Concerto.

Mr. Spalding came out five times, shook hands repeatedly with Serge Koussevitzky, and waved his thanks as the plaudits poured in from all sides.

With everything so ideal in the way of acoustics and atmosphere, seasoned concert goers were tempted to regard the performance as one of the best within memory. Certainly Tanglewood placed it second to none.

* * *

Intonation Is Clean.

Mr. Spalding played like an angel. His intonation was clean throughout. His tone unreeled like spun gold, and his phrasing was compounded of poetry and insight.

The accompaniment was the sort of thing one expects from Mr. Koussevitzky. It dovetailed perfectly. No loose ends anywhere. One moment it was a super orchestra playing, the next a subtly poised chamber ensemble unfailingly right.

In fact, recurringly it was a solid body of tone working like a solo unit on its own. In two places the balance slipped a little—where the orchestra in the first movement takes up the chief theme and the solo violin weaves fancy figures around it.

Mr. Spalding's tone lacked sufficient prominence to stand out individually in both places.

Like the rest of Series B, the concert was a Beethoven-Tschaikowsky colaboration, with Beethoven accounting for the Concerto and the Egmont Overature, and Tschaikowsky the Fourth Symphony.

* * *

A Brilliant Piece.

The Egmont piece went brilliantly, vibrant with tense drama and conflict. It mounted to stirring climaxes, and Mr. Koussevitzky's astonishing control kept things moving and growing in taut suspense. Such is the magic of the man.

The Tschaikowsky half of the series is designed to commemorate the centenary of the great Russian composer's death, which has brought up the question of why the Beethoven Concerto and not the Tschaikowsky?

All things considered there is more than enough Tschaikowsky on these programs to honor his memory, and the Beethoven Concerto ought to be a fitting memorial for any man.

Mr. Koussevitzky's Fourth is an old story. Yet, retold last night in the Berkshire hills, it sounded new and fresh. The symphony throbbed with pain and passion, and one heard a cosmic drama of the soul unfold.

There may be defects inTschaiksky. If so, Mr. Koussevitzky's dramatic sense concealed them in the pulsing drive and lyric sweep of the reading. Or perhaps he has merely probed the mainspring of Tschaikowsky's creative logic and followed accordingly.

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THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 9 - 1940

Festival Music Thrills Record Concert Throng

Crowd of 7,500, Far Exceeding Last Year's Biggest, Spontaneously Applauds Performance of Beethoven and Tchaikovsky Works at Music Festival—Spalding Shares Honors With Koussevitzky and Boston Symphony—Stirring Performance Moves Audience—Governor Saltonstall Attends.

As anticipated by the management, the performance of two favorite Beethoven works, and one of Tchaikovsky's most popular and stirring symphonies, brought a record crowd to the opening concert of the second series of the Berkshire Symphonic festival at Tanglewood last night.

The throng surpassed by at least 500 the previous record crowd of 7,000 at the final concert last year. The weather continued to do its part to make the festival a success, remaining as ideal as it had been for the first series last week.

Orchestra Soloist Hailed

Attendants at the Festival concerts, accustomed to the perfection of the Symphony orchestra under the masterful leadership of Dr. Serge Koussevitzky, have come to expect performances of the highest musical standard, and by their enthusiasm last night they left no doubt of their satisfaction with both the orchestra and with the guest artist, Albert Spalding, American violinist, who is a trustee of the Festival.

Spontaneous aplause for Mr. Spalding broke out between the movements of the Beethoven concerto for violin in D, in which he appeared with the orchestra, while again, following the first movement of Tchaikovsky's Fourth symphony, which concluded the program, the listeners were unable to restrain their enthusiasm.

It was in the slow second movement of the concerto that Mr. Spalding's full, warm tone, which carried effectively to all parts of the assemblage appeared to the best advantage while the Rondo which concludes the piece, was performed with great spirit by both orchestra and soloist, in perfect balance.

Tchaikovsky Work Is Climax

Opening last night's program was the oft-performed, but never better performed, overture to Goethe's "Egmont," by Beethoven, while the program reached its stirring finale with the Tchaikovsky work, which is unquestionably one of the most rousing pieces of music ever composed. Under the driving leadership of Dr. Koussevitzky, the musicians reached the heights in purveying to the audience the full emotional appeal of the Russian composer's work.

Incidentally, this series, which includes concerts tomorrow night and Sunday afternoon, is in commemoration of the 100th anniversary of Tchaikovsky's birth, and is devoted solely to works of Tchaikovsky and Beethoven. Tomorrow night Tchaikovsky's "Pathetique" will be presented, preceded by Beethoven's Sixth, the "Pastoral." The Sunday program includes Beethoven's Overture to "Coriolanus" and Symphony No. 4 and Tchaikovsky's Symphony No. 5.

Governor Attends

Among the attendants at last night's concert were Governor and Mrs. Leverett Saltonstall, who were guests of Miss Gertrude Robinson Smith, president of the festival.

At noon yesterday, tickets for all the 6,000 seats in the vast shed had been sold. Sale of general admission tickets continued, however, and by the time the concert started had set a new record. As the time for the concert approached long lines formed at the box offices, and the last ticket was not sold until after the opening number.

Hundreds of those who entered on general admission tickets stretched themselves on the lawn at the rear of the shed to enjoy the music under the stars, while just as many stood behind the seats and in the areaways at the sides of the shed.

Distractions Are Lacking

One who had never attended the Festival before would undoubtedly be impressed by the silence and intentness with which the thousands of people grouped in the shed and outside listen to the music. Restless rustling of programs and even coughing, which are so frequently disturbing elements in such vast audiences, seem to be at a minimum at Tanglewood.

Whispering and craning at celebrities of which there is always a liberal sprinkling at Tanglewood, seems to be saved for the intermission, when 25 minutes is allowed for strolls about the grounds, visiting with friends, and partaking of refreshments at the tent maintained by the Thursday Morning club of Great Barrington.

THIS CLIPPING FROM
NEW YORK, N. Y.
DAILY NEWS

AUG 10 1940

7,000 in Shed

The annual Berkshire Symphonic Festival opened at Stockbridge, Mass., Music Shed Thursday night to an audience of 7,000. Serge Koussevitsky again conducted.

This Clipping From
NEW YORK, N.Y.
TIMES

AUG 9 - 1940

SPALDING SOLOIST AT TANGLEWOOD

Presents Beethoven's Violin Concerto at Night Program of Berkshire Festival

'EGMONT' OVERTURE GIVEN

Koussevitzky Also Conducts Boston Orchestra in Fourth Symphony of Tchaikovsky

By **HOWARD TAUBMAN**

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 8—The second long week-end of the Berkshire Symphonic Festival began here tonight at Tanglewood under auspices that were even more cheerful than those of the opening week. The audience was perhaps the largest Thursday assemblage in the seven-year history of the festival, estimated at more than 7,000, and the prospect was that the total attendance for the three concerts this week would prove to be the festival's record-breaker.

The weather man continued to cooperate as though he held membership in the festival association. The sunset hour, when the thousands gather for the concert and when the grounds at Tanglewood are lovely with the soft tints of twilight, was at its beneficent best. And the evening was fresh and cool, with a suggestion of a nip for those who had headed into the Berkshire Hills to escape the hot pavements of large cities.

All Tickets Sold by Noon

This week's programs by the Boston Symphony Orchestra under Serge Koussevitzky's direction are devoted to Beethoven and Tchaikovsky. Each of the three programs holds cherished works by each master, and the drawing power of these two names continues undiminished. At noon today the tickets for the music shed had all been disposed of for tonight's concert, and only general admission was available later in the day. The sale for Saturday night and Sunday afternoon also assures sell-outs for the seats under the shed, with many more certain to take up general admissions.

The number of general admissions to be had is unlimited. There are 6,000 seats in the shed. Holders of general admission may sit on benches or on the lawn on the fringe of the shed. Most persons prefer to spread blankets on the grass and to listen to the music under the stars. The shed itself is open on all sides, and the soft evening breeze brings the fragrance of the night to listeners under the high roof. But there is a better view of the new moon and the stars from the lawn, general admission holders will assure you, and you can lie on your back as you listen. The acoustics of the shed are so remarkable that it is possible to hear every detail of a score many yards beyond the building.

Spalding Plays Concerto

The Beethoven part of tonight's program began with the "Egmont" overture and followed with the violin concerto. The soloist was Albert Spalding, who is not only an eminent violinist but one of the guiding spirits of the festival. Mr. Spalding, a resident of Great Barrington and therefore a Berkshirite, is a member of the board of trustees of the festival. He is also active in the Berkshire Music Center, which is this year's addition to the festival.

Tchaikovsky was represented tonight by the Fourth symphony. At Saturday's concert Mr. Koussevitzky will direct the composer's Sixth symphony and will follow with the Fifth on Sunday. Thus his three outstanding works in this form will be heard in the course of the week. And thus the festival will observe the hundredth anniversary of the composer's birth.

As always the audience tonight was in a holiday mood and responded to the performances of the familiar music as if these scores were being experienced for the first time. There was unstinted applause for conductor, orchestra and soloist.

Again the audience was the amalgam of fashion and plain people that has become characteristic of these concerts. Officialdom was represented tonight by Governor Leverett Saltonstall of Massachusetts, and there was any number of other social, political, financial and artistic luminaries. Equally important to the festival authorities were the rank-and-file listeners, whose only object here is to hear great music played under virtually ideal circumstances. For they are the basic foundation of the festival's success up to now, and they represent the festival's hopes for an expanding future.

People who have watched audiences in many places have commented with enthusiasm on the freshness of this gathering's response. There is excitement in the listening, an excitement that communicates itself to artists and that causes them to play with even greater intensity.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 9 - 1940

Music Festival In Berkshires Starts 2d Week

Koussevitzky Directs First Beethoven - Tchaikovsky Concert; Spalding Soloist

By Robert Lawrence

STOCKBRIDGE, Mass., Aug. 8.—The scope of the Berkshire Music Festival, which entered its second week tonight under the direction of Serge Koussevitzky, keeps gathering such significance that even the actual splendor of the programs as played by the Boston Symphony seems but part of a monumental scheme. This evening, the first of three Beethoven-Tchaikovsky concerts was given, with the German master's "Egmont" overture and D major violin concerto followed by the Russian's F minor symphony, No. 4. Albert Spalding, long a resident of the Berkshires, appeared as soloist in the concerto.

Mr. Spalding's performance was projected with the flawless taste and artistry which have long been his. This reading of the concerto was not cast in a big mold but stressed rather the cantilena and melodic embroidery to be found in Beethoven's score. Magnificent collaboration was furnished by the orchestra; but a full discussion of the concerto's effect, as well as an appraisal of the Tchaikovsky symphony, will have to be deferred until tomorrow. The soloist, who seemed slightly fatigued during the final movement, received an ovation from the audience of 7,000; and a similar reception greeted Dr. Koussevitzky's impassioned conducting of the "Egmont" overture.

A traversal of the festival grounds this afternoon revealed the strides that the Berkshire music center is making. On an improvised wooden platform in the Tanglewood Gardens overlooking what is surely one of the most lyrical sights in the East—the lake known as Stockbridge Bowl—a class in opera dramatics, under the direction of Herbert Graf, was rehearsing several dances from Handel's "Acis and Galatea," to be given here next week. One of Dr. Graf's students, training for the role of Max in Weber's "Freischuetz," strode upon the scene clad in Austrian gray-green, a feather perched in his hat. Against the background of the Stockbridge Bowl, which, with its irregularly shaped mountains, recalls the Wolfgangsee near Salzburg, one's mind turned irresistibly to another festival, now dead and lamented.

The Institute Orchestra, composed of students at the Berkshire Music Center, was playing inside the music shed as the writer passed. Two young conductors, students of Dr. Koussevitzky, took turns in leading the ensemble through Prokofieff's "Lieutenant Kije" and Tchaikovsky's overture-fantasia, "Romeo and Juliet." In general, the tone and precision displayed by the sixty-five young instrumentalists surpassed many Stadium performances of recent memory.

Last among the afternoon's activities was a rehearsal of the chorus which is to take part in next week's performance of the Bach B minor mass. Most of the conducting students and others who are specializing in advanced studies took part in the practice, held in a huge red barn whose open doors framed a vista of New England hillsides.

Tomorrow afternoon, the South Mountain cycle of chamber music near Pittsfield holds the center of attention. And on Saturday night the Berkshire festival will continue with two symphonies, No. 6 by Beethoven and Tchaikovsky, the "Pastorale" and the "Pathetique."

THIS CLIPPING FROM
COHOES, N. Y.
AMERICAN

AUG 10 1940

Mr. and Mrs. Charles Schreader and niece, Miss Florence McDermott of Remsen street will attend the Sunday concert of the Berkshire summer Symphony orchestra at Tanglewood, Stockbridge, Mass. Dr. Kossevitzky, celebrated concert conductor, is in charge of the summer concerts.

This Clipping From
NEW YORK, N.Y.
SUN

AUG 9 - 1940

PLAYS FOR NEIGHBOR

Spalding Gives Beethove Concerto at Stockbridge.

STOCKBRIDGE, Mass., Aug. 9.—With the aid of what might b described as a country fiddler, the Berkshire Symphonic Festival resumed last night before an audien of more than 7,000. However, th record turnout for this year's festival season heard excellent music making, for the local pride was the admirable Albert Spalding of Great Barrington, New York and the world, who made his debut in this series as soloist in the Beethove concerto.

Mr. Spalding has played this durable score on some occasions with greater accuracy, but rarely with a more personal response to its inexhaustibly beautiful patterns, than there was in his performance last night—an elasticity in phrasing, a give and take with the orchestra that have sometimes resulted from a conscious effort on his part rather than a spontaneous one. The larghetto, in particular, was warmly emotional, and his treatment of the finale finely fanciful. An added element of personality was to be heard in Mr. Spalding's own cadenzas, which are both ingenious and tasteful.

It was an added pleasure to hear the orchestral score as clearly as Mr. Koussevitzky projected it, especially since his conception accorded so well with Mr. Spalding's.

The evening began with Beethoven's "Egmont" overture and concluded with a high pressured performance of Tchaikovsky's fourth symphony. The two sixth symphonies of these composers will be heard tomorrow night, and the Beethoven fourth and Tchaikovsky fifth on Sunday.

I. K.

This Clipping From
DALLAS, TEX.
NEWS

AUG 10 1940

Boston Symphony To Honor Composer

LENOX, Mass., Aug. 9.—Commemorating the hundredth anniversary of Tchaikovsky's death, Serge Koussevitzky and the Boston Symphony Orchestra will feature the composer's Symphony No. 4 in F Minor on the concert to be given in conjunction with the Berkshire Symphonic Festival Saturday evening at Tanglewood, near Lenox, Mass.

The remainder of the program will be comprised of the Coriolan Overture and the Symphony No. 4 in B Flat Major, Opus 60, by Beethoven.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
AUG 10 1940

Calendar of Tourist Events

HROUGH Aug. 11—New Jersey: Middle Atlantic Mothboat Sailing Championships at Atlantic City.

HROUGH Aug. 17—Vermont: Music, drama and dance festival at Bennington.

HROUGH Aug. 18—Massachusetts: 7th annual Berkshire Symphonic Festival; nine concerts, Thursday and Saturday evenings, Sunday matinees; Boston Symphony Orchestra, at Stockbridge.

This Clipping From
CLEVELAND, OHIO
NEWS

AUG 10 1940

Coda:

Berkshire Festival, with Dr. Serge Koussevitzky directing the Boston Symphony, offers the Beethoven and the Tschaikowsky Sixth symphonies tonight and tomorrow afternoon the Beethoven Fourth and "Coriolanus" overture and the Tschaikowsky Fifth . . . many Clevelanders are attending . . . we hear villagers surrounding Tanglewood, the Massachusetts summer home of the orchestra where the festival is given are reaping a harvest with rooms at $6 per day . . . "Daughter of the

This Clipping From
HARTFORD, CONN.
TIMES
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Spalding and Orchestra Thrill Throng at Berkshire Festival

By CARL E. LINDSTROM
Special to The Hartford Times

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Another criterion performance was added to Tanglewood's bright record in the Fourth Symphony of Tschaikowsky, whose works are being accented this year in recognition of the hundredth anniversary of the composer's birth. Albert Spalding was soloist in the Beethoven violin Concerto and for the opening Dr. Koussevitzky chose the Egmont Overture.

The Concerto is a favorite of Spalding's; he programmed it a number of times last season, including a performance with the Hartford Symphony Orchestra. He stirred a good deal of enthusiasm last night, being interrupted after the first movement by an ovation in which orchestra members and Dr. Koussevitzky joined. At the close, he was recalled many times.

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But Albert Spalding has a perspective of high altitude and comprehension on this Concerto and he captures its essential nobility and sweetness of spirit. His interpretation had both metal and repose, as though the work absorbed him deeply and reverentially. It is not the sort of composition to produce a popular success, yet it found the large audience receptive and fully alive to its refining qualities.

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The orchestra was in splendid form, highly responsive and ready to deliver up all its power and brilliance in a score that has rich rewards for players and listeners alike. Again the audience interrupted at the conclusion of a first movement in order to release some of its accumulating enthusiasm. The same thing happened at the finish of the swiftly taken pizzicato ostinato but Koussevitzky chose not to recognize the applause either time. He piled up a tremendous climax for the last movement, working lavishly in ringing sonorities.

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All in all it was a concert of great effectiveness and splendor.

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RECORDER-GAZETTE
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The weekly concerts by the student group will close after next Tuesday. Among county residents who attended this week were Mr. and Mrs. Channing Bete of Bernardston road, Mrs. Bete's sister-in-law, Mrs. Conant, of Brighton, Dr. Knowlton Stone of Orchard street, Miss Elizabeth Fuller and Mrs. Mary Fuller of Deerfield, Mrs. Edward Rice of South Deerfield and Mrs. Harold Leslie.

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COLUMBUS, O.
SUNDAY STAR
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Boston Transcript Aug 9, 1940

Tanglewood Music

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REPUBLICAN
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One of the pleasant features of the concerts is an intermission of 25 minutes, which gives visitors from a distance a chance to see the beautiful grounds of the estate which is the orchestra's summer home, and relaxation, talk and refreshment at the tents where cool drinks are sold contribute to the charm of a midsummer evening of music. The open sides of the music shed make smoking permissible, but during the music most of the listeners are too deeply absorbed in the performance to take time out for lighting a cigaret. These are not "pops" but programs of great and for the most part serious classics and the intent stillness in which they are listened to is impressive.

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

AUG 9 - 1940

109

Thousands at Tanglewood Hear Tschaikowsky Memorial Concert

By JOHN SELBY
(Associated Press Arts Editor)

STOCKBRIDGE, Mass., Aug. 8. —More people than there were seats in the Berkshire symphonic festival's "music shed" heard the fourth program of the seventh season tonight at Tanglewood, the festival's magnificent estate between this village and Lenox.

including hundreds who chose to sit in the open on steamer rugs and blankets.

The 6,038 seats inside the huge, wide-shaped structure can be supplemented indefinitely by benches placed along the sides and at the rear. These are under the stars instead of a roof, but such are the remarkable acoustics of the "shed" that even the most delicate pianissimos can be heard perfectly for a couple of hundred yards in each direction from the edges.

The weather again was perfect as it has been for each of the four concerts so far.

Tonight's guests of honor were Governor and Mrs. Leverett Saltonstall. Tonight's soloist was Albert Spalding, who is not only one of the great American violinists, but an official of the festival board and a neighbor. The Spalding estate is near Great Barrington, Mass., a few miles from Stockbridge.

The program was the first of Serge Koussevitzky's pocket-sized Tschaikowsky memorial, although two of the three works heard were by Beethoven. The music began with the latter's "Egmont" overture, and the first half closed with the Beethoven violin concerto with Spalding the soloist.

After intermission the audience heard one of the most affecting performances of Tchaikowsky's No. 4 symphony on th eexperience of this listener.

Spalding is by no means the most flashy violinist now before the public, but he certainly is one of the most serious and sincere. His idea of the concerto emphasized musical rather than technical considerations, and was roundly applauded.

The Boston Symphony Orchestra proved itself once again one of the great orchestras of history. Because the Berkshire festival is one of the few which does not use amplification, the audience heard its glorious tone unchanged by mechanical manipulation.

Concerts Saturday night and Sunday afternoon will complete the second third of the current festival.

THIS CLIPPING FROM
LEWISTON, ME.
SUN
AUG 9 - 1940

THIS CLIPPING FROM
WILMINGTON, DEL.
NEWS
AUG 9 - 1940

This Clipping From
WATERBURY, CONN.
REPUBLICAN

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This Clipping From
HARTFORD, CONN.
COURANT

AUG 9 - 1940

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AUG 9 - 1940

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MERIDEN, CONN.
JOURNAL

AUG 9 - 1940

This Clipping From
NEW YORK, N.Y.
SUN
AUG 10 1940

Music Festival Fills Towns Of the Berkshires With Visitors

Special Dispatch to THE SUN.

BERKSHIRE HILLS, Mass., Aug. 10.—All of the important Berkshire summer resort towns are crowded with visitors for the current Music Festival and there is a constant succession of other entertainments. In the midst of the gayety, however, there is no letup in the Allied Relief work that is going on everywhere. A gala evening has been arranged by the Boston Symphony Orchestra and the Berkshire Symphonic Festival, Inc., Miss Gertrude Robinson Smith, president, for next Friday night at Tanglewood.

Starting at 6 o'clock the varied program will include a concert by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor; Strauss waltzes by the Boston Pops Orchestra, Arthur Fiedler conductor; folk dancing on the lawn, an auction, a hot buffet supper, fireworks, brief addresses by Gov. Lehman and Miss Dorothy Thompson with Dr. Archibald McLeish, librarian of Congress, presiding.

Subscribe for Boxes.

Among those who have bought boxes are Mrs. Henry Sloane Coffin, Mrs. Edward Thaw, Mrs. Samuel Gilbert Colt, Prof. and Mrs. Philip Marshall Brown, Mrs. Carl A. de Gersdorff, Mrs. Sidney C. Howard, Mrs. Leonard Clark Feathers, William H. Knapp, Mrs. John Nicholas Brown Jr., Mrs. Alvan T. Fuller, Mrs. George Lee, Miss Helen Frick, Mrs. William H. Moore, Mrs. Paul Moore and Mrs. Ira Nelson Morris.

Miss Natalie Hays Hammond has bought fifty admission tickets to be resold. Misses Helen C. and Mary C. Burnham of Boston have purchased fifty tickets to be given to students at the Tanglewood Music School.

Next Friday seventeen Berkshire gardens are to be opened to the public for the third week for benefit of the World Famine Relief Fund, of which Rev. Dr. Anson Phelps Stokes is honorary chairman for Berkshire and Mrs. W. Rockwood Gibbs, county chairman.

Among the gardens that may be seen are those on the estates of Mrs. Rodney Procter, president of the Lenox Garden Club; Miss Mabel Choate, Mrs. Carl A. de Gersdorff, Charles C. Griswold, Mrs. William Marshall Bullitt, Mrs. Carr V. Van Anda, Giraud Foster, Mrs. Charles James Kittredge, Mrs. Donald F. McPherson and Mrs. Walter Atherton.

Mrs. William Penn Cresson will open at Chesterwood, Stockbridge, the studio of her father, the late Daniel Chester French, sculptor, and the marble palace that the late Robb de Peyster Tytus built on the mountainside at the head of the Tyringham Valley also may be seen. This place, called Ashintully is now owned by Mr. and Mrs. John Stewart McLennan.

This Clipping From
ALBANY, N.Y.
TIMES UNION
AUG 10 1940

MUSIC
In Albany

By EDGAR S. VAN OLINDA

An estimated audience of 7,000 music lovers cheered themselves hoarse as the last crashing chords of Tschaikowsky's Fourth Symphony reverberated from the surrounding Berkshire hills of the great music shed in 'Tanglewood," to mark the end of the first concert in the second series of three in the Berkshire Symphonic Festival Thursday night.

That music is the universal language was proved by the amicable inclusion of the music of Germany and Russia with no diplomatic complications. Ideal weather conditions which have marked the entire festival since its opening concert prevailed, with a brilliant quarter-moon casting a benign blessing over the animated scene.

The program opened with Beethoven's overture to Goethe's play, "Egmont," a dramatic piece of writing which has survived the play for which it was written. Dr. Koussevitzky and the men of the Boston Symphony orchestra, gave a spirited and colorful performance which set the pace for the ensuing numbers. The second portion of the program was devoted to Beethoven violin concerto in D, op. 61 which ranks close to the highest place in the violin music of the world. It was fitting that the soloist chosen was Albert Spalding, American virtuoso and a summer resident of Stockbridge. Beethoven does not treat the violin as a mere soloist, but rather as an individual balance to the orchestra. Nor is he concerned with great technical exposition, aiming only to express musical thoughts, for which the violin and orchestra are the mediums of the moment. While Mr. Spalding does not possess a big tone, his is one of sensuous beauty colored with intrinsic musical value. His one opportunity for a display of his technical skill had its fruition in the cadenza which brings the inner movement to its most enobling climax. He received a tremendous ovation at the conclusion of the concerto and was recalled to the platform for many smiling-faced acknowledgements.

Koussevitzky and Tschaikowski are almost synonomous terms in the field of symphonic music. As an enthusiastic listener behind this reviewer so tritely expressed it, "he certainly went to town on that one." Perhaps this uncontrollable but highly effective bit of summation tells the story in the fewest words. It was significant, however, that under Dr. Koussevitzky's eloquent and exciting reading of the score the unwritten law of silence between movements was tossed to the Berkshire winds.

Tonight another capacity audience will be regaled with the Beethoven's "Pastoral" and Tschaikowsky's "Pathetique" symphonies, a program with tremendous emotional scope.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 10 1940

Dorothy Maynor to Sing At Berkshire Festival

The Berkshire Festival at Lenox, Mass., marks an important anniversary this year for Dorothy Maynor, the young Negro soprano who will be heard on the Festival program next Saturday night, Aug. 17.

Just one year ago, Miss Maynor, an unknown young soprano from Norfolk, Va., went to the festival to listen to music conducted by Serge Koussevitzky, leader of the Boston Symphony Orchestra, and ended up by making music herself for the great conductor.

Her surprise audition for him after one of the orchestra rehearsals has become part of this year's musical history—her singing for an audience of one, in the great empty shell which seats 6,000, Koussevitzky's immediate recognition of her fine voice, his invitation to her to sing for members of his orchestra.

The next day, the humble young singer who had planned to be a teacher of public school music sang for a critical audience of musicians an impromptu program which ranged from opera arias to Negro spirituals. Critics who were present proclaimed her the find of the decade. A sold-out house greeted Miss Maynor's concert debut in New York in November, the result being a triumph which recalled the first appearances in New York of such artists as Tibbett, Pons and Flagstad.

The year which has followed has indeed been an astonishing one for the young singer. During her first season she was engaged by four of the country's leading symphony orchestras, the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra and the Chicago Symphony Orchestra. An extensive concert tour was only limited by her desire to continue regular vocal study, yet her first season's concerts took her as far west as Wisconsin, as far south as Richmond.

This Clipping From
NEW YORK, N.Y.
SUN

AUG 10 1940

Music.

The Quester happens to like the music of Brahms. On the program of the Berkshire Music Festival last week the Boston Symphony Orchestra had placed the second symphony of Brahms. Knowing the Quester's likes, Col. James E. Leath, the squire of Kinderhook, invited him and Mrs. Quester to occupy his box at the festival. Saturday night the chief work was Roy Harris's third symphony, a piece which those hearing must surely have admitted was indicative of progress in American music. On Sunday afternoon there was the second Brahms symphony, which the Quester has never heard played better, and Stravinsky's Capriccio, a tour de force which Sanroma, the Boston orchestra's pianist, and the other players seemed to enjoy playing. Those who did not like it are those who want pattern in their wall paper and tunes in their music. The Quester has ever since been hearing in his head bits from the second symphony, which is in a degree admirable because it obscures many things that were just as well not heard.

* * *

Old Music.

The Quester has often wondered whether the eighteenth century folk appreciated music as do those of a later day. He has come to the conclusion that they did not. In the first place the music of their day was based on what we call pattern, that is, Bach and Mozart wrote in prescribed forms, their music was all pattern, they did not foresee the freedom which was to come later and which released the composers from cut and dried formulae. Brahms freed himself from the tyranny of pattern and wrote as he felt. Consequently his music has a virility and a universality which are only possible after a secession from prescribed forms. The Quester has never been able to make up his mind which of the four Brahms symphonies he likes best. Just now, after hearing Koussevitzky's reading of the second, he feels that that is his favorite. Next week, after he hears the first, which is on the program at the last concert of the season, he will probably decide that he likes that best.

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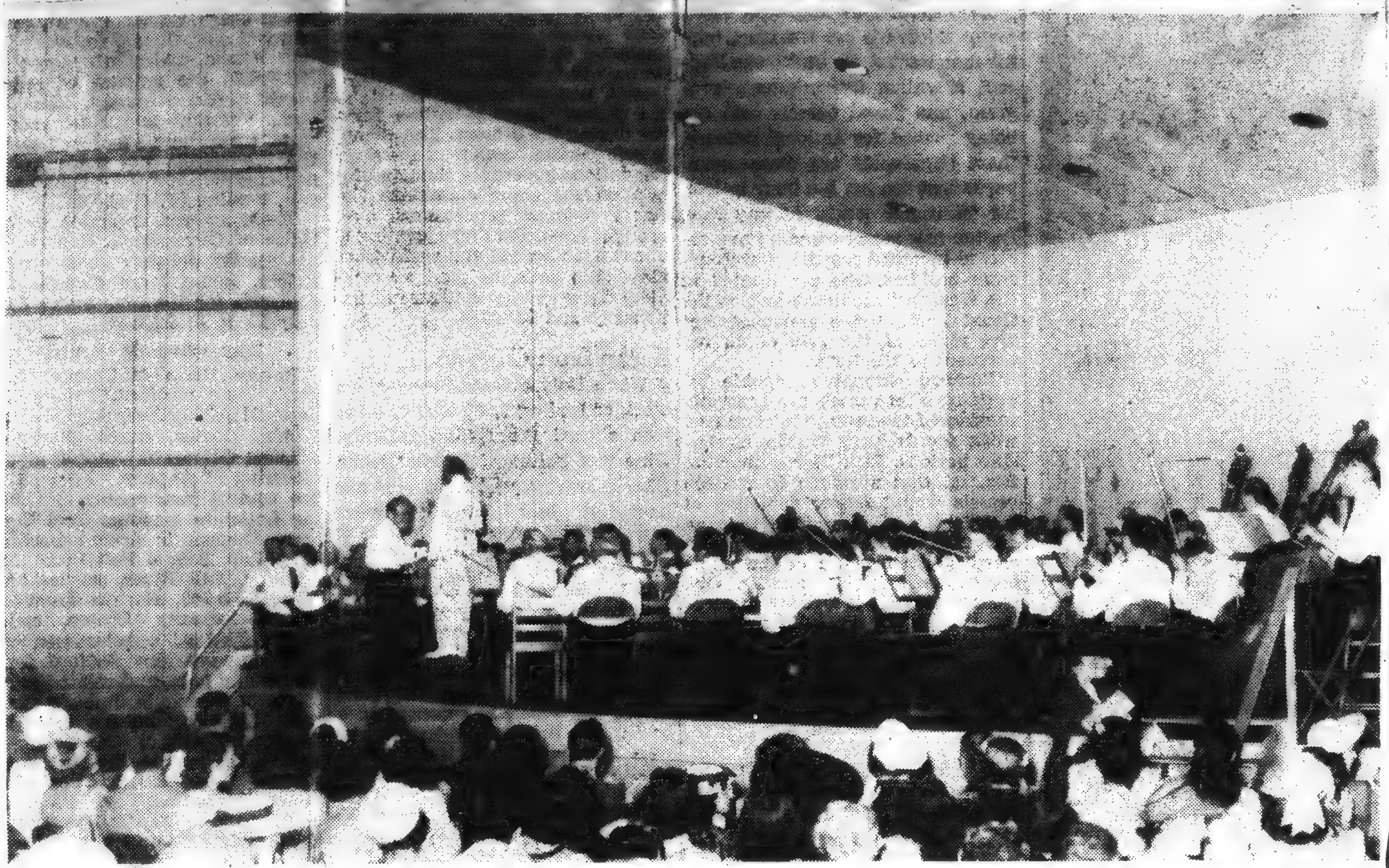

H. S. Babbitt

Symphonic Formalities, Informal Garb, at Tanglewood

Dr. Koussevitzky shares the applause with the Boston Symphony Orchestra by shaking hands with its concertmaster, Richard Burgin, after the performance of Brahms' Second Symphony on Aug. 4. Note that conductor and players are coatless.

The Berkshire Festival

By L. A. Sloper

Stockbridge, Mass.

With the musical arts all but eclipsed in Europe, the Berkshire Symphonic Festival, now in its seventh year, takes on an added significance. Its success matches its artistic importance. Its programs have been expanded from six to nine concerts, extending over three weeks. The attendance at the first three (Aug. 1-4) broke previous records. About 6,000 persons heard the first concert, 6,500 the second, and 7,400 the third. Enthusiasm was unrestrained. Prolonged handclapping was punctuated with cheers and "Bravos."

The international importance of the enterprise is further emphasized by the inauguration this summer of the long-planned Music Center, established at "Tanglewood" in connection with the festival. The Music Center offers "special opportunities to all for the practice and contemplation of music in its noblest aspects." It is divided into two sections: an Institute for Advanced Study, designed for those who intend to make music their career, and an Academy, for those who wish merely to increase their acquaintance with music and its interpretation.

The Center is sponsored by the Trustees of the Boston Symphony Orchestra. Dr. Serge Koussevitzky is its director, and G. Wallace Woodworth, chairman of the department of music at Harvard University, is assistant director. The faculty includes also composers, conductors, critics, and first-desk men, of the Boston Orchestra. There are about 300 students this year, and in classes in conducting, choral singing, orchestral playing, and opera dramatics they show their eager interest.

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But the audiences are by no means innocent of musical knowledge. They have taken kindly to Stravinsky and Roy Harris, for example, as well as to the classical and romantic masters. No doubt in seasons to come, new works will find their way into the programs. In the meantime, the superb playing of the orchestra and the poetic interpretations of Dr. Koussevitzky have been sufficient attraction.

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This year there are matters of individual improvement that should make the lot of the casual visitor especially agreeable. In the first place, nearly 3,000 extra seats, painted an ardent blue, have been spread upon the green lawn, affording late comers a chance to relax and bask in the benign warmth of the Boston horns.

Then again, the nerves of motorists have been spared further irritation this year. Parking arrangements are adequate and efficient.

The visiting constabulary is helpful and restful to the feminine eye. A new organ, donated by the Carnegie Foundation, has been added to the purely musical equipment of the shed.

The management has announced a gala program for the evening of Friday, August 16, for the benefit of the Allied Fund, Inc.

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CHICAGO, ILL.
TRIBUNE

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Front Views
By June

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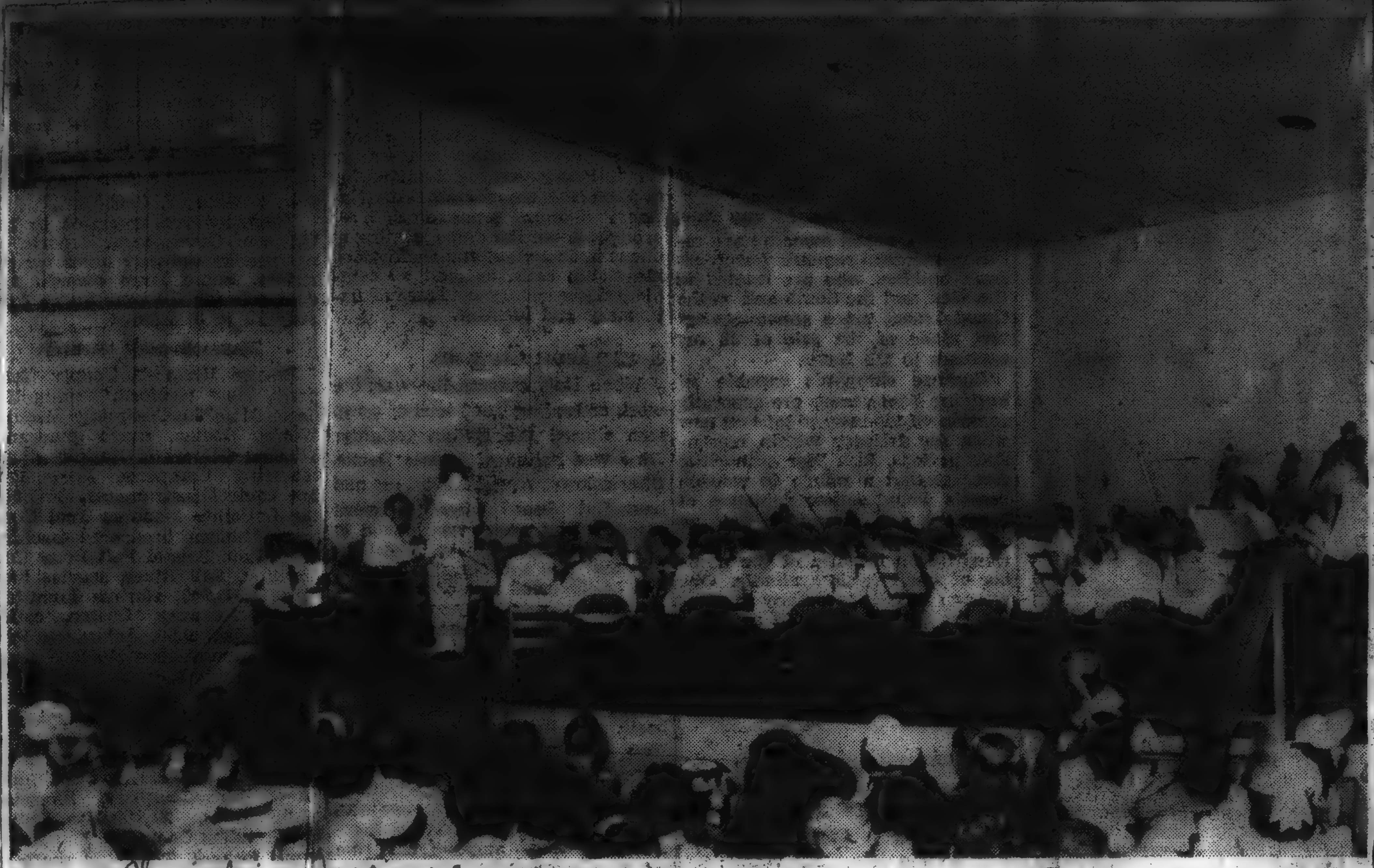

E. S. Babbitt Christian Science Monitor

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WORLD-TELEGRAM
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Koussevitzky Is One Busy Man

By LOUIS BIANCOLLI.

STOCKBRIDGE, Mass., Aug. 10.—On every lawn, in every classroom, in the concert shed, on everybody's lips one name recurs—Serge Koussevitzky—Dr. Koussevitzky to Berkshirites.

The name is written large on this music center. In fact, from the lowest foothills to the topmost peak of these lovely highlands Serge Koussevitzky is a synonym for music and musicianship.

He is the busiest man here. Conductor, teacher, supervisor, co-ordinator, guiding spirit, Dr. Koussevitzky is always on the go. The actual concerts are only one small part of his routine.

During the symphonic festival Dr. Koussevitzky is at the shed at 9:30 rehearsing the Boston Symphony. This occurs four times a week—Monday, Tuesday, Wednesday and Thursday. A special rehearsal on Saturday morning is open to members of the festival. Rehearsals go on usually for three hours.

* * *

Follows Busy Schedule.

Dr. Koussevitzsky gives them everything. All observers agree the keynote is artistic discipline. He expects the best and gets it. He is usually calm and even tempered. After 16 year's association the men are attuned to his ways and few snags develop. No fits of fury, few harsh words—anyway not in this green paradise.

He rests and lunches from 12:30 to 2:30 on his estate three-quarters of a mile up the hills, called Bald Head. The place is heavenly. It overlooks Tanglewood and takes in a rolling vista of lake and hills.

At 2:30 he jumps into his car and returns to headquarters. He commutes between two classrooms, both devoted to conducting.

One is on the ground floor. He enters that first. Thirty conductorial aspirants assemble there and await the master. There are two pianos. Two students sit at them and run through a symphonic score, while a third wields a baton over them.

Dr. Koussevitzky speaks, crisply, to the point. Technic, interpretation, tradition are part of his teaching. Sometimes Paul Hindemith and Aaron Copland of the composition faculty come in to present the composer's point of view.

This is the general class. The instruction is largely in groups. The final personal touch is reserved for room No. 2 on the second floor. That's where Dr. Koussevitzky's five "participating conductors" are admitted to the final secrets.

The room is small, equipped with a baby upright, a phonograph and three large mirrors, one movable. The first question you ask is, "Why the mirrors? The answer is if more conductors mastered their art that way they mightn't make such monkeys of themselves on the podium.

* * *

Poise Held Imperative.

Dr. Koussevitzky believes in poise. The Berkshire Music Center hired a "gymnast" for the purpose and no baton-swinging student is going to leave this place a block of wood or a weeping willow.

Dr. Koussevitzky works individually in this room—that is, he confines himself with one of the chosen five at the time. The student "conducts" a recording. Whatever it is that spells orchestral magic is passed on here. No one else is admitted, not even a New York reporter.

At 4 Dr. Koussevitzky walks across the lawn to the shed for a rehearsal with the Institute Orchestra, which he supervises. These are advanced students working at the Center. All thirty members of the conducting class are there, including the quintet of "participating conductors." Also present are the "professors" of the Boston Symphony Orchestra—the first-desk men. These first-desk men have helped train the members of the student orchestra. What it amounts to is that players are watching players and conductors are watching conductors.

And this is where the five young directors get a crack at the real stuff, with the master viewing them sharply. Beside Dr. Koussevitzky, who keeps his eye on the baton, are concertmaster Richard Burgin, watching the violins; Georges Mager, watching the trumpets; Mr. Raichman, keeping tabs on the trombones, and so on down the line.

Of course, on the day of the concert Dr. Koussevitzky goes straight home after morning rehearsals and there's no seeing him until he strides out for the first number on the program. When he's not on the grounds Dr. Koussevitzky is at home. He never goes anywhere. Mrs. Koussevitzky is ill and has been confined to their beautiful home high above Tanglewood.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 10 1940

Youth Figures Prominently at Music Festival

Predominates in Audiences at Berkshire Concerts; Program in Retrospect

By Robert Lawrence

PITTSFIELD, Mass., Aug. 9.—The Berkshire Music Festival continues with a prevailing atmosphere that seems almost unreal amid a world in upheaval. Youth is predominant here, both among the audiences and in the student body of the Music Center—the very youth that, at this time next year, may be facing military duty. And one cannot escape the feeling, during this festival, of gratifying one's senses on the rim of a volcano.

There is time now, during a lull in local activities, for a more ample discussion of last night's concert, when Serge Koussevitzky conducted the Boston Symphony in performances of Beethoven's "Egmont" overture and Tchaikovsky's Fourth Symphony, and Albert Spalding appeared as soloist in the Beethoven violin concerto. If any single impression may be said to remain most vividly, it is the orchestral accompaniment to the concerto, which assumed the proportions of a great symphonic canvas.

No Evidence of Tedium

The Beethoven concerto has never been noted for its brevity. For some listeners, the first movement, despite its heroic material, is overlong. Yet there were no evidences of longeur last night. The massive opening tutti carried an architectural significance that supported the entire work. And no less profound was the orchestra's playing of the soaring melody which frames the second movement. This was lyricism of the highest order, contrived by a leader who can extract the melos from any symphonic fabric.

Mr. Spalding, on his part, wrought much that was fine. His playing bore a sensitivity last night that found its most congenial moments in the slow movement and in the more reflective passages of the opening allegro. Always there was an admirable adherence to good taste and sound musicianship and gratifyingly often there were flights into an imaginative realm. Mr. Spalding has not a virtuoso equipment and there were times during the finale when his powers were severely taxed. But for the most part the soloist held his own technically and in the essence his reading proved to be intimate and poetic

Symphony Played Brilliantly

Following the concerto the Boston Symphony contributed a performance of the Tchaikovsky F Minor symphony that was breath-taking in its emtional surge and dynamic brilliance. Even to those who know this orchestra as an unrivaled technical machine, the absolute precision of the brass and wind choirs in last night's concert, the glittering elan of the strings in the pizzicato movement, surpassed expectations. Undoubtedly the Fourth Symphony—relying more upon external effect—has less inner fire than the Fifth and Sixth, which are to be played in the next two concerts. As played last night, however, it spoke a convincing refutation to those who would deny the genius of Tchaikovsky.

This morning the writer asked Dr. Koussevitzky if there were any artistic reason for his placing the works of Beethoven and Tchaikovsky side by side on three programs of the festival. "Yes," the conductor replied, with some display of feeling. "I am devoted to the music of Tchaikovsky and I am hoping to prove that he can stand together with Beethoven in the same evening without suffering from comparison. I can say, and thousands of people with me, that with Tchaikovsky it is only a matter of performance."

And on the basis of his performance last night Dr. Koussevitzky was correct.

Chamber Music Program

Further musical activity in the Berkshires centered this afternoon about South Mountain, the beautiful hilltop estate of Elizabeth Sprague Coolidge, south of Pittsfield, where weekly chamber-music concerts are given during the summer by the South Mountain String quartet. Today, the regular quartet, whose members are Kathleen Parlow and Edwin Ideler, violinists; Conrad Held, violist, and Willem Willeke, cellist, was augmented by the presence of Sprague Coolidge, violist, and Harvey Shapiro, cellist. They played [illegible] Reger's F Major sextet and the early string sextet of Arnold Schoenberg, "Verklaerte Nacht," familiar to symphony audiences as set forth by a full string section. The concert ended with Michael Haydn's C Major viola quintet.

The influence of Wagner upon Schoenberg's early output is well known, and "Verklaerte Nacht" enjoys more than its share, not only in harmonic treatment, but in the matter of length. Still, the work is arrestingly sensuous, and yesterday's players bestowed as much fervor upon it as they brought to the difficult Reger sextet.

Tonight there is to be an open-air demonstration at Tanglewood by Herbert Graf's class in opera dramatics, including a performance of Hindemith's tabloid "Hin und Zurueck," with the composer as part of the orchestra. It will be described tomorrow.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 11 1940

BERKSHIRE FESTIVAL DRAWS OVER 9,000

Mrs. Roosevelt Among Tanglewood Crowd

Lenox, Mass., Aug. 10—(AP)—A record crowd of more than 9,000 tonight heard the second concert of the second series by the Boston Symphony orchestra, with Dr. Serge Koussevitzky conducting, at the Berkshire Symphonic festival at Tanglewood.

Mrs. Franklin Delano Roosevelt motored to the festival from Hyde Park, N. Y., and sat in the box section with friends. She declined an invitation to sit in the official box, explaining that she wished to attend only as a private patron.

The orchestra played two symphonies composed by Beethoven and Tchaikovsky, the "Pastorale" and the "Pathetique."

The opening selection was Beethoven's Symphony No. 6 in F Major while the latter part consisted of Tchaikovsky's Symphony No. 6 in B Minor.

Every seat in the shed was taken and the overflow crowd estimated at 3,500 lined the open air sides and sat on the lawn.

Festival officials predicted an attendance of 10,000 for tomorrow afternoon's concert.

The previous attendance record was attained Thursday with 7,500 patrons.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
AUG 11 1940

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 11 1940

THIS CLIPPING FROM
NORWICH, CONN.
RECORD
AUG 11 1940

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 10 1940

Every Saturday

* * * * *

Berkshire Enjoys Tremendous Resort Business During Festival Period. Suggestions Offered in Interest of Comfort.

Resort Dilemma

Resort-dependent Berkshire is in a quandary. Temporarily, it is in the Utopian situation of having all the paying guests it knows what to do with on week ends. Many of them are good-naturedly accepting rooming facilities not up to expectations in order to be accommodated at all.

Concededly better off in tourist patronage than any other New England resort center, the Berkshires face possibility of an actual serious shortage of rooms if the demand continues to grow. The Berkshire Symphonic Festival is nearly a sellout, even though expanded to a third week. General tourist trade, built up by intensive advertising, and the annual peak visitation by parents to boy and girl summer camps, have combined with the Festival to create a demand that may fill every available room.

Some Festival visitors are going to points as far as Northampton, in order to find just the quarters they want, motoring over for each concert. The Berkshire Hillls Conference and other agencies plan all-night rooming information service this week end, in order to place late applicants within the county. The Boston & Albany Railroad has arranged special emergency sleeper service at a siding for those brought here for the extra concert program for Allied Relief, Aug. 16, and considers extension of this device to regulate concert periods.

Yet, in view of the temporariness of the congestion, who would feel justified in risking the price of a substantial new hotel? The present situation applies only to about three midsummer weeks—assuring hardly a nucleus of the annual income necessary for such a project. The answer to Berkshire's problem, apparently, lies in one of two directions. One is the possibility, as seems very likely, that the Festival and other resort attractions will continue to expand, so as to bring large numbers of guests over a longer period. But this is a long term possibility, one that may not satisfactorily clarify the housing dilemma for some years The other is of more immediate likelihood, based in the opportunity for construction of several relatively small country inns, distributed throughout the county.

Unlike hotels, these smaller establishments would not require a high guest count. They would be able to fight annual overhead and realize a profit on reasonably sustained patronage. Because of their modest pretensions, such houses would appeal to all types of tourist. As a matter of fact, it is surprising that more have not sprung up in rejuvenated Berkshire, as at the longer-established resort sections. It seems sure that they would have a winter-long skier trade, because winter sportsmen, more than any other element of the resort crowds, have demanded complete informality, in keeping with heavy boots and flannel shirts. Often in winter, most small hostelries and tourist overnight houses have been filled. A large majority of skiers, inquiring of the Berkshire Hills Conference, have asked for small inns or farm house accommodations. One of the most successful Berkshire hostelries has facilities for only 60 guests, at the outside limit, yet is filled for many week ends distributed throughout the year. Dinner and luncheon entertainment rounds out a nice income.

Establishment of several inns—not elaborate, but comfortable and offering facilities at reasonable prices, might be Berkshire's immediate answer. These houses might take up the stress, felt by the large hotels in summer and by the overnight tourist homes in the winter sports season, at the same time earning a fair profit.

* * *

Two Suggestions

There are a few things that would add to the general comfort and convenience of the public turning out in such enthusiastic numbers for the Boston Symphony Orchestra concerts at Tanglewood.

For instance, it would greatly facilitate ease of departure from the Shed if the gates in the steel fence were doubled in size and opened at the close of the concerts. At present there seem to be a few bottlenecks.

It would also be greatly appreciated by the public if the roads entering the grounds were either sprinkled or given a coat of calcium chloride to lay the dust.

No doubt Berkshire Symphonic Festival trustees have observed these things as they have observed most everything else and will supply a remedy.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 11 1940

Miss Maynor Returns To Tanglewood

Famous Negro Soprano to Be Heard There Saturday With Boston Symphony

Saturday at the Berkshire Festival in Stockbridge, Mass., Dorothy Maynor, the celebrated young Negro soprano, will complete an exciting musical year by appearing with the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky.

Miss Maynor is one of the famous artists who will be heard in the six Sunday afternoon events of the Bushnell Concert Course this season. Others in the course are Josef Hofmann, pianist; Lily Pons, coloratura soprano; Busch and Serkin, violin-piano duo; Jascha Heifetz, violinist and John Charles Thomas, baritone.

At the Berkshire Festival Miss Maynor will sing two great classic works, "Adelaide," by Beethoven, and "Bella mia fiamma, addio," a lesser known cencert aria of Mozart. For her it will be a happy reunion with the orchestra which first discovered her.

Just one year ago, Miss Maynor an unknown young soprano, from Norfolk, Va., went to the Festival to listen to music conducted by Serge Koussevitzky, leader of the Boston Symphony Orchestra, and ended up by making music herself for the great conductor. Her surprise audition for him after one of the orchestra rehearsals has become part of this year's musical history:—Her singing for an audience of one, in the great empty shell which seats six thousand, Koussevitzky's immediate recognition of her fine voice, his invitation to her to sing for members of his orchestra. The next day, the humble young singer who had planned to be a teacher of public school music sang for a critical audience of musicians an impromptu program which ranged from opera arias to Negro spirituals. Critics who were present declared her the find of the decade. A sold-out house greeted Miss Maynor's concert debut in New York in November, the result being a triumph which recalled the first appearances in New York of such artists as Tibbett, Pons and Flagsted.

An Exciting Year.

The year which has followed has indeed been an astonishing one for the young singer, to whom $25 the year before would have seemed impressive. During her first season she was engaged by four of the country's leading symphony orchestras, the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra and the Chicago Symphony Orchestra. An extensive concert tour was only limited by her desire to continue regular vocal study, yet her first season's concerts took her as far west as Wisconsin, as far south as Richmond, Va., and in each concert city delighted audiences agreed with Olin Downes, critic of the New York Times in his verdict that "she has virtually everything needed by a superb artist."

Yet all this acclaim has not upset Miss Maynor's fundamental simplicity in the least, and she is still incredulous about her success. "I hope only to be worthy of the great music I sing," she says. The daughter of a Norfolk, Va., minister, Dorothy Maynor received her first musical training in the choir of her father's church. She is a graduate of Hampton Institute, which she entered at fourteen and where she received her first vocal lessons. A few years later she toured Europe as a member of the institute's famous Negro chorus. Afterwards, she studied at the Westminster Choir School in Princeton, N. J. until a few friends, who believed in her talents, persued her to take some singing lessons in New York. She still studies religiously with her vocal teacher John Alan Haughton. This year the musical world has been stirred by the beautiful voice and unaffected artistry of this modest young women who "just likes to sing," and who in 12 months has captured the interest of the whole country.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 10 1940

BERKSHIRES SCENE OF CHAMBER MUSIC

The South Mountain String Quartet Offers Its Sixth Concert in Pittsfield

REGER SEXTET IS HEARD

Work in F, Opus 118, Played—7,600 at Tanglewood Heard Albert Spalding

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 9—The sixth concert in the series of eight at the Temple of Music on South Mountain in Pittsfield took over today's formal musical manifestation as the seventh annual Berkshire Symphonic festival observed its Friday off day. The South Mountain String Quartet presented an unhackneyed and uncommonly interesting program: Max Reger's Sextet in F, Opus 118; Arnold Schoenberg's "Die Verklaerte Nacht," Sextet in D minor, Opus 4, and Michael Haydn's Quintet in C, Opus 88.

The regular members of the South Mountain Quartet, who are Kathleen Parlow and Edwin Ideler, violins; Conrad Held, viola, and Willem Willeke, 'cello, had Sprague Coolidge, viola, and Harvey Shapiro, 'cello, as assisting artists. Mr. Coolidge is the son of Mrs. Elizabeth Sprague Coolidge, founder of the South Mountain Quartet as well as of other chamber music ensembles, and Mr. Shapiro is a member of the NBC Symphony Orchestra and of the Primrose Quartet.

Visiting Artists Assist

The visiting artists joined effectively with the members of the quartet in smooth and comprehending performances. If the Reger Sextet seemed labored and cerebral the blame could not be charged to the musicans. Reger's music does not wear well. It lacks a sense of urgency that would make it viable for modern listeners.

The early Schoenberg work, however, is another matter. Written in a lush post-romantic vein, it has a profile and a character of its own. Mr. Schoenberg may perhaps look back on this score as a youthful indiscretion, but he will pardon us if we find it more attractive than some of his later emanations.

As for Michael Haydn, his quintet was light and graciously turned, as one would expect from a close relative of "Papa" Haydn. It was good program-making to place this work after Reger and Schoenberg, which are severe and solemn in general cast. The musicians traversed the difference of a century in stylistic approach with easy efficiency.

Whether one sat inside the temple of music or on the low wooden benches outside, one could hear the singing of the birds and the chirping of the crickets. They made a pleasant polyphonic background for the music. One must admit that birds and crickets are more impartial than music critics. They sang and chirped with equal zeal through Reger, Schoenberg and Haydn.

Attendance Sets Record

Officials of the Berkshire symphonic festival were still aglow today as they looked back on last night's record-breaking audience. The total attendance was about 7,600, several hundred better than the best crowd up to now, which gathered at last season's closing concert. The 6,000 seats in the music shed were all sold, and 1,600 general admissions were disposed of.

In fact, two customers arrived at the end of the first movement of the Tchaikovsky symphony, the last work on the program, and insisted on paying for general admissions and camping on the lawn. There were so many listeners sprawled over the vast lawn that fans out from the shed that one had to be careful as one walked for fear of stepping on some harmless music lover.

Last night performances were again of a high order. An incisive, mettlesome interpretation of Beethoven's "Egmont" overture led off. Serge Koussevitzky and the Boston Symphony Orchestra were clearly in stride. The attacks were crisp, the tone transparent, the balance of the choirs admirable.

Albert Spalding Soloist

With Albert Spalding as soloist Beethoven's violin concerto was read with elevated feeling. Mr. Spalding's tone was light but elegant and suave. It carried perfectly through the vast spaces of the shed. The interpretation was couched on a severe, lofty plane. If anything, one sought for a little more sweep and passion. Only the cadenzas, especially that in the first movement, seemed to go on forever.

The evening was topped off by the Tchaikovsky Fourth Symphony. Mr. Koussevitzky directs Tchaikovsky with passionate conviction. His is no apologetic offering, but a full-blooded, rousing reading. If you do not like Tchaikovsky to begin with, you may like him less as Mr. Koussevitzky conceives him. For he is not secretly ashamed of the music. Of course, if you like Tchaikovsky, you could not ask for a more exhilarating performance. For our taste, it was a little overblown last night. But the audience clearly had no objections. There was a stunning demonstration—applause, shouting, handkerchief waving—at the end.

Plans for the Allied Relief benefit on Aug. 16 continue to expand. It was revealed today that all six New England Governors have granted their patronage to the event, and most of them may be here. Governor Lehman of New York will speak as will Dorothy Thompson, and Archibald MacLeish, Librarian of Congress, will preside.

A special train will come from Boston. The Pullman cars will be switched to a siding in Lenox to serve the guests for overnight use. At the festival grounds the ticket sale is being pushed, and chances for the great prize draw are selling briskly.

This Clipping From
NEW HAVEN, CONN.
REGISTER
AUG 11 1940

Berkshire Festival Outstanding Success

Marie Nash, Young Singer Who Replaces Marta Eggert In "Higher and Higher," Puts New Life Into Pleasant, If Crazy, Broadway Musical

By H. EARLE JOHNSON

AMERICA'S GREAT music festival enters its concluding week on Thursday with another impressive array of programs directed by Dr. Koussevitsky. The brilliance of the concerts thus far have amazed and delighted throngs whose enthusiasm has continued to mount with each successive performance. The beauty of the setting at Tanglewood, the undisputed excellence of the Boston Symphony Orchestra, and the earnest good-will reflected ~~by all in this time~~ of world stress has lifted the Berkshire Symphonic Festival into the realm of great events in the world of art.

A unique benefit program is added to the Festival on Friday of this week, given on behalf of the Allied Relief Fund Inc. Dorothy Thompson, columnist, and Gov. Herbert Lehmann are added attractions—they will speak, not play! The magnificent grounds at Tanglewood will be scepe of many activities, with dancing groups in the garden, a chamber concert in the barn, an opera performance in the little theater, and finally a huge concert in the Shed combining many novel and entertaining features. Commencing at 6 o'clock, the panorama of entertaining events will last the evening through and conclude with general dancing. Latest announcement: Albert Spalding and Gregor Piatigorsky are added to the features.

Today at 3:30 o'clock Dr. Koussevitsky conducts Beethoven's Sixth (The Pastoral) Symphony and Tchaikovsky's Fifth. On Thursday beginning at 6 o'clock Bach's Mass in B minor will be performed with four eminent soloists and the chorus of the Music Center, and on Sunday Dorothy Maynor will be soloist. Saturday evening has a miscellaneous program.

Only an hour's distance from the Berkshire Symphonic Festival is the fine array of opportunities provided at Bennington where the school of the arts presents an elaborate array of striking works performed for the first time. Last evening saw the first performance of a melodramatic farce derived from Huckleberry Finn and entitled "The King and the Duke"; it is a play with music by Gregory Tucker and choreography by Martha Hill, and will be repeated tomorrow, Wednesday, and Friday evenings. This afternoon and on Friday there will be programs of contemporary music under the direction of Otto Luening, and on Wednesday and Saturday programs of 17th and 18th century music directed by Ralph Kirkpatrick. Events of especial interest in the world of the dance are the programs arranged by Martha Graham and Company for tonight, Tuesday, Thursday, and Saturday; these include her new ballet "Letter to the World" with music by Hunter Johnson, "El Penitente", music by Louis Horst, and "Every Soul is a Circus" with music by Paul Nordoff.

It is reported that many of these performances of dance and play are already sold out. Prospective visitors to Bennington should ascertain what programs are yet available before embarking on what may otherwise be a futile errand.

Just outside of Pittsfield the South Mountain String Quartet, established in 1924 by Mrs. Coolidge, is continuing its series of eight chamber music recitals On Friday the program lists a Piano Quartet, Opus 16, by Beethoven, a new string quartet by Henk Badings, and the Trio in B flat by Schubert. These recitals are free to the public, but tickets should be requested in advance of Willem Willeke.

Professor Kortschak is at Cummington with occasional programs of chamber music and the Gordon String Quartet continues at Falls Village, with regular recitals on Wednesday and Sunday. At Jacob's Pillow, a dance recital by Ruth St. Denis provides an opporunity to see this distinguished dancer in one of her infrequent appearances.

Strolling about the grounds of Tanglewood, we learned a bit of information which may please the youngsters of New Haven since it concerns an important musical item finally captured for performance here next winteh. It seems that Prokofieff's "Peter and the Wolf" has been desired for the children's concerts, but there were obstacles in the way of securing the rights. Mr. Berman, hot in pursuit, finally caught him by the tail and extracted a promise that both would be present in the orchestra for the Young People's Series in Woolsey Hall. Now there is a little question concerning the narrator, for you will recall when the work was done by the Boston Symphony two years ago, Richard Hale told the story as it unfolded. The narrator is chosen, and well up in his part; he has talked in public farily often, and is not unknown to the young people. For further information, however, you must consult Mr. Berman, who should know.

This Clipping From
POUGHKEEPSIE, N.Y.
SUNDAY COURIER
AUG 11 1940

Berkshire Music Festival Features Concert By Boston Symphony Orchestra

Unbelievably precise, yet bending to the slightest whim of the conductor, the Boston Symphony orchestra, under the direction of Serge Koussevitzky, played the second in the Series A concerts of the Berkshire Music festival at Stockbridge.

One very modern work, the "Symphony No. 3" of Roy Harris, received an enthusiastic ovation. Composed in the autumn of 1938, this is a continuous work in one movement of about 20 minutes duration.

In the "Overture to 'Benvenuto Cellini'," op. 23, of Hector Berlioz, the Bostonians took full advantage of the coloristic possibilities provided in the score. Each phrase was treated with deft finesse, and the whole maintained the popularity which has favored it since its first performance in 1838.

Those who enjoy the programmatic were delighted with the interpretation given the "Don Quixote, Fantastic Variations on a Theme of Knightly Character, op. 35," of Richard Strauss. Each of the three main characters, the Don, Dulcinea, the lady of his dreams, and Sancho Panza, is identified by a theme, all three being mingled in the musical episodes of the work.

Two favorite concert pieces closed the program, the "Prelude to the Afternoon of a Faun" of Claude Debussy, and orchestral excerpts from the Ravel ballet," Daphnis and Chloe." Magically the chord clusters of Debussy's music create the atmosphere of a drowsy summer's day, with no attempt to follow a narrative program.

The "Daphnis and Chloe" ballet music, which has depended from the first on a life divorced from the dance, formed a beautiful close to this second concert.

B. B.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 11 1940

Koussevitzky Heard Again at Music Festival

2 Symphonies Mark Second Beethoven-Tchaikovsky Concert at Tanglewood

By Robert Lawrence

STOCKBRIDGE, Mass., Aug. 10.—The second Beethoven-Tchaikovsky concert of this week's Berkshire Symphonic Festival was given tonight by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Two symphonies were played, the "Pastorale" and the "Pathetique."

Tomorrow's dispatch will carry a detailed review of the concert, but it was possible this morning at a rehearsal open to members of the festival association to form a broad idea of Dr. Koussevitzky's approach. It did not vary greatly from past performances by the Boston Symphony at Carnegie Hall, save that the Tchaikovsky work seemed to be projected on an even grander scale than heretofore. No little of the mood which dominated this morning's rehearsal was evoked through a masterly and stirring address by Olin Downes, music critic of "The New York Times," who spoke during the intermission.

Last night it was possible to hear a convincing demonstration of the work being accomplished here by Herbert Graf's class in opera dramatics. On a temporary stage which afforded only the most primitive lighting facilities, a series of operatic excerpts were presented in thoroughly satisfactory style, surmounting all temporary difficulties. The trio from Weber's "Freischuetz," the fourth act of Verdi's "Don Carlos," a duet from "The Bartered Bride" (the comic episode between Kezal and Hans), and the letter scene from Tchaikovsky's "Eugene Onegin," were presented along with Paul Hindemith's capsule opera. "Hin Und Zurueck." Notable singing was accomplished by several of the students, with Rose Dirman winning special honors as the Queen in "Don Carlos."

All these excerpts, except the Hindemith work, were given with Boris Goldovsky presiding at the piano. For "Hin Und Zureuck," a chamber orchestra had been assembled including Mr. Hindemith, J. M. Sanroma and Leo Litwin at [redacted]dition to other distinguished musicians on the harmonium and wind instruments. This ten-minute work—a comedy in which a plot is unfolded and then reverses itself from the point of climax back to the beginning of the action—was given an amusing performance, but it scarcely ranks among the memorable contributions to modern music.

THIS CLIPPING FROM
MISSOULA, MONT.
MISSOULIAN
AUG 11 1940

At the Berkshire festival, the Boston Symphony concludes its "Series B" and its so-called Tchaikovsky festival this afternoon with Beethoven's "Coriolanus" Overture and Fourth Symphony, and Tchaikovsky's Fifth Symphony. Thursday's "Series C" opener is devoted to Bach's B Minor Mass, with a galaxy of outstanding singers and instrumental soloists, and Saturday's concert has Dorothy Maynor as soloist and includes works of Prokofiev, Hindemith, Mozart, Beethoven, Faure, and Bach-Respighi. As an interlude in the orchestral series, Friday brings a recital by the South Mountain String Quartet, with Pianist Harold Bauer as soloist.

Another series that runs through the whole week is that at Chicago's Grant park, where Leroy Shields and his orchestra have Soprano Ruth Lyon as guest artist today, the Chicago Symphony has Baritone Julius Huehn tomorrow and no soloist Tuesday and Wednesday, and Glenn Bainum and his band play Thursday. Plans for Friday have not been announced, and the annual Chicagoland Festival takes the place of a regular series concert on Saturday. This last event, as you know, is devoted to mass singing and band and orchestral performances by school organizations, and this year also features the nationally known Bengal Guards drill team of the Orange, Texas, high school.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 11 1940

1/2

Music and Musicians

BY JOHN TEBBEL

DARIUS MILHAUD, in an interview last Sunday, acknowledged his debt to American jazz and paid tribute to its influence in the work of other contemporary French composers. That should convince (but probably won't) the diehards who insist that jazz has contributed nothing except noise to musical history. These gentry will doubtless answer that music really stopped with Debussy.

◆ ◆ ◆

Milhaud is another refugee genius and consequently America benefits again from the war. The premiere of his "Cortege Funebre" last week was impressive: Last Friday, in Robin Hood Dell, Philadelphia, a second Milhaud premiere occurred with the performance of his "Fantasie Pastorale." Stell Andersen, for whom the work was written, was piano soloist. Only last year Miss Andersen played it for the first time anywhere—in Paris.

◆ ◆ ◆

Reports seeping down from the fastnesses of Massachusetts indicate that the Berkshire Festival has touched new peaks this year. No sour critical note has been heard. Today, Dr. Koussevitzky offers two ~~symphonies, Beethoven's~~ sixth and Tschaikowsky's fifth. Bach's B mass is scheduled for Thursday night.

◆ ◆ ◆

Hearing Kirsten Flagstad sing recently in Washington was a double pleasure, first in the sheer joy of Madame Flagstad's voice, second in the discovery that Edwin McArthur is a first-rate Wagnerian conductor, despite malicious rumors to the contrary. Mr. McArthur got more sound and tone from the National Symphony Orchestra than we had hitherto believed it possessed.

◆ ◆ ◆

Note to Ambitious Women: You have from now until Nov. 1 to prove that the female is as good a composer as the male. By that time, the Women's Symphony Orchestra of Boston expects to have a number of works, none longer than 10 minutes, from which to pick a winner in its contest. The prize is a performance by the orchestra and subsequent publication. Ladies with musical ideas should write to Mrs. Elizabeth Grant, 74 Marlborough street, Boston, for further information.

◆ ◆ ◆

Welcome news to chamber music fans is the announcement that the Budapest Quartet has been engaged for the Library of Congress concerts formerly played by the Coolidge Quartet. They will be heard from August to October and from next March to May. One hopes the concerts will be broadcast frequently, as in the preceding series.

◆ ◆ ◆

People who expected a slim musical season in New York next winter because of the war should be delighted to learn that bookings are as much as 20 per cent. ahead of last year at this time. Offhand, we presume that the lack of musical markets elsewhere in the world is the reason for Manhattan's prosperity.

This Clipping From
DALLAS, TEX.
NEWS
AUG 11 1940

Boston Symphony In Final Concert

LENOX, Mass., Aug. 10.—Final concert in the second series of programs to be presented by the Boston Symphony Orchestra under Serge Koussevitzky during the annual Berkshire Symphonic Festival will be given at 3:30 p.m. Sunday in the music shed at Tanglewood, near Lenox, Mass.

Featured on the program will be two complete symphonies: Beethoven's Symphony No. 6 in F Major, Opus 68 (Pastoral) and Tchaikovsky's Symphony No. 5 E Minor.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 10 1940

BERKSHIRES SCENE OF CHAMBER MUSIC

The South Mountain String Quartet Offers Its Sixth Concert in Pittsfield

REGER SEXTET IS HEARD

Work in F, Opus 118, Played—7,600 at Tanglewood Heard Albert Spalding

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 9—The sixth concert in the series of eight at the Temple of Music on South Mountain in Pittsfield took over today's formal musical manifestation as the seventh annual Berkshire Symphonic festival observed its Friday off day. The South Mountain String Quartet presented an unhackneyed and uncommonly interesting program: Max Reger's Sextet in F, Opus 118; Arnold Schoenberg's "Die Verklaerte Nacht," Sextet in D minor, Opus 4, and Michael Haydn's Quintet in C, Opus 88.

The regular members of the South Mountain Quartet, who are Kathleen Parlow and Edwin Ideler, violins; Conrad Held, viola, and Willem Willeke, 'cello, had Sprague Coolidge, viola, and Harvey Shapiro, 'cello, as assisting artists. Mr. Coolidge is the son of Mrs. Elizabeth Sprague Coolidge, founder of the South Mountain Quartet as well as of other chamber music ensembles, and Mr. Shapiro is a member of the NBC Symphony Orchestra and of the Primrose Quartet.

Visiting Artists Assist

The visiting artists joined effectively with the members of the quartet in smooth and comprehending performances. If the Reger Sextet seemed labored and cerebral the blame could not be charged to the musicans. Reger's music does

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This Clipping From
NEW HAVEN, CONN.
REGISTER
AUG 11 1940

Berkshire Festival Outstanding Success

Marie Nash, Young Singer Who Replaces Marta Eggert In "Higher and Higher," Puts New Life Into Pleasant, If Crazy, Broadway Musical

By H. EARLE JOHNSON

AMERICA'S GREAT music festival enters its concluding week on Thursday with another impressive array of programs directed by Dr. Koussevitsky. The brilliance of the concerts thus far have amazed and delighted throngs whose enthusiasm has continued to mount with each successive performance. The beauty of the setting at Tanglewood, the undisputed excellence of the Boston Symphony Orchestra, and the earnest good-will reflec~~ted by all in this time~~ of world stress has lifted the Berkshire Symphonic Festival into the realm of great events in the world of art.

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A unique benefit program is added to the Festival on Friday of this week, given on behalf of the Allied Relief Fund Inc. Dorothy Thompson, columnist, and Gov. Herbert Lehmann are added attractions—they will speak, not play! The magnificent grounds at Tanglewood will be scepe of many activities, with dancing groups in the garden, a chamber concert in the barn, an opera performance in the little theater, and finally a huge concert in the Shed combining many novel and entertaining features. Commencing at 6 o'clock, the panorama of entertaining events will last the evening through and conclude with general dancing. Latest announcement: Albert Spalding and Gregor Piatigorsky are added to the features.

Today at 3:30 o'clock Dr. Koussevitsky conducts Beethoven's Sixth (The Pastoral) Symphony and Tchaikovsky's Fifth. On Thursday beginning at 6 o'clock Bach's Mass in B minor will be performed with four eminent soloists and the chorus of the Music Center, and on Sunday Dorothy Maynor will be soloist. Saturday evening has a miscellaneous program.

Only an hour's distance from the Berkshire Symphonic Festival is the fine array of opportunities provided at Bennington where the school of the arts presents an elaborate array of striking works performed for the first time. Last evening saw the first performance of a melodramatic farce derived from Huckleberry Finn and entitled "The King and the Duke"; it is a play with music by Gregory Tucker and choreography by Martha Hill, and will be repeated tomorrow, Wednesday, and Friday evenings. This afternoon and on Friday there will be programs of contemporary music under the direction of Otto Luening, and on Wednesday and Saturday programs of 17th and 18th century music directed by Ralph Kirkpatrick. Events of especial interest in the world of the dance are the programs arranged by Martha Graham and Company for tonight, Tuesday, Thursday, and Saturday; these include her new ballet "Letter to the World" with music by Hunter Johnson, "El Penitente", music by Louis Horst, and "Every Soul is a Circus" with music by Paul Nordoff.

It is reported that many of these performances of dance and play are already sold out. Prospective visitors to Bennington should ascertain what programs are yet available before embarking on what may otherwise be a futile errand.

Just outside of Pittsfield the South Mountain String Quartet, established in 1924 by Mrs. Coolidge, is continuing its series of eight chamber music recitals On Friday the program lists a Piano Quartet, Opus 16, by Beethoven, a new string quartet by Henk Badings, and the Trio in B flat by Schubert. These recitals are free to the public, but tickets should be requested in advance of Willem Willeke.

Professor Kortschak is at Cummington with occasional programs of chamber music and the Gordon String Quartet continues at Falls Village, with regular recitals on Wednesday and Sunday. At Jacob's Pillow, a dance recital by Ruth St. Denis provides an opporunity to see this distinguished dancer in one of her infrequent appearances.

Strolling about the grounds of Tanglewood, we learned a bit of information which may please the youngsters of New Haven since it concerns an important musical item finally captured for performance here next winteh. It seems that Prokofieff's "Peter and the Wolf" has been desired for the children's concerts, but there were obstacles in the way of securing the rights. Mr. Berman, hot in pursuit, finally caught him by the tail and extracted a promise that both would be present in the orchestra for the Young People's Series in Woolsey Hall. Now there is a little question concerning the narrator, for you will recall when the work was done by the Boston Symphony two years ago, Richard Hale told the story as it unfolded. The narrator is chosen, and well up in his part; he has talked in public farily often, and is not unknown to the young people. For further information, however, you must consult Mr. Berman, who should know.

This Clipping From
POUGHKEEPSIE, N.Y.
SUNDAY COURIER
AUG 11 1940

Berkshire Music Festival Features Concert By Boston Symphony Orchestra

Unbelievably precise, yet bending to the slightest whim of the conductor, the Boston Symphony orchestra, under the direction of Serge Koussevitzky, played the second in the Series A concerts of the Berkshire Music festival at Stockbridge.

One very modern work, the "Symphony No. 3" of Roy Harris, received an enthusiastic ovation. Composed in the autumn of 1938, this is a continuous work in one movement of about 20 minutes duration.

In the "Overture to 'Benvenuto Cellini'," op. 23, of Hector Berlioz, the Bostonians took full advantage of the coloristic possibilities provided in the score. Each phrase was treated with deft finesse, and the whole maintained the popularity which has favored it since its first performance in 1838.

Those who enjoy the programmatic were delighted with the interpretation given the "Don Quixote, Fantastic Variations on a Theme of Knightly Character, op. 35," of Richard Strauss. Each of the three main characters, the Don, Dulcinea. the lady of his dreams, and Sancho Panza, is identified by a theme, all three being mingled in the musical episodes of the work.

Two favorite concert pieces closed the program, the "Prelude to the Afternoon of a Faun" of Claude Debussy, and orchestral excerpts from the Ravel ballet," Daphnis and Chloe." Magically the chord clusters of Debussy's music create the atmosphere of a drowsy summer's day, with no attempt to follow a narrative program.

The "Daphnis and Chloe" ballet music, which has depended from the first on a life divorced from the dance, formed a beautiful close to this second concert.

B. B.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 11 1940

Koussevitzky Heard Again at Music Festival

2 Symphonies Mark Second Beethoven-Tchaikovsky Concert at Tanglewood

By Robert Lawrence

STOCKBRIDGE, Mass., Aug. 10.—The second Beethoven-Tchaikovsky concert of this week's Berkshire Symphonic Festival was given tonight by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Two symphonies were played, the "Pastorale" and the "Pathetique."

Tomorrow's dispatch will carry a detailed review of the concert, but it was possible this morning at a rehearsal open to members of the festival association to form a broad idea of Dr. Koussevitzky's approach. It did not vary greatly from past performances by the Boston Symphony at Carnegie Hall, save that the Tchaikovsky work seemed to be projected on an even grander scale than heretofore. No little of the mood which dominated this morning's rehearsal was evoked through a masterly and stirring address by Olin Downes, music critic of "The New York Times," who spoke during the intermission.

Last night it was possible to hear a convincing demonstration of the work being accomplished here by Herbert Graf's class in opera dramatics. On a temporary stage which afforded only the most primitive lighting facilities, a series of operatic excerpts were presented in thoroughly satisfactory style, surmounting all temporary difficulties. The trio from Weber's "Freischuetz," the fourth act of Verdi's "Don Carlos," a duet from "The Bartered Bride" (the comic episode between Kezal and Hans), and the letter scene from Tchaikovsky's "Eugene Onegin," were presented along with Paul Hindemith's capsule opera. "Hin Und Zurueck." Notable singing was accomplished by several of the students, with Rose Dirman winning special honors as the Queen in "Don Carlos."

All these excerpts, except the Hindemith work, were given with Boris Goldovsky presiding at the piano. For "Hin Und Zureuck," a chamber orchestra had been assembled including Mr. Hindemith, J. M. Sanroma and Leo Litwin at [redacted]dition to other distinguished musicians on the harmonium and wind instruments. This ten-minute work—a comedy in which a plot is unfolded and then reverses itself from the point of climax back to the beginning of the action—was given an amusing performance, but it scarcely ranks among the memorable contributions to modern music.

THIS CLIPPING FROM
MISSOULA, MONT.
MISSOULIAN
AUG 11 1940

At the Berkshire festival, the Boston Symphony concludes its "Series B" and its so-called Tchaikovsky festival this afternoon with Beethoven's "Coriolanus" Overture and Fourth Symphony, and Tchaikovsky's Fifth Symphony. Thursday's "Series C" opener is devoted to Bach's B Minor Mass, with a galaxy of outstanding singers and instrumental soloists, and Saturday's concert has Dorothy Maynor as soloist and includes works of Prokofiev, Hindemith, Mozart, Beethoven, Faure, and Bach-Respighi. As an interlude in the orchestral series. Friday brings a recital by the South Mountain String Quartet, with Pianist Harold Bauer as soloist.

Another series that runs through the whole week is that at Chicago's Grant park, where Leroy Shields and his orchestra have Soprano Ruth Lyon as guest artist today, the Chicago Symphony has Baritone Julius Huehn tomorrow and no soloist Tuesday and Wednesday, and Glenn Bainum and his band play Thursday. Plans for Friday have not been announced, and the annual Chicagoland Festival takes the place of a regular series concert on Saturday. This last event, as you know, is devoted to mass singing and band and orchestral performances by school organizations, and this year also features the nationally known Bengal Guards drill team of the Orange, Texas, high school.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 11 1940

1/2

Music and Musicians

BY JOHN TEBBEL

DARIUS MILHAUD, in an interview last Sunday, acknowledged his debt to American jazz and paid tribute to its influence in the work of other contemporary French composers. That should convince (but probably won't) the diehards who insist that jazz has contributed nothing except noise to musical history. These gentry will doubtless answer that music really stopped with Debussy.

◆ ◆ ◆

Milhaud is another refugee genius and consequently America benefits again from the war. The premiere of his "Cortege Funebre" last week was impressive: Last Friday, in Robin Hood Dell, Philadelphia, a second Milhaud premiere occurred with the performance of his "Fantasie Pastorale." Stell Andersen, for whom the work was written, was piano soloist. Only last year Miss Andersen played it for the first time anywhere—in Paris.

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Reports seeping down from the fastnesses of Massachusetts indicate that the Berkshire Festival has touched new peaks this year. No sour critical note has been heard. Today, Dr. Kousseyitzky offers two symph~~onies, Beethoven's~~ sixth and Tschaikowsky's fifth. Bach's B mass is scheduled for Thursday night.

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Hearing Kirsten Flagstad sing recently in Washington was a double pleasure, first in the sheer joy of Madame Flagstad's voice, second in the discovery that Edwin McArthur is a first-rate Wagnerian conductor, despite malicious rumors to the contrary. Mr. McArthur got more sound and tone from the National Symphony Orchestra than we had hitherto believed it possessed.

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Note to Ambitious Women: You have from now until Nov. 1 to prove that the female is as good a composer as the male. By that time, the Women's Symphony Orchestra of Boston expects to have a number of works, none longer than 10 minutes, from which to pick a winner in its contest. The prize is a performance by the orchestra and subsequent publication. Ladies with musical ideas should write to Mrs. Elizabeth Grant, 74 Marlborough street, Boston, for further information.

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Welcome news to chamber music fans is the announcement that the Budapest Quartet has been engaged for the Library of Congress concerts formerly played by the Coolidge Quartet. They will be heard from August to October and from next March to May. One hopes the concerts will be broadcast frequently, as in the preceding series.

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People who expected a slim musical season in New York next winter because of the war should be delighted to learn that bookings are as much as 20 per cent. ahead of last year at this time. Offhand, we presume that the lack of musical markets elsewhere in the world is the reason for Manhattan's prosperity.

This Clipping From
DALLAS, TEX.
NEWS
AUG 11 1940

Boston Symphony In Final Concert

LENOX, Mass., Aug. 10.—Final concert in the second series of programs to be presented by the Boston Symphony Orchestra under Serge Koussevitzky during the annual Berkshire Symphonic Festival will be given at 3:30 p.m. Sunday in the music shed at Tanglewood, near Lenox, Mass.

Featured on the program will be two complete symphonies: Beethoven's Symphony No. 6 in F Major, Opus 68 (Pastoral) and Tchaikovsky's Symphony No. 5 in E Minor.

THE BERKSHIRE FESTIVAL

Musical Round Trip

Hindemith's "Hin und Zurueck" Heads Evening of Student Opera at Tanglewood

By **EDWARD DOWNES**

LENOX, Aug. 10—The even symphonic tenor of the Berkshire Festival was interrupted last night with an operatic interlude. Sandwiched in between the formal orchestral concerts of Thursday and Saturday evenings, came an informal evening of opera, presented by the Opera Department of the Berkshire Music Center, that is, by the gifted and enthusiastic students of Dr. Herbert Graf. Across the lawn from the famous Music Shed, where the concerts of the Boston Symphony are given, a small stage has been erected with a small, tent-like auditorium before it. And on this stage, for the past five weeks, a small group of gifted young operatic artists has been rehearsing on schedule, and beyond schedule, singing and miming for time and overtime, tirelessly, excitedly following the dramatic inspiration of Dr. Graf and his able assistant Boris Goldovsky.

Parts of the fruits of this short but intense labor of love: scenes from Weber's "Freischuetz," Verdi's "Don Carlo," Smetana's "Bartered Bride," Tchaikovsky's "Eugen Onegon' and Paul Hindemith's modern operatic comedy, "Hin und Zurueck," were exhibited to fellow students of other departments of the Music Center, to factulty and to such curious Berkshire Festival patrons as cared to come.

Those who came were richly rewarded. The interest of the evening centered, quite naturally, on Hindemith's good natured persiflage in which the composer himself played a part in the orchestra (a four hand piano part with Jesus Maria Sanroma) and Richard Burgin, concert master of the Boston Symphony, conducted the remaining instruments: a flute, a clarinet, an alto saxophone, a trumpet, a bassoon and trombone.

The Hindemith was preceded by the infinitely touching fresh romanticism of the Letter Scene in Tchaikovsky's "Eugene Onegin," sung in English by Marjorie Phelps and Estelle Morris. Though not all of "Eugene Onegin" is on the inspired level of this scene, it is nevertheless an opera which has been too long absent from our theaters.

Though the general level of singing was high, the bass-baritone of Frank Cappelli, who sang the part of the grand inquisitor in the fourth act of "Don Carlo," made a particular impression for its equalized range and brilliance. His acting of the domineering ancient prince of the church had weight and conviction. Ellen Repp in the alto part of the Princess Eboli also showed unusual vocal and dramatic gifts.

The "Don Carlo" excerpt was sung in Italian, and though Mr. Goldovsky had explained the dramatic development of the scene with admirable clarity and brevity, this reporter heard, right in the middle of Eboli's aria, "O don fatale," a hoarse masculine whisper: "What's she so sad about?" Could there be a better demonstration of the need of opera in English? For even knowing the story of the opera, how is one to devine just what stage of the plot the distracted contralto is unfolding?

The Hindemith, fortunately, was presented in English. Musically it is light-weight opera, which is clearly what was intended.

The title "Hin und Zurueck" might be variously translated as "Over and Back," "There and Back" or "Round Trip." It is a chamber opera, an amiable bit of lunacy or, as Hindemith himself calls it, a "sketch with music." The original German text by Marcellus Schiffer, is a parody of movie melodrama and the music, at least in part, is a parody of operatic procedure. The moral of the tale, if there be such, is that in this topy-turvy world, things look just as logical when you stand them on their heads, as they do in their normal sequence—so little sense is there in most human activity. This is a point of even greater timeliness today than when "Hin und Zurueck" had its premiere performance at the Baden-Baden Festival in 1927.

It is illustrated by a dramatic murder told first from beginning to end, and then from end to beginning. Aunty (deaf and dumb character), knitting in the breakfast room, starts the action with a sneeze. Helen enters, says "Good morning," into Aunty's ear-trumpet, and sits down to breakfast, trolling a little arietta about being up bright and early in the morning. She is beginning to warm to her subject with operatic fervor, when her husband Robert enters the room.

"What, back so soon from the office?" she says. Robert has a surprise—a birthday gift. In the midst of Helen's thanks, the maid enters with a letter for her. She tries to hide the letter; Robert accuses, she admits it is from her lover, Robert draws a pistol, shoots her right in the middle of a high note, Helen is carried out on a stretcher and Robert, overcome by remorse, jumps out the window.

At this point a deus ex machina appears to say that the story makes just as much sense when told the other way around—rather more sense, in fact.

So the music goes into reverse. Robert jumps in the window, he is overcome by remorse, Helen is brought in, he shoots her, they quarrel over the letter, Helen gives the letter to the maid who takes it out, she thanks Robert for the birthday present, he goes back to the office, Helen sits down to breakfast and pours the tea from her cup back into the tea-pot, she sings her arietta, "Bright and Early," says "good morning" to Aunty, Aunty shrugs her shoulders, Helen goes back to bed, Aunty sneezes, the orchestra chuckles softly, and all is for the best in the best of possible worlds.

The performance was given in a spirit of superior artistic horseplay and was vastly enjoyed. Robert's birthday present to Helen turned out to be a framed photograph of Koussevitzky, something which Helen declared she had always wanted to have.

The singing, appropriately enough was frequently in parlando or "sprech-stimme" style, and the scenery as well as the stage direction had its waggish, modernistic slant. Both audience and performers enjoyed themselves, the latter ending by hoisting Mr. Hinemith from the orchestra onto the stage to share the generous applause.

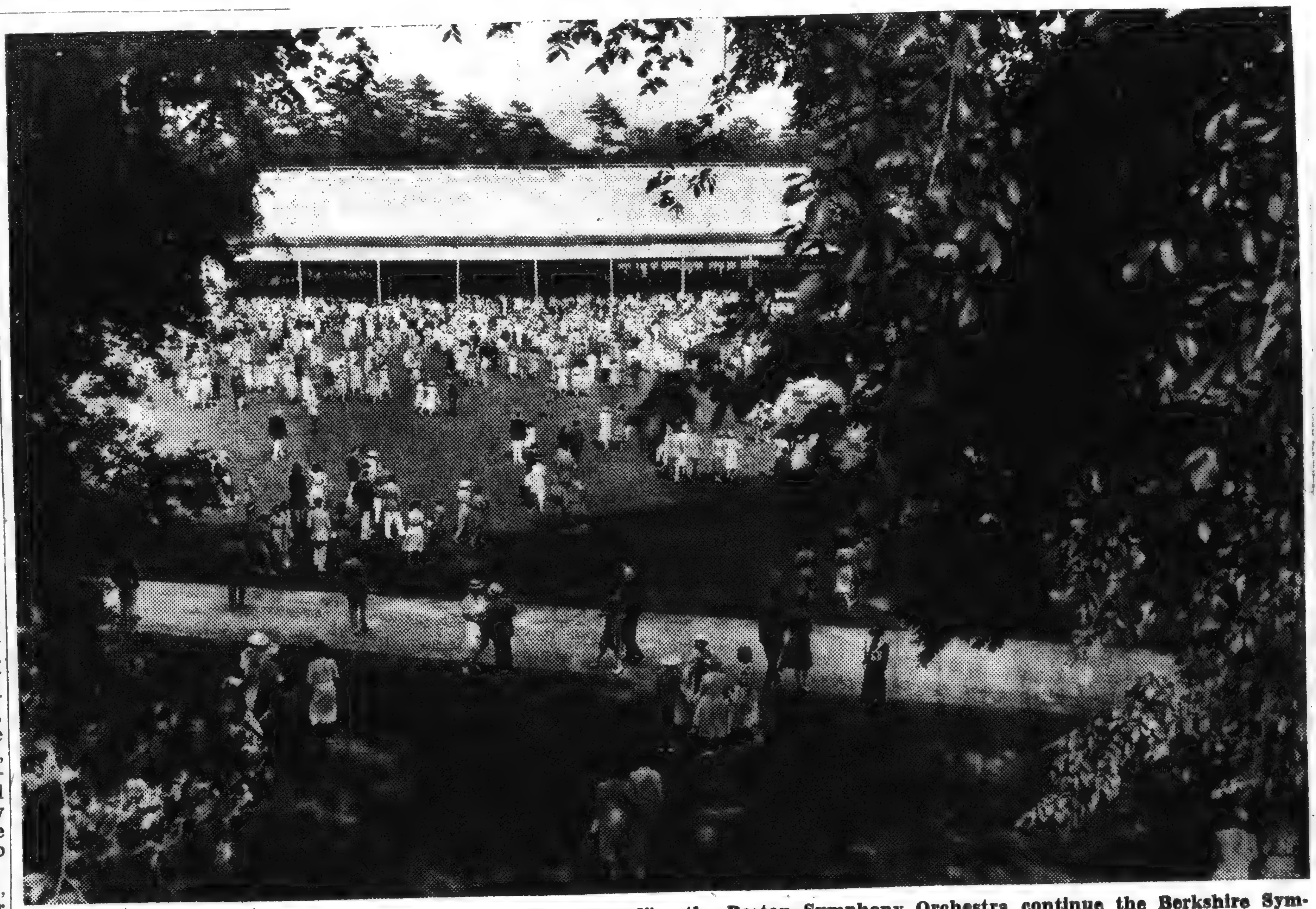
The evening's fun, we hope, will point the way to broader operatic activity at the Berkshire Festival next summer, and by that very token, the Berkshire Festival may come one step nearer the lamented Salzburg Festival.

Why an American Salzburg?

But we must beware of too facile comparisons with Salzburg. And above all, we must beware the temptation to imitate Salzburg. For no more than we expect American men to parade the streets of Lenox and Stockbridge in Lederhosen can we expect Americans to make or take their music the way the Austrians did. If the attempt, after the Anschluss, to establish a sort of Salzburg a few miles away in the Swiss city of Lucerne was a failure, how much more preposterous must seem any such project in this country. Yet there are at least half a dozen summer music centers on this side of the Atlantic which have loudly proclaimed that they are to be the American Salzburg.

The Berkshire Symphonic Festival has done nothing of the sort. On the contrary it has sought, even in its title, to emphasize its difference from the traditional European festivals, including Salzburg. It is, and plans to remain, a primarily "symphonic" festival. The oldest established music festivals, like the "Three Choirs" Festivals in England, are devoted principally to religious choral works. Those of later vintage, like Bayreuth, Munich, Salzburg and Glyndebourne are predominantly operatic. These things correspond to the European taste in music. English church choirs have been famous as far back as written records go On the continent, opera is twenty times as popular as symphony orchestras.

In America alone has the symphony orchestra come to be both the most highly developed and the most popular medium of serious music. With our symphony orchestras we stand head and shoulders above the rest of the musical world. That is why our leading music festival is dedicated first and foremost to symphonic music.



Again gay crowds stream across the lawns of "Tanglewood" toward the famous Music Shed where Serge Koussevitzky and the Boston Symphony Orchestra continue the Berkshire Symphonic Festival tonight, tomorrow and next week-end.

Berkshire Festival Programs

TONIGHT

Symphony No. 6, "Pastoral"	Beethoven
Symphony No. 6, "Pathetique"	Tchaikovsky

SUNDAY AFTERNOON, AUG. 11, at 3.30

Overture, "Coriolanus"	Beethoven
Symphony No. 4	Beethoven
Symphony No. 5	Tchaikovsky

SERIES C

THURSDAY EVENING, AUG. 15, at 7 and 9:30

Mass in B Minor (in two parts)	Bach

Berkshire Festival Chorus—Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass; Richard Burgin, violin; Louis Speyer and Jean Devergie, Oboi d'Amore; Willem Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ; Putnam Aldrich, harpsichord.

SPECIAL BENEFIT PROGRAM FOR ALLIED RELIEF
FRIDAY EVENING, AUG. 16, at 6

I. Simultaneous exhibition performances by the Berkshire Music Center in various parts of the grounds: Institute Orchestra; Opera Scenes; Chamber Music; Academy Chorus and Orchestra; Country Dancing.

II. Official Exercises in the Shed: "Alleluia," composed for the Berkshire Music Center by Randall Thompson, performed by Academy Chorus, G. Wallace Woodworth, Conductor. Addresses by His Excellency, Herbert H. Lehman, Miss Dorothy Thompson, Archibald MacLeish, presiding.

(Intermission, with Auction Sale, and Refreshments)

III. Gala Concert:

March, "Pomp and Circumstance" Elgar
Boston Symphony and Institute Orchestras,
Serge Koussevitzky conducting
"Jupiter," from "The Planets" Holst
Boston Symphony and Institute Orchestras,
Stanley Chapple conducting
Rondo Capriccioso (with orchestra) Saint-Saens
Soloist, Albert Spalding, Violin
Violoncello Solo (with orchestra)
Soloist, Gregor Piatigorsky
"Incarnatus," "Crucifixus," "Resurrexit" from the Mass in B minor Bach
"Hallelujah" Chorus from "The Messiah" Handel
Academy Chorus, and Boston Symphony Orchestra,
Serge Koussevitzky conducting
Strauss Waltzes by the Pops Orchestra,
Arthur Fiedler, Conductor

This Clipping From
NEW YORK, N.Y.
PM
AUG 11 1940

. . . as Part of America's Most Important Music Festival

When the Berkshire Symphonic Festival gives its ninth and last concert of the season, a week from this afternoon, it will have had something less than 60,000 auditors.

Attendance at the Lewisohn Stadium will probably be at least five times that number; the Hollywood Bowl has characteristically uncountable thousands; the St. Louis Municipal Opera expects to top three quarters of a million. Even the Newark Stadium had almost 100,000 attendance at its four June concerts, and lord knows what the figures are in Chicago, where they have two symphonic series, one at Ravinia and one at Grant Park. And the Boston Symphony itself gave Pops concerts every night in May and June to sold-out houses, followed by a free series of Esplanade concerts which sometimes attracted as many as 30,000.

Yet the Berkshire Festival remains, without much doubt, the most important of the lot. One reason is that the Boston Symphony is probably at this moment the finest orchestra in the world. Another is that Serge Koussevitzky is the only regular conductor for the festival while most of the others suffer from a series of excellent-to-bad guest conductors, few of whom have sufficient time for adequate rehearsal. A third is that the Berkshire Festival has social prestige.

It is too bad that in a democracy social prestige should give a music festival importance. Still, there's no use in not saying so. Social prestige carries with it financial guarantees and high admission prices. And money can develop a music shed with good acoustics and pay for painstaking rehearsals.

Money can also help develop a music school attached to the festival, a school with so brilliant a faculty and in such beautiful surroundings that a group of the most talented students in the country can be attracted to it. A large percentage of these students are music teachers—teachers with sufficient standing and interest not to need the academic credits offered by university summer schools.

Teachers Carry Torch

These teachers go back to their own communities carrying the torch of only the best in music all over the country. Thus, the Berkshire Festival assumes its position of paramount importance in America's summer musical life.

Critic after critic has called the festival the Salzburg, the Florence of 1940. It isn't that yet, though it may easily become so. Salzburg is only a Greater-Germany affair now; Bayreuth performances are given for Nazi soldiers on leave. Berkshire is slowly taking on their former international coloring.

But its importance probably lies even more in its direct influence on our national musical life through its Institute, Academy and opera school than purely in the superb performances given by the Bostonians.

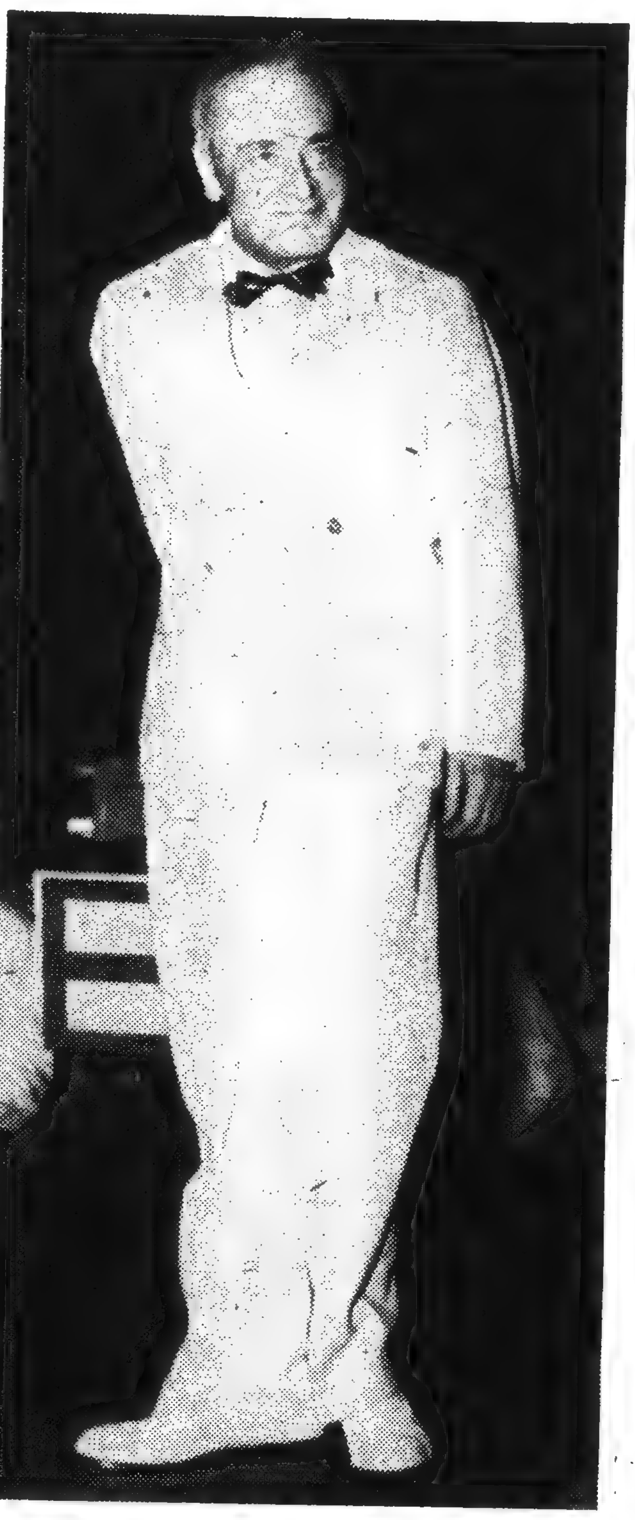
In a democracy, a cultural movement is most important when it comes from the bottom. If the Berkshire Festival gives impetus and standards for smaller festivals, for music indigenous to the community that produces it, it will have fulfilled its best function as a catalyzing agent.

One of Berkshire's most enthusiastic faculty members, Boris Goldovsky, summed up this aspect of the question perfectly.

"What American music needs," he said, "is to develop the bush leagues."—H. W. S.

Festival Adds Benefit

The Berkshire Symphony Festival has added a gala concert for the benefit of the Allied Relief Fund next Friday. Archibald MacLeish will be master of ceremonies and Gov. Lehman and Dorothy Thompson speakers. The elaborate musical fare lists the Boston Symphony Orchestra, the Institute Orchestra, the Academy Chorus and Orchestra, the Festival Chorus, folk dancing, chamber music, scenes from opera, and soloists including Albert Spalding and Gregor Piatigorsky.



Guiding genius of the Berkshire Festival, Serge Koussevitzky conducts the Boston Symphony regularly, the excellent Institute orchestra occasionally. He is 66, genial, exacting.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 11 1940

BERKSHIRE MUSIC OFFERS CONTRASTS

6th Symphony of Beethoven, in Hopeful Mood, and Somber Tchaikovsky '6th' Heard

MRS. ROOSEVELT ATTENDS

3,000 at Weekly Rehearsal at Tanglewood—Students Give Opera Excerpts

By **HOWARD TAUBMAN**
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 10—Beethoven and Tchaikovsky—the Sixth symphonies of each—were bracketed tonight at the second concert of the second week of the Berkshire Symphonic Festival at Tanglewood. Another enormous audience invaded the festival grounds early and filled the shed and the lawn.

The attendance tonight exceeded the rosiest expectations of the festival officials. About 3,000 general admissions were sold which, added to the 6,000 seats in the shed, made a new record audience of 9,000. The management ran out of printed tickets for general admissions and sold little scribblings on the backs of envelopes that were honored at the gate.

Among those in the audience was Mrs. Franklin D. Roosevelt, who herself drove a party of five from her home at Hyde Park. She had purchased a box for the concert. She declined an invitation to sit in the official box of Miss Gertrude Robinson Smith, president of the festival association, explaining that she wished to be a private patron of the concert. Mrs. Roosevelt said that she had learned tonight of the Allied Relief Benefit to be held at Tanglewood next Friday night and she indicated that she planned to attend.

The choice of the two Sixths enabled Serge Koussevitzky and the Boston Symphony Orchestra to traverse wide emotional poles. The Beethoven symphony with its "Serene Impressions on Arriving in the Country," its "Scene by the Brookside," its "Jolly Gathering of Country Folk," its "Thunderstorm; Tempest" and its "Gladsome and Thankful Feelings After the Storm" was like a reflection of the calm and beauteous Berkshire countryside, with its thousands of visitors making peaceful holiday.

The Tchaikovsky symphony brought the listeners into another and more somber world, where the composer seems to utter a searing and feverish lamentation for man and his destiny. It reminded those in the audience who were beguiled by Beethoven's pastoral song that elsewhere in the world the countryside was being scorched and laid waste by bombs, shells and tanks and by oppression and famine.

Continuing its model deportment, the weather beamed on the festival today once again. The sun shone warmly and a gentle breeze sprang up during the morning, encouraging late starters in various parts of the country to head for Tanglewood. Conditions were ideal this morning at the weekly rehearsal which is open to members of the festival association. More than 3,000 men, women and children—the 3,000 youngsters were another batch from the schools in the vicinity—listened to the rehearsal and to the explanatory comments of the week-end's programs by Olin Downes.

Last night the opera department of the Berkshire Music Center, which is this year's big development at Tanglewood, presented a program of scenes from five operas. The department, under the direction of Herbert Graf, Metropolitan Opera regisseur, rehearses and puts on its shows on the newly built stage.

Last night a simple black backdrop was used, with a few props and an evocation system of lights. The young singers were in costume and played their scenes in earnest. A large audience of students of the center, friends of the students and of the festival and festival officials attended.

This Clipping From
ALBANY, N. Y.
TIMES UNION
AUG 11 1940

THE SPOTLIGHT

By Edgar S. Van Olinda

NOTES from the Berkshire Symphonic Festival at "Tanglewood." The magnificent view of Lake Mahkeenac (Stockbridge - Bowl) from the spacious lawns surrounding the music shed...The great number of young people who attend the nine concerts of the season... The mayor of West Palm Beach who comes north for the festival, easily recognized by his dinner coats of various colors with berets to match...

The preponderance of bronze-hued, sun-burned necks and shoulders in the audiences . . . The beautifully gowned, bejeweled ladies who sit in the boxes which extend the full width of the shed...The busy refreshment tent near the shed where one may purchase sandwiches, ice cream, bottles of pop and even goats' milk from the Dr. Artur Rodzinski's White Goat farms in Stockbridge.

The attractive cigarette girls who circulate around the grounds offering your favorite brands at the same prices as city shops... The groups of music lovers lying on blankets on the lawns surrounding the shed, gazing at the stars (unless it is raining) and listening to music which might well come from the heavenly bodies, who can hear the music although they can not see the players...The well-named bricks of ice cream, hard on the bridgework, after having been packed in dry ice...Olin Downs, top flight music critic with a constantly changing bevy of beauties plying him with questions and he seeming to enjoy the attention... The democratic atmosphere which pervades the whole propect with millionaires in white dinner jackets sipping a "coke" through a straw just as easily as their chauffeurs do outside the wire fence.

Jesus Marie Sanroma, staff pianist of the Boston Symphony orchestra, beaming on this column when the conductor inquired if his wife had heard him (she is a graduate of Kenwood academy) and vouchsafing the information that his wife was at present in Puerto Rico "sitting on a nest" which must be a Winchellism of the tropics corresponding to "infanticiding."...The giant moths hover around the ceiling lights of the orchestra shell, one resting on the shoulder of the harpist during a particularly difficult solo passage and giving him a few anxious moments until removed by his fellow string plucker ... The many Albanians whom one does not see too frequently on the streets of the city but seem to concentrate in one spot for a friendly greeting...Otto Janda, genial dealer of music and musical instruments and in charge of the festival tickets in Albany, being stung by a bee on the way over to the musical and receiving first aid at the "Pillars" out of a bottle.

Lourence McKinney blocking traffic on the Albany-Pittsfield road trying to get the first 500 miles on his new robin's egg-blue Dodge ... and muttering curses under his breath at the guys who spread oil on the road to Stockbridge, some of which defiled the paint job on his jalopy.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 11 1940

FESTIVAL IS GIVEN GREAT SYMPHONIES FOR FIFTH CONCERT

Beethoven No 6 and Tschaikowsky No 6 Unusual Combination for Boston Orchestra Program

By FRANCIS REGAL

Stockbridge, Aug. 10 — Tonight's program, the fifth of nine in the seventh Berkshire Symphonic festival given by the Boston Symphony orchestra, was unusual in offering but two works, both symphonies and rather long symphonies. It would not be easy to find two great musical works standing in stronger contrast, but the intermission of 25 minutes made it possible to file impressions away in separate compartments. In such a symphonic plethora as this, conventional schemes of program building somehow lose much of their importance, and this year Dr Koussevitzky has used a good deal of freedom, sometimes almost falling back upon numerology, as in bracketing Beethoven No 1, Schumann No 1, and Sibelius No 1 at the first concert. Tonight the lucky number was six, but Beethoven No 6 and Tschaikowsky No 6 are oddly paired.

If music could be measured in dynes or decibels Tschaikowsky's "Pathetic" symphony would stand near the top, and no conductor is better able than Mr Koussevitzky to squeeze out the last drop of its sadness and its emotional excitement. But, as he showed at a revival of the "Pastoral" symphony a few years ago, he is able with equal success to recover the slightly old-fashioned charm of Beethoven's venture among restful bucolic scenes. Modern highbrows have usually been faintly disdainful of the sixth symphony, scoffing at the conventional orchestral "storm" in the scherzo, and jeering at the notes of nightingale, quail and cuckoo as sounded by flute, oboe and clarinet in the slow movement. But in music the change of fashion is a two-way street, and of late the pleasure formalism of the 18th century has been coming back into favor, so that one can again take unconcealed enjoyment from Beethoven in one of his less stormy and tragic moods.

By way of contrast the sophisticated are beginning to tire of the tragedy, the hectic gaiety and the emotional excesses of the great Russian genius whose "Pathetic" symphony is the last word in pessimism. To see in it a premonition of the composer's death a few months later is unwarranted, since he could hardly have foreseen his demise by cholera infection, and in any case sadness on such a scale is too immense to be personal—the symphony might be a threnody for the passing of all Europe and its civilization, with eat-drink-and-be-merry interludes which only deepen the gloom. A great symphony, but one to be presented sparingly, and then only with its maximum emotional intensity which Koussevitzky never fails to achieve. The effect tonight was stupendous.

This Clipping From
BALTIMORE, MD.
MORNING SUN
AUG 11 1940

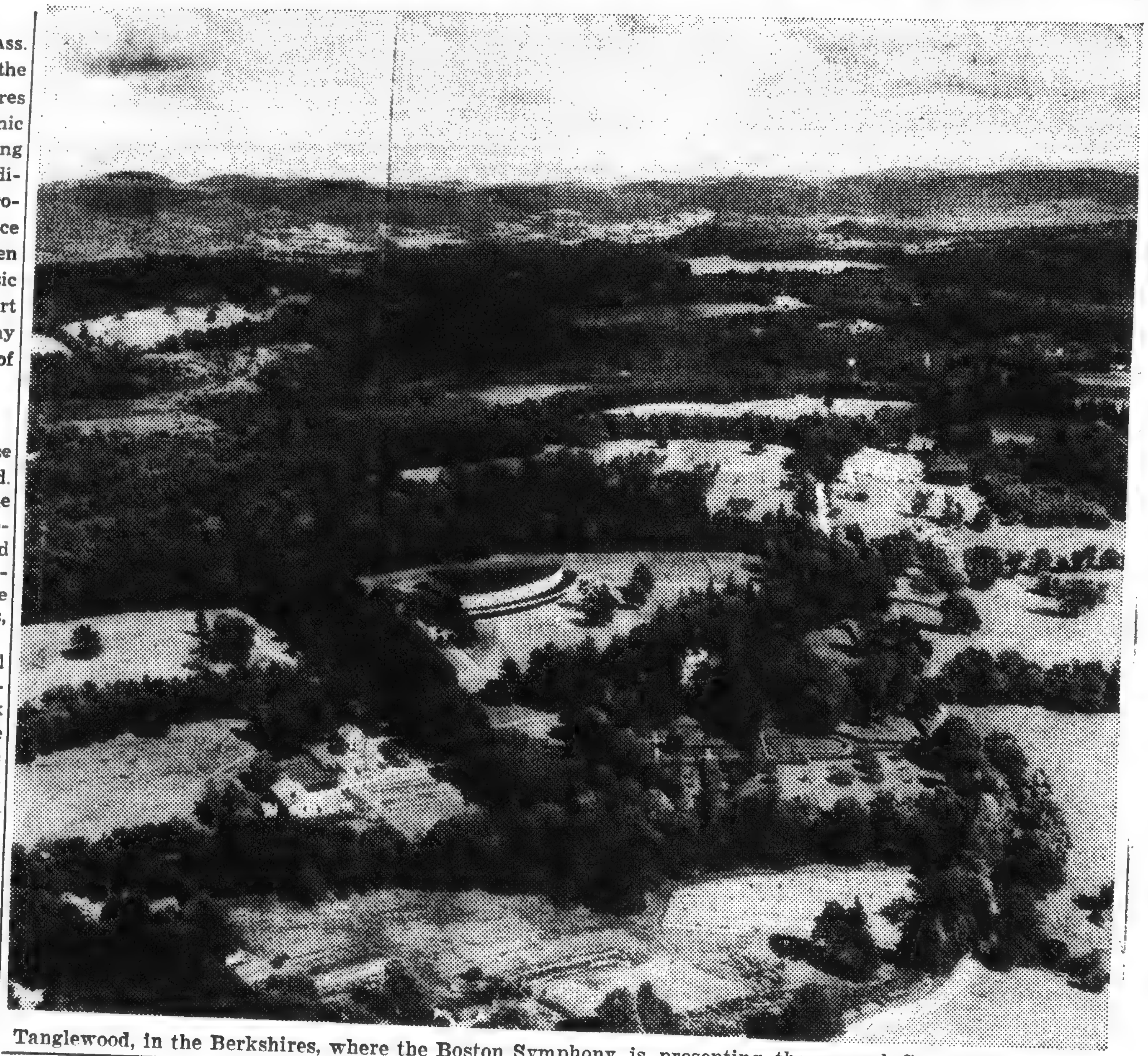
115

Symphonic Festival In The Berkshires

By WELDON WALLACE

LENOX, MASS.

VISITORS from all parts of the world are now in the Berkshires for the seventh Berkshire Symphonic Festival at Tanglewood. The opening concert August 1 attracted an audience of 6,000 and, until the final program August 18, woods that once knew the footfall of William Cullen Bryant will be filled with the music of Beethoven, Sibelius and Mozart performed by the Boston Symphony Orchestra, under the direction of Serge Koussevitsky.



Tanglewood, in the Berkshires, where the Boston Symphony is presenting the annual Symphonic Festival

Sunrise Practice

This year, even the quiet of sunrise on this historic estate is disturbed. Shortly after daybreak, from the gables of the house in which the Tappan family entertained Hawthorne and Emerson, one hears a weird counterpoint, as students of the Berkshire Music Center practice 'cello cadenzas, Verdi arias, Bach Gigues.

The music center is an educational experiment started this year in connection with the concerts. For six weeks, specially picked students—more than 300 in number—are studying with such musicians as Hindemith, Aaron Copland, Abram Chasins, Olin Downes and Dr. Koussevitsky himself.

The popularity of the festival is easy to understand. Not only is the music of rare quality but also the surroundings enrich the effect in a way that would never be possible in a concert hall. Beethoven alone is great enough, but to hear the Pastoral Symphony and, while listening, let the eye traverse vast spaces over the contours of mountains, expanses of lake and lawn and the Gothic-spiring forms of trees, is an experience such as only those who have known it can imagine.

Remain On Lawn

Hundreds of listeners do not buy seats in the great shed where the concerts are presented but prefer to sit or lie outside on the lawn, with the star-patterned New England sky close above them, encircled by hills that seem to hang in the distance like a theatrical backdrop. But inside or out, listeners show the same enthrallment to the music produced by this Russian conductor and his men and after each concert remain for several minutes shouting approval.

Many music lovers attend rehearsals of both the symphony itself and the student orchestra, which gives concerts weekly. These concerts are conducted by the few rigorously selected students of Dr. Koussevitsky, and so greatly is he impressed by their talent that he has promised, "in five years, I will give you five great new conductors."

During the rehearsal of the student orchestra, Dr. Koussevitsky sits at a desk in front of the stage. His entire body reacts to the music, foot tapping the rhythm, head shaking, hand and arm incising the beat. Frequently he turns and nods expansively to his assistant, Stanley Chapple, approving a certain effect gained by the young conductor.

A Sudden Cloud

Again, a sudden cloud will darken his face; he will jump to his feet, shaking his head and reiterating "No, no, no," step forward and consult with the director over a disputed point. He is quick to show satisfaction and to give commendation. But he is a martinet, and his firmly etched mouth becomes set and his eyes gleam when the music does not come out as he wishes.

The other morning, he walked to the stand to rehearse a selection with the student orchestra. His face and body had the tautness of command. The hands were raised; then brought down with an authority like the crack of a whip. His face suddenly grayed with utter and complete bafflement, for instead of the opening chord of the Mozart "Divertimento," the orchestra swung into "Happy Birthday," while players and audience sang and cheered. He spoke a few words, in which he revealed the secret of the vitality and freshness that infuse his interpretations:

"I am sorry to be older, for I have so much to learn; I am only beginning. There is so little time; waste not a moment to learn something or to give something to the world."

Koussevitsky conducting at the Berkshire Music Festival

This Clipping From
HARTFORD, CONN.
COURANT
AUG 11 1940

Romanticism Rampant At Stockbridge

Fine Beethoven Pastoral and Tschaikowsky Pathetique Are in Keeping With Lush Setting

BY T. H. PARKER.

Stockbridge, Mass., Aug. 10.—Seldom in all its seven fat years has the Berkshire Symphonic festival been so double-dyed in the stuff of romanticism as it was by Serge Koussevitzky and the Boston orchestra here at Tanglewood tonight.

On the program were the sixth symphonies of Beethoven and Tschaikowsky, the concert which began with the bucolic Gemuetlichkeit of a Bavarian picnic came to its close in the happiness of a Russian melancholia. By 11 o'clock, closing time, the event was practicaly swash in deep and quivering sensibilities.

This is doubtless as it should be, unhappy as it may be to music purists, the atmosphere of the festival is incurably romantic, the landscape of tamarack and tamarind, the misty lake, the fine chauffered turnout, the well-bred $3 seats, clothed by Brooks and Bergdorf, the general admission fervently enclasped in the shadows, the intermission repeat of ham sandwiches at 25 cents per, the merry note of the Massachusetts state constabulary piping on the traffic—all this is not the setting for the mathematical abstractions of a Reknek, it is the baroque background for Tschaikowsky,

If the Russian's centenary had not come this year, Dr. Koussevitzky might have arbitrarily established as President the new Thanksgiving. If Tschaikowsky had never lived at all, Dr. Koussevitzky might allowably have invited him to put the Berkshire festival to its proper use.

Elegant Interpretation.

Yet, while the noble conductor of the Boston Symphony has long recognized the romantic lure of his setting, no one can accuse him ever of weeping in it. It is one of his rarest virtues that though he never skimps the pulse or heartfulness of his romantic composers he dries their tears, reins in their ecstasies before letting them meet their public. His interpretation of the juicy Beethoven pastoral symphony tonight was a model of well-bred dignity practically French in elegance. A Beacon Hill picnic almost more than one for the Black Forest, clear as crystal, gentle even in its stormy passages, speaking in finely modulated orchestra voice, it was almost too Arcadian throughout its general length and breadth for your reporter. It was a trip to the country such as might have been reported by Lucius Beebe.

If I were allowed to pick but one word to describe the memorial which Dr. Koussevitzky erected to Tschaikowsky out of the "Pathetique" tonight, I should choose "tender." Not that there were not moments of high passion about his exposition of this moody symphony—or that he did not march it to a fiery close, but by and large, it was the tender, devoted, almost reverential treatment he found for it that distinguished it from the more customary interpretation more customary even to the Boston conductor himself.

Tribute Reading.

The word "tribute," the phrase "In Memoriam" were clearly discernible across his reading. This may not be so desirable for the steady thing, but it had special telling intensity tonight.

The record audience of 9000 persons, 2000 general admissions alone, showed almost Slavic fervor in applauding the concert, they continued unabashed and undaunted in their new habit of clapping between movements. Their enthusiasms should rightly have been directed mainly to Dr. Koussevitzky. The orchestra has been heard to play with considerably more precision, polish and accuracy than it did on this occasion.

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This Clipping From
BROOKLYN, N.Y.
EAGLE

AUG 11 1940

DOROTHY MAYNOR—The now-famous young Negro soprano will appear in recital in Brooklyn next season under the auspices of the Brooklyn Institute of Arts and Sciences. She will also make a sentimental journey next Saturday to the scene of her discovery and first triumph. Miss Maynor will appear as featured soloist with Koussevitzky and the Boston Symphony at the Berkshire Music Festival, where her genius was discovered just one year ago. It's a birthday for a silver voice.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
SUNDAY HERALD

AUG 11 1940

THE FLYING BARITONE—Robert Crawford arrives to sing with the Bridgeport Symphony tomorrow

Berkshire Without Breakfast

With only two days, and less alacrity between us than is usually possessed by Stepinfechit in a heat wave, a friend and I went to two concerts and two States last Sunday and Monday. That's news.

Sleeping each day until about 12 is a matter the reader must keep in mind in case he is making a mathematical study of this saga to the Berkshire Festival at Stockbridge.

Seeing Berkshire for the first time, I was in a great state.

It seemed to me that the entire program was taking place in Athens in the golden age. I sat in the second row as Koussevitzky conducted Daphnis and Chloe. This and the Brahms' Second next day were exquisite, as they must be in his hand.

At each performance in the shed were more than 6,000 listening pilgrims.

I heard a Chicago reporter say to G .W. Edman, the publicity chief who is a newspaperman and does this for nothing, "MY GOODNESS! DO YOU MEAN TO TELL ME THERE ISN'T ONE VULGARIAN IN THIS MOB?"

He went on to rave about the perfect attention of the crowd.

They are inside the shed and out on the grass. The pines and the mountains beyond, the comfort and roominess, the fact that the festival is a non-profit event and one of the principal treasures of this country—you have to go back to the Greeks to get a word for it.

Churning the road for an hour and a half to find a room was something else again.

Mrs. Goodell of Great Barrington sighed wearily that it was her very last—at 1:30 A. M.—and as we turned in, she snapped off the light on her sign.

Except for Louis I. Snyder, Jr.—who shuttles between the Berkshire Playhouse box office in Summer to the Metropolitan Opera b. o. in Winter—all Bridgeporters were decorously seated on chairs inside. They included Mary McGuinness, Clare O'Rourke, Helen Harrington, Catherine Russell, Mrs. David Day, Wilbur Thiel, Mrs. Ethel Edwards, Alfred Bishop and Frank Foti.

Gov. and Mrs. Lehman were in the audience Saturday night and Ambassador Bullitt and Lowell Thomas, next day. I saw also Artur Rodzinski of the Cleveland Orchestra and learned that the goat's milk sold at the refreshment stand comes from his farm in Stockbridge . . . . aren't I the one for inside stuff?

This Clipping From
INDIANAPOLIS, IND.
STAR

AUG 11 1940

Maynor's First Year

New York, Aug. 10.

THE BERKSHIRE festival this year at Stockbridge, Mass., marks an important anniversary for Dorothy Maynor, the young Negro soprano, who will make her first extensive concert tour next winter.

Just one year ago Miss Maynor, an unknown young soprano, from Norfolk, Va., went to the festival to listen to music conducted by Serge Koussevitzky, leader of the Boston Symphony Orchestra, and ended up by making music herself for the great conductor.

Her surprise audition for him after one of the orchestra rehearsals has become part of this year's musical history—her singing for an audience of one in the great empty shell which seats 6,000, Koussevitzky's immediate recognition of her fine voice, his invitation to her to sing for members of his orchestra. The next day the humble young singer, who had planned to be a teacher of public school music, sang for a critical audience of musicians an impromptu program which ranged from opera arias to Negro spirituals.

Critics who were present proclaimed her the find of the decade. A sold-out house greeted Miss Maynor's concert debut in New York in November, the result being a triumph which recalled the first appearances in New York of such artists as Tibbett, Pons and Flagstad.

Continues Study.

The year which has followed has indeed been an astonishing one for the young singer, to whom $25 the year before would have seemed impressive. During her first season she was engaged by four of the country's leading symphony orchestras, the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra and the Chicago Symphony Orchestra. An extensive concert tour was only limited by her desire to continue regular vocal study, yet her first season's concerts took her as far west as Wisconsin, as far south as Richmond and in each concert city delighted audiences agreed with Olin Downes, critic of the New York Times in his verdict that "she has virtually everything needed by a superb artist."

On Aug. 17, she completes an exciting musical year and returns to the scene of her discovery as featured soloist with Koussevitzky and the Boston Symphony Orchestra. With what she terms "her own orchestra" she will sing two great classic works; "Adelaide," by Beethoven, and "Bella mia fiamma, addio," one of Mozart's lesser known concert arias. To Dorothy Maynor it will be not only a musical occasion, but a happy reunion with the orchestra which first publicly discovered her.

Daughter of Minister.

Yet all this acclaim has not upset Miss Maynor's fundamental simplicity in the least, and she is still incredulous about her success. "I hope only to be worthy of the great music I sing," she says.

The daughter of a Norfolk, Va., minister, Dorothy Maynor received her first musical training in the choir of her father's church. She is a graduate of Hampton Institute, which she entered at 14 and where she received her first vocal lessons. A few years later she toured Europe as a member of the institute's famous Negro chorus.

Afterwards, she studied at the Westminster Choir School in Princeton, N.J., until a few friends, who believed in her talents, persuaded her to take some singing lessons in New York. She still studies religiously with her vocal teacher, John Alan Haughton. This year the musical world has been stirred by the beautiful voice and unaffected aristry of this modest young woman who "just likes to sing," and who in 12 months has captured the interest of the whole country.

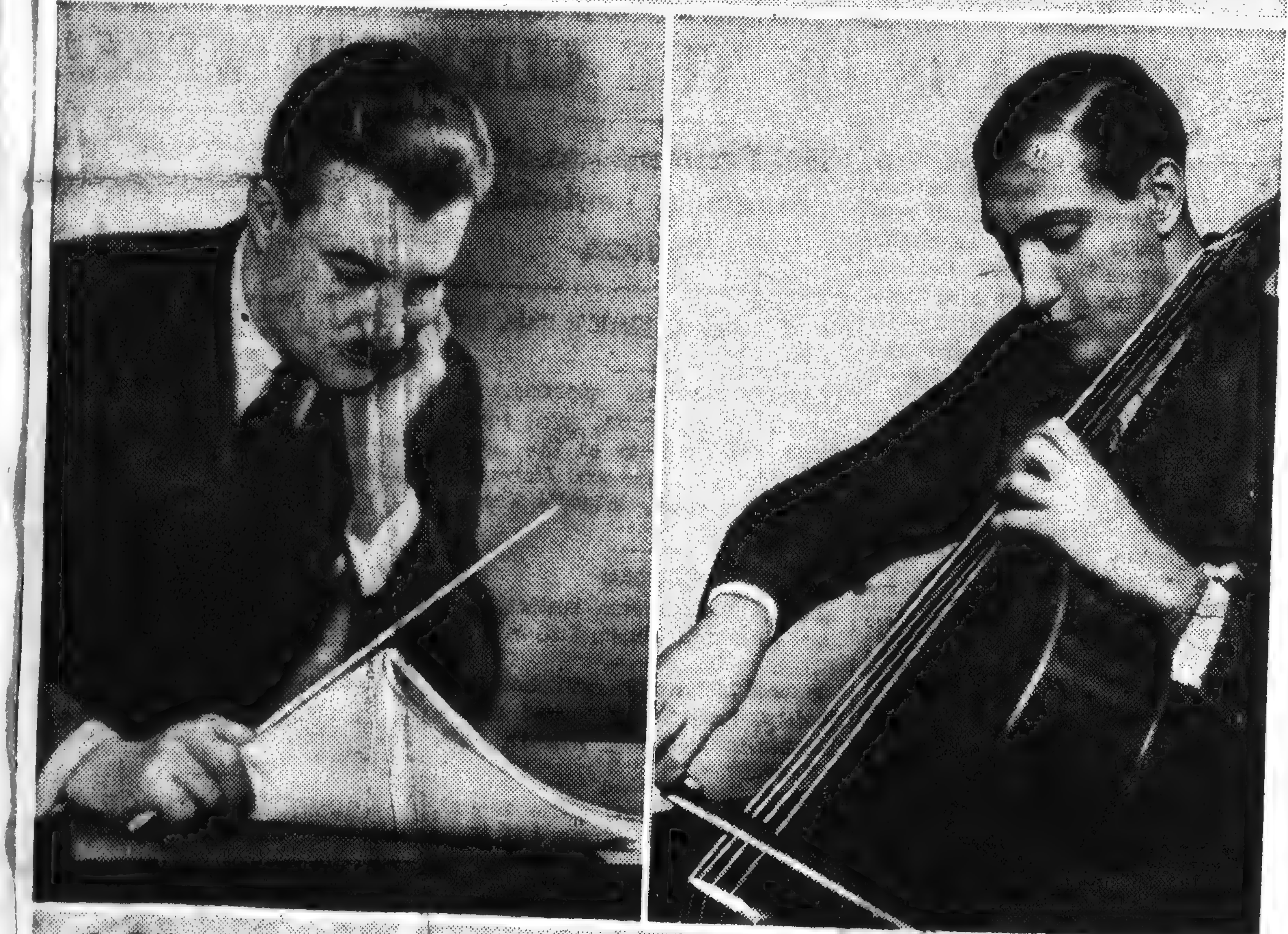
THIS CLIPPING FROM
LINCOLN, NEB.
STATE JOURNAL
Aug 11, 1940

THIS CLIPPING FROM
NORWICH, CONN.
BULLETIN

AUG 12 1940

CLOSING PROGRAMS OF THE BERKSHIRE FESTIVAL

Among the soloists in the Bach B minor Mass, given by the Boston Symphony Orchestra Thursday night, are Elisabeth Schumann, soprano, and Alexander Kipnis, basso.



On Friday night a special gala program for the Allied Relief Fund will be given at Tanglewood. Appearing on the program are Arthur Fiedler, conductor, and Gregor Piatigorsky, 'cellist.

Jas. Abresch, Daguerre and De Bellis

Dorothy Maynor, who won her first wide public notice in the Berkshires last Summer, returns as soloist next Saturday.

This Clipping From
NEW YORK, N.Y.
TIMES

AUG 11 1940

This Clipping From
WATERBURY, CONN.
REPUBLICAN

AUG 11 1940

B Herald 8/17

Many Bostonians Attending Music Festival in Berkshires

Mr. and Mrs. Henry B. Sawyer of Dartmouth street and Mrs. Charles Sumner Bird of East Walpole were among new boxholders for the second series of concerts by the Boston Symphony orchestra, which ended yesterday afternoon at Tanglewood, Lenox.

With Mr. and Mrs. William Marshall Bullitt (Nora Iasigi) in a box were Mr. and Mrs. Clarence Blair Mitchell of New York. Mr. Mitchell is a brother of Mrs. Anson Phelps Stokes.

Mrs. John Maurice Hastings (Rosemary Crane) of Basing-Stoke, Hants, Eng., was in the box with Mr. and Mrs. Samuel Gilbert Colt, who also had as guests, Mrs. William S. Ginn (Judith Colt), Mrs. A. Henry Mosle and Mr. Howell H. Barnes of New York and Mrs. William Mosle of New Canaan, Ct.

Prof. and Mrs. John H. Williams of Cambridge are with Mr. and Mrs. William Arthur Berridge of Fenmoor, South Egremont.

Mr. and Mrs. John Alden Carpenter of Chicago are motoring over to Pittsfield from Beverly this week to be with Mr. and Mrs. Donald F. McPherson at Court Hill for the big Allied benefit at Tanglewood Friday and the final series of festival concerts.

At Harrod Inn, Stockbridge, for the festival are Mrs. Livingston Davis (Georgia Appleton) of Commonwealth avenue, and Mrs. Rainsford Brigham of Cohasset.

Miss Ellen T. Bullard of Commonwealth avenue is with Mrs. Carlos M. de Heredia at Wheatleigh, Lenox. Mrs. John T. Coolidge has returned to Boston following a visit with Mr. and Mrs. David T. Dana at Birchwood, Lenox.

At Curtis Hotel, Lenox, as guests of Mr. and Mrs. George E. Judd are Mr. and Mrs. John W. Beal of Norwell.

With Mrs. Hayden Channing at Valley Head, Lenox are Mr. and Mrs. W. Farnsworth Loomis (Violet Amory) of Windy Hill, Dover and Mr. Francis C. Lawrance of New York.

Returning to the Lenox Club Thursday for the final series of Tanglewood concerts will be Mr. and Mrs. Thomas N. Metcalf of Beaver place and Mr. and Mrs. Pierre Jay of New York. Mrs. Jay is the former Miss Louisa S. Barlow, daughter of the late Major General and Mrs. Francis C. Barlow, who for many years were summer residents of Lenox.

Mrs. Arthur T. Nelson of Chestnut Hill entertained at a buffet luncheon a group of 30 students who are attending the Music school at Tanglewood. Mr. and Mrs. Nelson are occupying the Drake Cottage, Bald Head, Lenox.

Lenox Garden club council members will have a display of flower arrangements at the Garden Center, Stockbridge, tomorrow afternoon. There will be a talk on "New Flowers in Gardens."

With Mr. and Mrs. John Shepard, Jr., in a Tanglewood box last night were Mrs. Ernest Howes and Miss Jean Cushing of Boston, who are guests of Mr. and Mrs. Shepard at Belvoir Terrace, Lenox.

Recent arrivals at Red Lion Inn, Stockbridge, include Mr. and Mrs. John B. Churchill of Wareham and Miss Florence E. Hathaway of Commonwealth avenue. Mrs. Edward Thaw of Boston entertained at supper at the Red Lion in honor of Mr. and Mrs. Carl Ehlermann and Miss Nancy B. Leighton of 1016 Fifth avenue, New York.

Tschaikowsky And Beethoven Program To Be Continued Today At Berkshire Festival

Record Audience To Hear Concert At Tanglewood; Thursday Night Event Best Of Series

(Special to The Republican)

Stockbridge, Mass., Aug. 10—The second Sunday concert of the Berkshire Symphonic festival at Tanglewood at 3:30 p. m. will continue the all Tschaikowsky-Beethoven program which Dr. Serge Koussevitzky and the Boston Symphony orchestra are giving in observance of the 100th anniversary of the birth of Tschaikowsky.

With fair weather promised for the Sunday concert there is every indication that a record audience wili attend. So far this year each concert has brought larger and larger audiences so that now the huge music shed at Tanglewood with its 5,800 seats is always filled to capacity with hundreds sitting on blankets or folding chairs on the lawns at the back of the shed. Thursday night an audience of 7,500, including 1,700 general admission tickets, was on hand—by far the largest gathering of the series. At the rate people continue to come to these concerts from all parts of the country and foreign nations it is obvious that the shed should have been built to seat from 8,000 to 10,000 persons though it is only now in its third season.

That Dr. Koussevitzky and the Boston Symphony orchestra are giving excellent performances is an admitted fact and anyone who hears and sees the ovations will be overwhelmed at their warmth and sincerity. Here one hears some of the finest music in the world given with that perfection of performance before appreciative audiences that would warm the heart of any composer. The Sunday concert, the sixth in the series of nine concerts this year and the third in the special Tschaikowsky group, will present Beethoven's "Coriolanus Overture" and his "Symphony No. 4". and Tschaikowsky's "Symphony No. 5."

Spalding Impressive

The program Thursday night was something very special. With the orchestra appeared Albert Spalding, violinist, in as fine a performance of Betthoven's "Concerto for Violin in D" as one could hope to hear anywhere. Mr. Spalding played the difficult virtuoso piece with great dexterity and musicianship albeit with a lack of warmth and deep feeling. Five times he was called back to the platform by an enthusiastic audience which has heard other soloists of note already during this festival. Mr. Spalding's otherwise fine performance given with a decided touch of showmanship was marred by a marked nervousness and great deal of figeting on his part and one false start in the first movement.

When it came to Tchaikovsky's "Symphony No. 4" the orchestra which has given some inspired playing already in previous concerts reached the heights once more. Here was music played so brilliantly that after the first movement and again after the third movement the audience burst into applause although it is the practice here not to applaud until the playing of a whole composition is completed. In the pissicato of the third movement perfection was reached. Seldom has this orchestra which always plays this beautifully reached such sublime heights of playing. It was something to remember for many months. When the program was over there was a thunderous ovation and Dr. Koussevitzky and the orchestra were obliged to take five bows. The audience just would not leave the huge music shed.

Tonight is was the same with the playing of Beethoven's "Pastoral" symphony heard in the most ideal setting and the Tschaikowsky "Pathetique." It was a glorious performance of two of the finest works.

Real Holiday Spirit

Sunday, with weather permitting, there will be a real holiday spirit in the air. In an ideal setting thousands of music lovers will be on hand very early for a real festival of music such as only a Sunday audience here can appreciate. Nowhere else are conditions so glorious for listening to this magnificent orchestra. Where the festival officials will put all of those who are sure to come seeking admission is a problem. But in some way they will handle it. The music lovers here are so glad to get general admission tickets that they willingly sprawl on blankets on the grass or bring along their own folding chairs.

Friday afternoon the South Mountain quartet presented its 6th summer concert at South Mountain in Pittsfield before an audience of 400. The regular quartet was augmented by Sprague Coolidge, violist son of the founder of this quartet and sponsor of these free concerts. The other assisting artist was Harvey Shapiro, cellist. The program included Max Reger's "Sextette in F Major," Arnold Schoenberg's "Sextette in D Minor," and Michael Haydn's "Quintet in C Major." The Haydn selection was by far the most melodic and pleasant to the ear and a decided favorite. Friday, the 16th, at 4 p. m. Harold Bauer will again be the assisting pianist with the quartet.

SAMUEL MEYERS

This Clipping From
HARTFORD, CONN.
TIMES
AUG 12 1940

Music:

Tanglewood Now Truly An American Salzburg

By Carl E. Lindstrom

What is a festival anyway—whether at Tanglewood or anywhere else? If it is thought of simply as a string of concerts, the point is missed entirely.

The word has come to evoke such names as Salzburg and Bayreuth, and these have not just been objectives on European tours. They are a good deal less than that now, and have probably seen their best days. But what were they?

There was a reason for Bayreuth. As everyone knows, the festival theater was built there during Wagner's lifetime, so designed as to afford ideal conditions for the realization of the Wagnerian music dramas. The theater itself was intended for no other productions; a special orchestra pit was built for the players in order that a curtain of sound might rise between the singers and the listeners; the mise en scene was contrived to be a criterion. And while, through the years, there may have been peaks and declines in the general excellence, the tradition, they tell us, has not been rivalled by Munich, Covent Garden, nor by the Metropolitan.

Similarly Salzburg has witnessed performances of Mozart's operas and symphonies as well as other works in the standard repertory that have been judged to be as near to perfection as man's handiwork can achieve. Toscanini has labored through countless rehearsals to perfect a Don Giovanni or a Meistersinger because they were to bear the seal of Salzburg and that was to have a special meaning the world over.

* * *

In the early days of the Berkshire Symphonic Festival many writers, including this one, lightly seized upon the phrase "An American Salzburg." But the time had not come for that and at best it represented a bit of wishful thinking.

Now, however, there is every warrant for so designating Tanglewood, partly because the Old World centers have yielded their places by default. It is not the war in itself that is responsible for this situation but more because the spirit of Salzburg and Bayreuth were poisoned several years ago by the ideology of Nazism. The home city of Mozart was purged of non-Aryan artists and Toscanini in protest shook its dust from his heels. At the Festspielhaus Hitler attends private performances of the Ring dramas in what must be something like the gloomy atmosphere that mad King Ludwig saw them in lonely state at Munich.

Had these distressing things not happened at all, there is still reason to think that Tanglewood would have come into its own as an international festival center.

* * *

The concerts there represent Koussevitzky at the zenith of his illustrious career. His programs are fashioned with infinite care, the details of the performances beyond improvement. While he has offered a diversity of material, the heart of his programs has been the classics. The symphonies of Beethoven, Brahms, Mozart and Sibelius have been presented in such a way as to leave indelibly in the memory model performances by which all other performances are to be judged.

It is now impossible to think of the Pastoral Symphony in any others terms than those in which it has been written in Tanglewood. The same may be said Ravel's Daphnis and Chloe Suite, the Brahms First and Second and many others. That is what makes Tanglewood a festival in the true sense of the word. That is why it may now be called an "American Salzburg;" but to do so would be to place a limitation upon a native institution of great achievement and greater promise.

* * *

It was the intention here to report on the Saturday and Sunday concerts at Tanglewood but the not too dependable flesh failed to support a willing spirit and both performances were missed. On Sunday the wayfarer actually got as far as Westfield but was turned back upon the combined advice of two counsellors, one of whom was at the wheel and hence not to be overruled.

Two Beethoven symphonies and two by Tschaikowsky were performed. Of these, the Pastoral was being heard at Tanglewood for the third time and it was a second time each for the Fifth and Sixth of Tschaikowsky. This fact made it no less bearable to forego them. One goes to Tanglewood again and again to hear the familiar symphonies because that is what makes it a festival.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 12 1940

BERKSHIRE MUSIC ENJOYED BY 8,500

Record Sunday Audience Hears Koussevitzky and the Boston Symphony at Tanglewood

TCHAIKOVSKY IS PLAYED

His Fifth Symphony and the Fourth of Beethoven Are Presented on Program

BY HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 11—The Berkshire Symphonic Festival has a new record to shoot at. For the final concert of the second week today at Tanglewood an audience of about 8,500 turned out to hear Sergei Koussevitzky and the Boston Symphony Orchestra. That made a total of about 25,100 listeners for the three concerts of the long weekend. Each three of the concerts broke the attendance record set last year, with 7,600 visiting Tanglewood last Thursday and 9,000 last night.

This afternoon's program brought to an end the observance of the one hundredth anniversary of Tchaikovsky's birth. His Fifth symphony ended today's concert. The Sixth had been played Saturday and the Fourth on Thursday. On each program of the week there was also Beethoven. Today the concert began with Beethoven's "Coriolanus" overture and Fourth symphony.

Without gracious cooperation of the weather it is doubtful whether the attendance would have been at a consistently record-breaking level. It was another perfect day today, giving the festival two weeks of the exceptional weather thus far.

Throng of Hearers on Lawn

Again it was not only the music but the crowd and the locale that formed part of the story. The holders of general admission, whose province is, roughly, the ten acres of lawn on all sides of the music shed, seemed to choose their spots with the expertness of veterans. The large trees on the fringe of the shed were like oases, with hundreds of listeners sitting under their kindly shade. The sun-worshipers scattered over the sun-covered lawn.

As the festival proceeds, the customers show more resourcefulness in providing themelves with comfort. Some bring folding seats of all descriptions. One could count a score or more of deck chairs in various places on the lawn. Young couples propped themselves back to back. Stacks of cushions served as supports for other persons.

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The excitement and responsiveness of the audience grew with each performance. At the end of today's concert Mr. Koussevitzky and his orchestra received salvo after salvo of applause. Having listened patiently for two hours, the audience has something to say of its own, and its expression invariably takes the form of tumultuous tributes.

It is hardly necessary to add that these demonstrations were richly merited. Mr. Koussevitzky is a past master of Tchaikovsky's Fifth. The lineaments of his interpretation, while familiar, remain rewarding. He led the score today with a vigor and enthusiasm that one would not believe possible from a man who has conducted the music countless times.

The performance of Beethoven's Fourth was also an act of recreation. Less often played than some of the other Beethoven symphonies, this work has a refreshing and endearing warmth. Mr. Koussevitzky and his men communicated the charm and beauty of the score, limning the enchanting slow movement, for example, with a delicacy of nuance and patrician style. The "Coriolanus" overture was a stirring exordium.

But the high point of the week's music-making, at least to one listener, was the performance of Tchaikovsky's "Pathétique" symphony last night. Mr. Koussevitzky's conception has deepened and ripened, and it is all of one piece. The frenetic third movement is delineated with a feverish intensity that makes it poignant and that gives it a proper place in the scheme of the music Mr. Koussevitzky did not paint the lily in the first and last movements, letting Tchaikovsky's hymning of the end of hope and man's desire speak for itself. One recalled, as one listened to this magnificently restrained and probing interpretation, the lines of Swinburne—"And the weeks that grew green on the graves of the roses now lie dead."

Albert Spalding Speaks

At the end of the first half of today's program, Mr. Koussevitzky introduced Albert Spalding, who urged the audience to come to the Allied Relief Benefit next Friday. He said: "We wish to trumpet to Old England from all New England our comfort, sympathy and help."

It was announced that, besides the funds to be raised from the benefit, a grand auction will be held on Friday to obtain at least $1,800 for an ambulance unit from the Berkshire Festival. Gifts of a young heifer, pedigreed puppies, a silver tray, an old English service, a manuscript by Edna St. Vincent Millay and works of art have been donated for the auction. The auctioneer will be Owen Johnson.

Some patrons of the festival concerts have observed that there is no music by Richard Wagner on any of the programs and have inquired whether this omission had anything to do with the war. George Judd, manager of the Boston Symphony Orchestra, explained that the absence of Wagner was merely a coincidence. He added that there was certainly no feeling against German music as such and pointed to Mr. Koussevitzky's playing of works by Beethoven, Brahms, Mozart, Schumann, Strauss and Bach.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
AUG 12 1940

8500 Hear Berkshires Program

Tschaikovsky's Pathetic Ends Second Cycle.

By LOUIS BIANCOLLI.

STOCKBRIDGE, Mass., Aug. 12.—With Tanglewood grounds—shed and lawn included—jammed with 8500 devotees in their Sunday best, the second span of the Berkshire Symphnoic cycle ended on a record-breaking note yesterday afternoon.

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But then, enthusiasm hereabouts runs in the higher registers anyway. True to form, festival-goers accorded [illegible] Koussevitzky and his stalwart Boston[illegible] ovation after ovation. "Bravos" burst lustily from all sides, and Berkshirites thought nothing of jumping to their feet and bellowing.

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Without at all meaning to belittle anything else this writer admits being most bowled over by the Pathetic, which shared a two-part program Saturday with Beethoven's Pastoral.

It is news to nobody that Tschaikovsky is a Koussevitzky favorite. The man believes in him ardently. He avowedly put him on the same programs with Beethoven to show that the Russian can hold his own in the presence of a god.

The Pathetic went sublimely, just that. The movements fused into an organic whole of cumulative power. The anguish, terror and exultation were all there, woven into an inexorable scheme. And the orchestra gave the conductor all he asked. No wonder the audience went wild.

The Fifth followed suit yesterday. What may sound lush, repetitious and banal in other hands was expressive drama and the lyricism in Mr. Koussevitzky's. He made the orchestra ring out with stunning impact and sonority.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 12 1940

Koussevitzky Heard Again at Music Festival

2 Symphonies Mark Second Beethoven-Tchaikovsky Concert at Tanglewood

By Robert Lawrence

STOCKBRIDGE, Mass., Aug. 10.—The second Beethoven-Tchaikovsky concert of this week's Berkshire Symphonic Festival was given Saturday night by the Boston Symphony Orchestra under the direction of Serge Koussevitsky. Two symphonies were played, the "Pastorale" and the "Pathetique."

It was possible Saturday morning at a rehearsal open to members of the festival association to form a broad idea of Dr. Koussevitzky's approach. It did not vary greatly from past performances by the Boston Symphony at Carnegie Hall, save that the Tchaikovsky work seemed to be projected on an even grander scale than heretofore. No little of the mood which dominated Saturday morning's rehearsal was evoked through a masterly and stirring address by Olin Downes, music critic of "The New York Times," who spoke during the intermission.

Friday night it was possible to hear a convincing demonstration of the work being accomplished here by Herbert Graf's class in opera dramatics. On a temporary stage which afforded only the most primitive lighting facilities, a series of operatic excerpts were presented in thoroughly satisfactory style, surmounting all temporary difficulties. The trio from Weber's "Freischuetz," the fourth act of Verdi's "Don Carlos," a duet from "The Bartered Bride" (the comic episode between Kezal and Hans), and the letter scene from Tchaikovsky's "Eugene Onegin," were presented along with Paul Hindemith's capsule opera. "Hin Und Zurueck." Notable singing was accomplished by several of the students, with Rose Dirman winning special honors as the Queen in "Don Carlos."

All these excerpts, except the Hindemith work, were given with Boris Goldovsky presiding at the piano. For "Hin Und Zureuck," a chamber orchestra had been assembled including Mr. Hindemith, J. M. Sanroma and Leo Litwin at the pianos in addition to other distinguished musicians on the harmonium and wind instruments. This ten-minute work—a comedy in which a plot is unfolded and then reverses itself from the point of climax back to the beginning of the action—was given an amusing performance, but it scarcely ranks among the memorable contributions to modern music.

Saturday afternoon it was possible for music lovers to attend a chamber concert at Music Mountain in Falls Village, Conn., a dance demonstration by Ted Shawn and his group at Jacob's Pillow, Mass., or simply to lie on the lawn at Tanglewood and hear a delightful program of chamber music by students of the institute.

All these diversions, aside from the actual programs of the Boston Symphony, are free to the public. This is actually a festival in the best sense of the word; and it has not been tainted by commercialism. Prices are at a normal level in Lenox, Stockbridge, and the surrounding towns.

Music on the Lawn

Boston Transcript — Aug 12, 1940

Tchaikovsky Centenary of Berkshire Festival Draws Record Week-End Crowds to 'Tanglewood'

By EDWARD DOWNES

LENOX, Aug. 11—The Tchaikovsky Centenary week-end of the Berkshire Symphonic Festival achieved a memorable finale this afternoon with a performance by Serge Koussevitzky and the Boston Symphony Orchestra of Tchaikovsky's Fifth Symphony. Each one of the three week-end concerts broke all previous attendance records at the "Tanglewood" Music Shed, and next week-end probably will attract even greater crowds because of the Bach B Minor Mass which is to be performed on Thursday and the Allied Benefit on Friday afternoon, Aug. 16. Any fears which the festival committee may have had last year of about extending the two-weeks season to the present three weeks have happily proven groundless, and in view of the enormous public response to the current programs, one can only regret that next season is not to cover four weeks instead of three.

An heroically sculptured interpretation of Beethoven's "Coriolanus" Overture began the afternoon's concert. Granitic and forbidding were the abrupt opening chords, those monumental portals of the overture, beyond which one already senses the figure of another hero-nature in which Beethoven so delighted, perhaps because it was so akin to himself and to his ideal.

For some reason the orchestra was in better form this afternoon than at yesterday's concert, and it responded with the greatest sensitivity and precision to Koussevitzky's delineation of the tenderer, more lyric side of Coriolanus' nature.

Anything but heroic is the debonair Fourth Symphony of Beethoven, which followed. Koussevitzky, the cunning program builder, had placed it here on the program as an effective foil. Koussevitzky, the artist, made of it one of the most cherishable memories of the entire festival.

Some conductors play the slow introduction to the first movement like a brooding premonition of wild and passionate things to come. When this is done the carefree, naive gaiety of the first movement proper either comes as an anticlimax, or else its lightfooted dance arrives with a thumping Gargantuan tread which Beethoven never meant it to have. This afternoon, the introduction was keyed with perfect intuition to fit the carefree Allegro that followed.

The tender, dreaming Adagio unfolded with exquisite sentiment, irreproachable purity of line and balance of color. The simplest of themes—a slow descending scale—created in Dr. Koussevitzky's hands, a depth and variety of mood which even this great movement does not always achieve. The finale was electric. This was classicism in the most fruitful sense of the word.

On the Lawn

Having heard the Fourth Symphony from our regular seats inside the Music Shed, we decided to listen to the Tchaikovsky from the informal vantage point of the great lawn which stretches behind the last row of benches. At each concert there are some two thousand visitors who prefer their Tchaikovsky with the afternoon sun or their Mozart with the evening star. Sprawled on our back some hundred yards down the field we still heard with incredible clarity. Unquestionably, many of the fine points of the Fourth Symphony must have evaporated at such a distance from the conductor's stand, but the drama and color of the Tchaikovsky Fifth scarcely seemed to suffer at all.

As with Koussevitzky's interpretation of the Symphony "Pathetique" last night, one could only marvel at the breadth of vision, the intensity of feeling and the freshness which made phrases heard a thousand times take on sudden new meanings. Or rather, not new meanings at all, but a significance which had been slumbering in the notes and which, it seemed, had waited this particular moment to reveal itself. To convince eight thousand people that they are hearing the Andante Cantabile for the first time—that requires a truely great conductor and artists of the highest calibre to do his bidding.

This Clipping From
NEW HAVEN, CONN.
REGISTER
AUG 12 1940

Music

BOSTON SYMPHONY THRILLS HEARERS AT TANGLEWOOD

The Beethoven-Tchaikovsky segment of the Berkshire Symphonic Festival concluded yesterday with another brilliant concert. Again the weatherman provided a perfect summer's day and the audience broke all previous records in the history of this festival. The capacity audience of more than 6,000 persons filled the main shed, while hundreds—many of them by preference—spread their blankets on the surrounding lawns and gazed at the stars for the evening concert, or at the rolling panorama of clouds during the afternoon. During the long intermissions visitors explored the vast grounds of Tanglewood, entering the gardens, chatting with the musicians, or patronizing the huge refreshment tent. The weekend added another fine chapter to America's greatest summer festival.

Doctor Koussevitsky selected Beethoven's Sixth (The Pastoral) and Tchaikovsky's Sixth for the Saturday evening program, Beethoven's Overture to Coriolanus Fourth Symphony, and Tchaikovsky's Fifth for the Sunday array; soloists were not even missed. It seems that the Pastoral was written for out-of-door performance since it never has appeared to spring from the surroundings so completely in its impressions of nature, even to the cuckoo call, and the nightingale. The thunderstorm of the third movement caused many to turn uncomfortably in their seats and peer at the sky, but fortunately the weatherman was in on the secret and did not go the whole way in providing his accompaniment. And so the Fourth Symphony on Sunday offered a serene spirit, while both works by the passionate Russian let loose an overwhelming personal emotion which found echo in the hearts of the listeners. To the writer these were rather a let-down after the lofty plan of Beethoven's world.

It is fast becoming the tradition at Tanglewood to cheer the performers, wave handkerchiefs at Doctor Koussevitsky and indulge in some good old-fashioned show of approval socially taboo in the city concert hall. Surely there is reason for cheering, a rather sobering reason, when one considers the implied responsibility of this nation in its ability to offer such a musical festival as this; the privilege becomes a resolve that such things shall continue unabated to enrich men's lives and point the way to lasting values for all mankind.

H. EARLE JOHNSON.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 12 1940

New Attendance Record At Tanglewood Festival

—By C. R. ROSEBERRY

Tanglewood Estate, with its trim-hedged gardens and tall pines, its storied tradition and Stockbridge Bowl glimmering in the near distance, was again the mecca for music-worshipping thousands over the weekend. Indeed, they were the largest multitudes yet attractd to this new musical center of America, estimated at 8,000 per concert.

The weather has smiled benignly on Serge Koussevitzky and his followers. Not once during the two weeks of the Berkshire Festival now past has there been a drop of rain to dampen the grass or drive the overflow crowd to shelter.

There would have been some poetic justice in a few claps of thunder and at least a tentative gust of rain Saturday night, when the Boston Orchestra played Beethoven's one concession to programmatic description—the "Pastoral" Symphony. Indeed, some photographers' flash bulbs were momentarily mistaken for lightning during the playing of the Beethoven thunderstorm music. But the elements did not gang up on Koussevitzky, as they did that momentous night three summers ago when the heavens cooperated so devastatingly in the "Ride of the Valkyries."

Tschaikowsky Cycle

The Tschaikowsky cycle, celebrating the 100th anniversary of that immortal Russian's birth, was completed over the weekend, with the "Pathetique" Saturday night and the Fifth Symphony yesterday afternoon. Along with them was the Beethoven complement, which had been so tastefully and tactfully arranged by Dr. Koussevitzky. Saturday night there were two Sixth Symphonies. Yesterday the Beethoven music was the dashing "Coriolanus" overture and the less dashing Fourth Symphony.

Wisely, Koussevitzky had not paired the Tschaikowsky master works with any of the mightier Beethoven compositions, which would have overshadowed them or made too emotionally rich a program. Certainly, the quiet "Pastoral" was an ideal offset for the enormously exciting "Pathetique," which never has seemed more of a dramatic orgy and a psychological ordeal than it did under the Koussevitzky baton. True, the orchestra was not at its complete best Saturday night and ragged notes were more than once detectable among the horns, those tricky instruments which have their off moments even in the best of orchestras.

The Sunday afternoon concert was something of an aftermath to this strong climax. The Beethoven Fourth, being one of the least of the Nine, was played lyrically and well, but was not calculated to move a crowd to frenzy. The Tschaikowsky Fifth has been played with greater intensity by this same orchestra, which seemed to have fallen into a slight lethargy from its monumental exertion of the night before.

Larger Audiences

One aspect of these Festival concerts which is more apparent this year than ever before is the broadening base of attendance. No longer are audiences strictly exclusive and highbrow; not that they were ever intended to be so but the Berkshire summer set is not exactly the hoi-polloi. Now however ,the population at large has awakened to the fact something big and enjoyable is going on these August days at Lenox, Mass., and a democratizing influence is discernible, which augurs well for the future of music as a vital force in America.

More and more one observes an infiltration of patrons who are not concert wise. Sometimes they disturb the serenity of the occasion by applauding between movements. Saturday night many thought the "Pathetique" symphony was completed at the end of the flamboyant third movement and arose to leave. The conductor's annoyance at the too-eager applause was noticeable, but yesterday he kept it pretty well under control by holding up his hand for silence and shortening pauses between movements.

The third and final week of the festival will begin Thursday nigh with the singing of Bach's grea B Minor Mass by the Berkshi Festival Chorus, this performan to open at 7 p. m. Doroth Maynor, the Negro contralto w was "discovered" by Koussevitzk in an audition at Lenox a yea ago, makes her triumphant r turn Saturday night as soloist.

This Clipping From
NEW BEDFORD, MASS.
MERCURY
AUG 12 1940

Serge Koussevitzky and the Boston Symphony Orchestra closed the second series of the Berkshire Symphonic Festival in the Music Shed at Tanglewood, Lenox, Mass., Saturday afternoon at 3:30 with a program including Beethoven's "Coriolanus" overture and fourth symphony and Tchaikovsky's fifth symphony.

Bach's Mass in B minor, the first large-scale choral work to occupy an entire Berkshire Festival program, will be performed Thursday evening, at 7 o'clock. The second part, including the Credo, Sanctus and Benedictus, will begin at 9:30, after an intermission of about one hour and a quarter. The vocal soloists will be Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, of the Metropolitan Opera, bass.

The instrumental soloists and assisting artists in this performance, which is the firt Series C, will be Richard Burgin, concertmaster of the Boston Symphony, violin; Louis Sepeyer and Jean Devergie, oboi d'amore; William Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ, and Putnam Aldrich, harpsichord. The chorus is composed of members of the Berkshire Music Center who have been studying the B minor Mass for several weeks.

Dorothy Maynor, Negro soprano will be the soloist for the eighth festival program on Saturday night, Aug. 17, at 8:30, singing concert aria, "Bella mia Fiamma, addio," and Beethoven's "Adelaide." The program will open with ProkoFieff's Classical Symphony and Hindemith's symphony, "Mathis der Maler," and close with a suite from Gabriel Faure's "Pelleas et Melisande" music and Respighi's arrangement of Bach's Passacaglia and Fugue in C minor. Miss Maynor's vocal talent first became publicly noted a year ago, when she sang at Tanglewood during an entertainment given by Dr. Koussevitzky for the members of the orchestra.

Next Sunday's closing festival concert, like the first on Aug. 1, will have a program of three symphonies: Haydn's in G minor (B. & H. No. 88); Sibelius's seventh and the first symphony of Brahms

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This Clipping From
ALBANY, N. Y.
TIMES UNION
AUG 12 1940

8,000 Attend Sunday Berkshire Concert

By EDGAR S. VAN OLINDA

Saturday night's symphonic concert was a four-star show; Beethoven, Tschaikowsky, Koussevitzky and Eleanor Roosevelt, the latter stopping intermission traffic in front of the box where she was the cynosure of all eyes.

Interest reverted to Doctor Koussevitzky, however, when he raised his baton for a glorious performance of the Russian composer's "Pathetique" (pronounced "Pathetic" by Olin Downs during his Saturday morning lecture at the orchestra rehearsal).

Most musicologists stress the morbid quality of the music of this sympathy, but if some torch-bearing conductor had the courage to transpose the third and fourth movements, he would have one of the most cheerful symphonic works in all literature. As it was, the furore which arose after the playing of the third movement established a precedent of having the conductor turn and acknowledge the applause, after having raised his hands in protest at former and later similar breaches of the unwritten law of no applause between the four sections.

It was that kind of performance. The "Pastorale" symphony of Beethoven preceeded the Tschaikowsky symphony, which assumed new beauty in the bucolic setting in which it was heard and in which environment it was conceived.

Sunday afternoon's program again musically arrayed Bethoven and Tschaikowsky against each other, presenting the former's symphony No. 4 and the latter's No. 5 with no loss of prestige to either. As a matter of reportorial accuracy, a decibel recording of the applause after either performance would have declared unanimously and unquestionably in favor of Russia against Germany, as represented by their respective composers.

An estimated audience of 8,000 tossed hats and dignity to the winds with all the enthusiasm attending a home run in a critical period of a World series baseball game. It probably was as inspired a performance by an inspired orchestra as any of the audience ever had been privileged to hear, not excepting those of Symphony hall, the permanent winter home of Doctor Koussevitzky and his men.

The great music of Tschaikowsky is one of the many manifestations of the universal language the Russian conductor understands and speaks fluently through his magnificent group of virtuoso performers. His eloquent face mirrowed the joy of its translation to eager ears.

CATSKILL, N. Y.
MAIL
AUG 12 1940

8,000 Hear Boston Symphony

An estimated audience of 8,000 heard the inspired performance of the Boston Symphony Orchestra led by the baton of Dr. Serge Koussevitzky at the Berkshire Music Festival on Sunday afternoon, among whom were a number of Catskillians, thrilled by the orchestra's magnificent rendition of the Beethoven and Tschaikowsky program. This year's Festival has surpassed any year in the seven year history of the Festival, according to reports from Tanglewood, the festival's music shed.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 12 1940

TSCHAIKOWSKY IS OUTSTANDING AT TANGLEWOOD

Symphony in E Minor, No 5, Benefits From Performance Outdoors — Beethoven Fourth Given, Too

By FRANCIS REGAL

Stockbridge, Aug. 11 — Beethoven and Tschaikowsky, this afternoon, for the third consecutive time made up the program of the Berkshire Symphonic festival, but this time with the odds favoring the Russian composer. Beethoven was represented by his fourth symphony (B flat), a work of great beauty but delicate and not at all in Ercles' vein, whereas the second half of the program was given to the most popular of all the six Tschaikowsky symphonies, the one in E minor, No 5. Orchestral works depend as greatly as paintings on circumstances and settings, and obviously the orchestral pomp of the Russian composer is far more telling than any gentle music can be in a semiopen building and before an audience of 9000 people.

This does not mean that even the most delicate of Beethoven's passages failed to hold interest; the adagio with its exquisite softly reiterated melody instantly won the audience and the scherzo is always welcome. But in a larger auditorium the opening movement seems to gather way rather slowly, and the finale, while charming, lacks a heroic climax.

Even with the romantic and beautiful "Coriolanus" overture to break the ice, Beethoven's contribution was necessarily overshadowed by the tonal magnificence of Tschaikowsky as played by the Boston ~~Symphony~~ orchestra and as conducted by Dr Serge Koussevitzky, who is unsurpassed and hardly unequaled in the interpretation of the Russian composer.

At Its Best in Outdoor Setting

Such music, heavily scored with full use of brass and percussion instruments, is at its best in a setting of this kind. Indoors such sonority would almost churn the air into butter, but the music shed, sensitive even to the lightest sprays of tone, can also stand the heaviest blasts of trumpets, horns, trombones and tubas, and the effect of the successive climaxes was thrilling without crossing the boundary between pleasure and pain.

In the programs thus far the three favorite Tschaikowsky symphonies, No 1, No 6, and now No 5, have been the outstanding features of the festival, except for a marvelous performance of Richard Strauss's "Don Quixote," with Piatigorsky as 'cello soloist, and the appearance og Albert Spalding in the Beethoven violin concerto.

Decades ago Theodore Thomas, in his musical missionary work, found that American audiences responded strongly to Beethoven, but had trouble in finding an alternative symphonist, until he tried the symphonies of Tschaikowsky. Since then, other composers have found acceptance, including Brahms and Sibelius, but it is still true that the "masculine" or "heroic" symphonies of Beethoven, and the three most-favored of Tschaikowsky's symphonies, can be most surely counted upon for stirring a great general audience. But at these festivals due regard is given to music of different types, and this year Beethoven, the mightiest master of them all, happens not to be represented by his mightiest works.

Much could be said of the flawless beauty of the interpretation of the fourth symphony and of the ethereal beauty of the strings and solo winds in its delicate figuration, but it necessarily seemed a little pale after the

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brass choir of Tschaikowsky began

8500 Hear Berkshires Program

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World Telegram-8/12/40

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This Clipping From
WATERBURY, CONN.
AMERICAN
AUG 12 1940

Dilatory Concert Lovers Spoil Delightful Event

Dr. Serge Koussevitzky Directs Beethoven's Symphony No. 6 With Masterful Finesse at Berkshire Musical Festival

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Beethoven's impressions of the country, "Scene by the Brookside," "Jolly Gathering of Country Folk," "Shepherd's Song" fitted well into the placid scene of the rolling Berkshire hills which surround the lovely estate at Tanglewood.

The audience was appreciative of Dr. Koussevitzky's magnificent interpretation of Tchaikovsky's Symphony No. 6 in B minor, which comprised the second half of the program. Each movement of the "Pathetique" stood out as a rare performance of music, and the thousands of listeners, eager to show their appreciation of such an unusual performance of the Russian's work, gave the conductor tremendous ovation after each movement. The third movement, the most dramatic of the symphony's four, will long be remembered by the audience of Saturday night. Dr. Koussevitzky accented the highlights of the piece, but at the same time, he did not overshadow the details which make that movement outstanding.

The final movement of the "Pathetique" is also worth noting. It ends pianissimo, and Dr. Koussevitzky drew out the last notes so fine that the audience, keen to applaud at all other times, hardly breathed, and it was some minutes after th elast note had completely died away before the thunderous applause began.

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Audience Breathless.

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The "Coriolanus" was a delightful opening number, gay and warm in tone, and was followed by the Beethoven symphony, a rather dull piece of work in comparison with the composer's brilliant fifth or sixth symphonies, but the orchestra's interpretation under the direction of Dr. Koussevitzky was highly interesting.

Tchaikovsky's fifth symphony, the last half of the program, as interpreted by the great conductor of the Boston Symphony orchestra, had the audience breathless during the performance, and cheering thunderously afterward as had the performance of the sixth symphony the night before.

There is no doubt that Dr. Koussevitzky is the ablest interpreter of Tchiakowsky's work. He has an understanding of the Russian's meaning, and a feeling of his emotions which he is able to explain and share with his audience by means of his conducting. He has brought to the music lovers an appreciation of Tchiakovsky, whom they scorned a few years ago for his "over-emotionalism."

Breach of Etiquet.

When the program opens with a symphony as it did Saturday night it is annoying to the seated audience, but even more so to the conductor, who has used his talents to establish a mood in his audience, to have a long pause forced upon them before the next movement can begin, as was caused by late comers.

Another breach of etiquet which annoyed Dr. Koussevitzky during the Saturday night performance, was the applause between movements. A symphony is one piece of work consisting of several movements, which are distinguished one from the other by a slight pause, during which time there should be no comment by the audience.

—SYLVIA V. STEVENSON.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 12 1940

Koussevitzky Brings Down Music Shed

9000 Go Wild at Stockbridge as Bostonians Go to Town on Superb Tschaikowsky 5th

BY T. H. PARKER.

Stockbridge, Mass., Aug. 11.—How much of Eliel Saarinen's fine, Finlandic music shed you will find intact if you come up to the Berkshire Symphonic Festival here this week, is definitely a questionable matter at best.

At six o'clock tonight, when your informant was threading his way out of Tanglewood, prospects seemed pretty good that it would be demolished altogether. Dr. Serge Koussevitzky and the Boston Orchestra had just completed Tschaikowsky's Fifth Symphony, and 9000 persons were frantically trying to match their wild enthusiasms to the performance. The nearest thing to the demonstration being staged was the yell that goes up when the champ and favorite climbs through the ropes just before the big fight. Indications were that noise would be insufficient and that the enthusiasts would probably end up by totally dismantling the Shed and taking home bits of wood and steel as mementi of a superlative occasion.

It is doubtless purely psychotic to select from among all the works that Dr. Koussevitzky conducts, "the one he does the best." But nevertheless, if you ever have to choose, lay your money fearlessly on the Tschaikowsky Fifth. Seven years ago, at the first Festival, he read it on a moonlight night among the imperial gardens of the Westinghouse estate, and the passion of it was like no other symphony performance ever heard.

In looking forward to today's concert, I wondered how much the moonlight had contributed to that miraculous occasion. Yet under the blaze of sun, on a Sunday afternoon (certainly the least auspicious occasion possible for rearing up this monumental sable work), Dr. Koussevitzky and the orchestra gave a performance which completely matched that of seven years ago.

So it wasn't the moonlight, or the novelty of the Festival. It was the fury of tragedy which Tschaikowsky put into the Fifth Symphony, and which Dr. Koussevitzky and the orchestra so agonizingly bring out of it. The despairs and defiances, the fevers and tortures of the work are, in Dr. Koussevitzky's interpretation, "as terrible as an army with banners."

Is Great Champion.

So great a champion, sans peur et sans reproche, as Dr. Koussevitzyk, Tschaikowsky has nowhere else. There are conductors who inhibit him note by note, make him harsh, make him stern, lest they be deemed victims of Tschaikovian sentimentality. There are those who let his back hair all the way down, to make him "Russian." Dr. Koussevitzky alone lets him despair, rage or sing, yet finds a monumental dimension and Promethean dignity for these despairs, rages and song. No one has done more to restore Tschaikowsky to his pedestal, to beat down the cries that Tschaikowsky is only tear-bedewed, for weepers.

One of the most rewarding moments of the whole event today, was the sight of Dr. Koussevitzky receiving the wild plaudits of the audience. His pretenses of imperiousness melt almost instantly under such obvious audience delight, and he smiles with patent pleasure at their tributes. It is the completely charming moment of the concerts.

The program had opened with a

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and fail in the House because, whil
endorsing the principle, the Presi-
dent has not put the heat on at th
Capitol.

Mistaken Assumption.

Some politicians suppose that al
this is just smart politics on th
President's part. But the President
better than any other man, is acute-
ly aware of the desperate dange
of the times ahead. Therefore h
must know that while temporizin
may appeal to the unawakened i
the present brief lull in the worl
conflict it will turn out to hav
been the worst politics in the wo
when the times of danger awa
the people at last.

The explanation, surely, is deepe
than mere presidential politics
After a year and a half in which
he had concentrated all his inter-
est on foreign policy the battle o

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This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

AUG 12 1940

TSCHAIKOWSKY IS OUTSTANDING AT TANGLEWOOD

Symphony in E Minor, No 5, Benefits From Performance Outdoors — Beethoven Fourth Given, Too

By FRANCIS REGAL

Stockbridge, Aug. 11—Beethoven and Tschaikowsky, this afternoon, for the third consecutive time made up the program of the Berkshire Symphonic festival, but this time with the odds favoring the Russian composer. Beethoven was represented by his fourth symphony (B flat), a work of great beauty but delicate and not at all in Ercles' vein, whereas the second half of the program was given to the most popular of all the six Tschaikowsky symphonies, the one in E minor, No 5. Orchestral works depend as greatly as paintings on circumstances and settings, and obviously the orchestral pomp of the Russian composer is far more telling than any gentle music can be in a semiopen building and before an audience of 9000 people.

This does not mean that even the most delicate of Beethoven's passages failed to hold interest; the adagio with its exquisite softly reiterated melody instantly won the audience and the scherzo is always welcome. But in a larger auditorium the opening movement seems to gather way rather slowly, and the finale, while charming, lacks a heroic climax.

Even with the romantic and beautiful "Coriolanus" overture to break the ice. Beethoven's contribution was necessarily overshadowed by the tonal magnificence of Tschaikowsky as played by the Boston ~~Symphony~~ orchestra and as conducted by Dr Serge Koussevitzky, who is unsurpassed and hardly unequaled in the interpretation of the Russian composer.

At Its Best in Outdoor Setting

Such music, heavily scored with full use of brass and percussion instruments, is at its best in a setting of this kind. Indoors such sonority would almost churn the air into butter, but the music shed, sensitive even to the lightest sprays of tone, can also stand the heaviest blasts of trumpets, horns, trombones and tubas, and the effect of the successive climaxes was thrilling without crossing the boundary between pleasure and pain.

In the programs thus far the three favorite Tschaikowsky symphonies, No 1, No 6, and now No 5, have been the outstanding features of the festival, except for a marvelous performance of Richard Strauss's "Don Quixote," with Piatigorsky as 'cello soloist, and the appearance og Albert Spalding in the Beethoven violin concerto.

Decades ago Theodore Thomas, in his musical missionary work, found that American audiences responded strongly to Beethoven, but had trouble in finding an alternative symphonist, until he tried the symphonies of Tschaikowsky. Since then, other composers have found acceptance, including Brahms and Sibelius, but it is still true that the "masculine" or "heroic" symphonies of Beethoven, and the three most-favored of Tschaikowsky's symphonies, can be most surely counted upon for stirring a great general audience. But at these festivals due regard is given to music of different types, and this year Beethoven, the mightiest master of them all, happens not to be represented by his mightiest works.

Much could be said of the flawless beauty of the interpretation of the fourth symphony and of the ethereal beauty of the strings and solo winds in its delicate figuration, but it necessarily seemed a little pale after the brass choir of Tschaikowsky began to blare. Strangely enough, of all his symphonies this least satisfied the composer, but even if it did not correspond to his intention it achieved a tonal design which successive generations have accepted, and the slow movement with its lovely melody for horn, exquisitely played today, is perhaps the favorite among all Tschaikowsky's works.

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wood

Concert

uded a huge tureen of piping hot
among them Francesca Rospigliosi.

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an
85
day best,
the
span of the Berkshire Symphnoic cycle ended on a record-breaking note yesterday afternoon.

Saturday night's attendance was about the same, possibly shy a few, but it had it over the Sunday throng in enthusiasm. Nowhere this side of the late Hippodrome has the writer witnessed a demonstration to equal what followed after the March movement of Tschaikovsky's Pathetic Symphony.

But then, enthusiasm hereabouts runs in the higher registers anyway. True to form, festival-goers accorded Serge Koussevitzky and his stalwart Bostonians ovation after ovation. "Bravos" burst lustily from all sides, and Berkshirites thought nothing of jumping to their feet and bellowing.

* * *

Cycle Completed.

The concerts of Saturday and yesterday completed the three-ply cycle devoted to Beethoven and Tchaikovsky. For the Sunday event Mr. Koussevitzky bracketed the Coriolan Overture and Fourth Symphony with the Fifth of the Russian composer.

Without at all meaning to belittle anything else this writer admits being most bowled over by the Pathetic, which shared a two-part program Saturday with Beethoven's Pastoral.

It is news to nobody that Tschaikovsky is a Koussevitzky favorite. The man believes in him ardently. He avowedly put him on the same programs with Beethoven to show that the Russian can hold his own in the presence of a god.

The Pathetic went sublimely, just that. The movements fused into an organic whole of cumulative power. The anguish, terror and exultation were all there, woven into an inexorable scheme. And the orchestra gave the conductor all he asked. No wonder the audience went wild.

The Fifth followed suit yesterday. What may sound lush, repetitious and banal in other hands was expressive drama and the lyricism in Mr. Koussevitzky's. He made the orchestra ring out with stunning impact and sonority.

As for Beethoven, of course, the Pastoral has come to be regarded as the theme song of the Berkshire Festival. No more fitting surroundings were designed by nature or God for this paean to the outdoors.

The performance on Saturday was a wonder of transparent tone. Details stood out almost with pictorial vividness. The storm section mounted to shattering fortiessimi. There is terror in this music when played so. It was comforting to see a roof overhead.

* * *

Coriolan Overture.

The only other number was the Coriolan overture, which the writer had heard Mr. Koussevitzky with his men rehearse on Friday. It went with the force and hurtling power of gripping narrative.

Of course, one of the secrets of this great orchestra is rehearsals. Watching director and men beveling off rough edges for three whole hours a day in this heat helps one understand, as everyone knows, that Mr. Koussevitzky is a stickler for polish.

The festival grounds outside the shed again looked like a picnic, with hundreds sprawled out on blankets. A sea of parked cars extended far beyond.

Each successive concert seems to bring a new caravan of neophytes to this highland carnival.

Yesterday Albert Spalding urged the audience to organize itself into a "Committee of Six Thousand" to put over the gala concert and "Manifestation" planned for next Friday (6 to 10:30 p. m.) for the Allied Relief Benefit.

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WATERBURY, CONN.
AMERICAN

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COURANT

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The program had opened with a ruddy statement of Beethoven's "Coriolanus" Overture, and then proceeded to the same master's Fourth Symphony. Dr. Koussevitzky found every grace for this work often given short shrift by Beethoven-fanciers. As in performing the "Pastorale" last night, he gave it an unusual poise, on the one hand, and a rare transparency on the other. Where Beethoven gives the opportunity, as in the first, second and last movements, Dr. Koussevitzky imparts a fine lyricism, and an easy charm. I cannot claim to have heard Dr. Koussevitzky play an extensive amount of Beethoven, but his interpretations last night and this afternoon entrench me further in the belief that he generally avoids some of the more impatient, impetuous sides of the composers, in order to refine him. The result is a matter of personal taste.

Incandescent Performance.

The orchestra rose to an incandescent performance of the Tschaikowsky Symphony, and brought a crystal shape to the Beethoven Fourth. The playing was decidedly superior to that of Saturday.

In such hordes did the 9000 persons descend on the Festival Saturday night, that neither love nor money could secure lodging for those who failed to reserve it in advance. Scores of people were forced to go 30 and 40 miles outside of Stockbridge and Lenox to get a roof over their heads. At North Adams, 35 miles away, the line-up at the hotel desks was practically like those at the parcel-post windows during the Christmas mailing rush.

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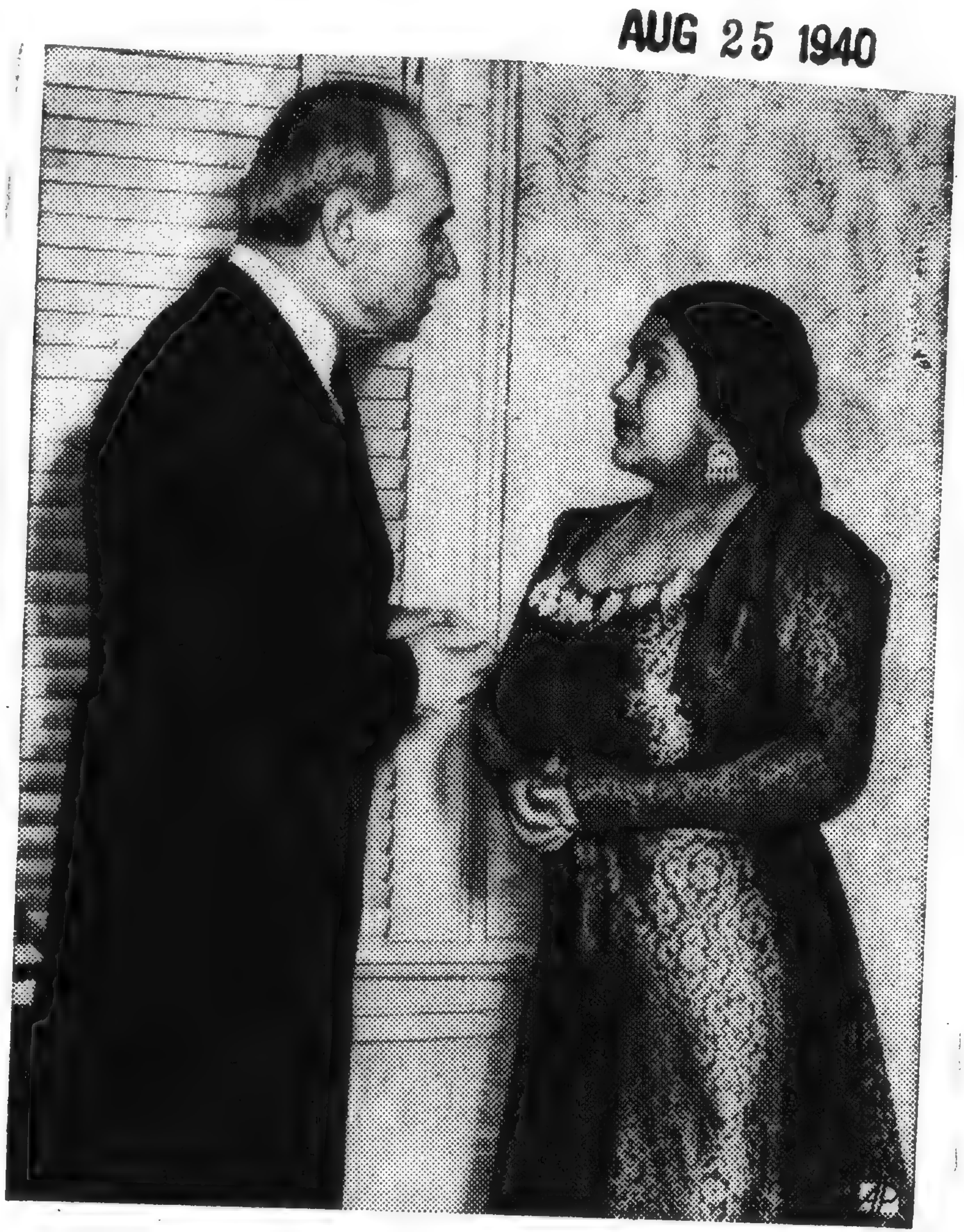

FIRST ANNIVERSARY—Dorothy Maynor, Negro soprano acclaimed in August, 1939, chats with Serge Koussevitzky, conductor of Boston symphony orchestra, in August, 1940, as she prepared for ~~her~~ "first anniversary" appearance at the Berkshire music festival in Stockbridge, Mass. Koussevitzky is credited with having discovered and aided the then-unknown singer.

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N. Y. C., TIMES
AUGUST 12, 1940

BERKSHIRE MUSIC ENJOYED BY 8,500

Record Sunday Audience Hears Koussevitzky and the Boston Symphony at Tanglewood

TCHAIKOVSKY IS PLAYED

His Fifth Symphony and the Fourth of Beethoven Are Presented on Program

BY HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 11—The Berkshire Symphonic Festival has a new ~~record to shoot at. F~~or the final concert of the second week today at Tanglewood an audience of about 8,500 turned out to hear Sergei Koussevitzky and the Boston Symphony Orchestra. That made a total of about 25,100 listeners for the three concerts of the long weekend. Each three of the concerts broke the attendance record set last year, with 7,600 visiting Tanglewood last Thursday and 9,000 last night.

This afternoon's program brought to an end the observance of the one hundredth anniversary of Tchaikovsky's birth. His Fifth symphony ended today's concert. The Sixth had been played Saturday and the Fourth on Thursday. On each program of the week there was also Beethoven. Today the concert began with Beethoven's "Coriolanus" overture and Fourth symphony.

Without gracious cooperation of the weather it is doubtful whether the attendance would have been at a consistently record-breaking level. It was another perfect day today, giving the festival two weeks of the exceptional weather thus far.

Throng of Hearers on Lawn

Again it was not only the music but the crowd and the locale that formed part of the story. The holders of general admission, whose province is, roughly, the ten acres of lawn on all sides of the music shed, seemed to choose their spots with the expertness of veterans. The large trees on the fringe of the shed were like oases, with hundreds of listeners sitting under their kindly shade. The sun-worshipers scattered over the sun-covered lawn.

As the festival proceeds, the customers show more resourcefulness in providing themelves with comfort. Some bring folding seats of all descriptions. One could count a score or more of deck chairs in various places on the lawn. Young couples propped themselves back to back. Stacks of cushions served as supports for other persons.

The excitement and responsiveness of the audience grew with each performance. At the end of today's concert Mr. Koussevitzky and his orchestra received salvo after salvo of applause. Having listened patiently for two hours, the audience has something to say of its own, and its expression invariably takes the form of tumultuous tributes.

It is hardly necessary to add that these demonstrations were richly merited. Mr. Koussevitzky is a past master of Tchaikovsky's Fifth. The lineaments of his interpretation, while familiar, remain rewarding. He led the score today with a vigor and enthusiasm that one would not believe possible from a man who has conducted the music countless times.

The performance of Beethoven's Fourth was also an act of recreation. Less often played than some of the other Beethoven symphonies, this work has a refreshing and endearing warmth. Mr. Koussevitzky and his men communicated the charm and beauty of the score, limning the enchanting slow movement, for example, with a delicacy of nuance and patrician style. The "Coriolanus" overture was a stirring exordium.

But the high point of the week's music-making, at least to one listener, was the performance of Tchaikovsky's "Pathétique" symphony last night. Mr. Koussevitzky's conception has deepened and ripened, and it is all of one piece. The frenetic third movement is delineated with a feverish intensity that makes it poignant and that gives it a proper place in the scheme of the music Mr. Koussevitzky did not paint the lily in the [illegible] and last movements, letting Tchaikovsky's hymning of the end of hope and man's desire speak for itself. One recalled, as one listened to this magnificently restrained and probing interpretation, the lines of Swinburne—"And the weeks that grew green on the graves of the roses now lie dead."

Albert Spalding Speaks

At the end of the first half of today's program, Mr. Koussevitzky introduced Albert Spalding, who urged the audience to come to the Allied Relief Benefit next Friday. [illegible] wish to trumpet to Old England from all New England our comfort, sympathy and help."

It was announced that, besides the funds to be raised from the benefit, a grand auction will be held on Friday to obtain at least $1,800 for an ambulance unit from the Berkshire Festival. Gifts of a young heifer, pedigreed puppies, a silver tray, an old English service, a manuscript by Edna St. Vincent Millay and works of art have been donated for the auction. The auctioneer will be Owen Johnson.

Some patrons of the festival concerts have observed that there is no music by Richard Wagner on any of the programs and have inquired whether this omission had anything to do with the war. George Judd, manager of the Boston Symphony Orchestra, explained that the absence of Wagner was merely a coincidence. He added that there was certainly no feeling against German music as such and pointed to Mr. Koussevitzky's playing of works by Beethoven, Brahms, Mozart, Schumann, Strauss and Bach.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 12 1940

2 Symphonies Mark Concert In Berkshires

Beethoven and Tchaikovsky Works Played by Boston Orchestra at Festival

By Robert Lawrence

STOCKBRIDGE, Mass., Aug. 11.—The second week of Berkshire Symphonic festival ended this afternoon with a concert of exceptional brilliance by the Boston Symphony Orchestra, under direction of Serge Koussevitzky. Works of Beethoven were played, the Coriolanus overture and Fourth Symphony, while the remainder of the program was given over to the Fifth Symphony of Tchaikovsky.

It is sometimes necessary to repeat a twice-told tale, and no review of this festival would be complete without citing of the Boston Symphony, the transparency of its tone, the purity of its strings and woodwinds, and its brass section. At its best during the Beethoven work, the orchestra performed this afternoon with precision and beauty of timbre.

Dr. Koussevitzky's reading of this Fourth Symphony has always been a notable one. Today he surpassed himself in combining a grand architectural sweep with the utmost nicety of detail. The mysteriousness of the work, with the haunting measures which ultimately lead to the coruscating first theme; the climax of the first movement's development section, poised upon the ever-growing thrill in the timpani, which Berlioz found such occasion to praise; the long lyric lines of the wonderful slow movement — all of these fundamental aspects of the symphony were treated with as much sensitivity and delicacy of feeling as the miniature trio of the scherzo, which was charmingly projected. This lyricism was in choice contrast to the gusty passion of the Coriolanus overture, with which the concert began.

Cycle Completed

Orchestra and conductor were somewhat less successful with the Fifth Symphony of Tchaikovsky. There were raucous moments for the brasses, and Dr. Koussevitzky dragged some of the tempo inexplicably during the opening allegro. But, aside from these reservations, this was a heroic performance, worthy of completing the Tchaikovsky cycle which has largely occupied the second series of the festival.

The conductor's most notable accomplishment, however, rested in Saturday night's playing of the "Pathetique" Symphony. So inspired was this performance that one departed with a thorough conviction of the work's greatness, of its right to be included among the masterpieces of symphonic literature. Its form is predicated not so much in musical as in philosophic terms, and this Dr. Koussevitzky brought overwhelmingly to his audience. The measures of the symphony were projected on such a fine-grained dynamic level that they seemed to rise from out a cosmic void, flowing unchecked into the remainder of the movement. And at the close of the entire symphony—after the pulsating stroke of the tam-tam has marked the end of all things, and the brasses softly intoned the final chorale of resignation—the conductor led his orchestra back to the very dynamic level with which the work had opened, and the musical fabric seemed to disappear into the void from which it had sprung.

"Pastorale" Symphony Played

The "Pastorale" Symphony of Beethoven was also given on Saturday night, projected with that unabashed lyricism of which Dr. Koussevitzky is master.

The "Am Bach" section, in particular, profited by the orchestra's lucid tone, as well as by the open-air setting at Tanglewood. And the remaining movements of this work, which takes a great performance to make it stir an audience, were set forth with a constant combination of musical and dramatic skill.

This is not to say that Saturday night's concert was technically perfect. The orchestra had rehearsed the same program that morning and played it far more accurately. In the evening there were numerous slips in the horn and trumpet sections. But these are casualties that might happen anywhere; and it is to be hoped that next season the orchestra will not run through the identical program (before a large, invited morning audience) which it is to play that night. Either tension or staleness or both may result at the ensuing concert.

There were almost 9,000 music lovers here on Saturday night, overflowing the shed and spilling onto the lawn, where many of them lay on blankets. The acoustics of the shed, although a bit overbrilliant, are admirably adapted to carrying the most delicate orchestral effects to the farthest reaches of Tanglewood. And this afternoon, during the Tchaikovsky symphony, many of the linteners, who are now departing for the city, delayed outside to hear the music and steal a last glance at that most miraculous of views—Stockbridge Bowl, surrounded by the slopes of the Berkshires.

This Clipping From
LOS ANGELES, CALIF.
NEWS
AUG 12 1940

Success story

The Berkshire festival this month at Stockbridge, Mass., marks an important anniversary for Dorothy Maynor, the young Negro soprano, whom L. E. Behymer will present in her first Los Angeles concert during the coming season.

Just one year ago Miss Maynor, an unknown young soprano from Norfolk, Va., went to the festival to listen to music conducted by Serge Koussevitzky, leader of the Boston Symphony orchestra, and ended up by making music herself for the great conductor.

Her surprise audtion for him after one of the orchestra rehearsals has become part of this year's musical history—her singing for an audience of one, in the great empty shell which seats 6000, Koussevitzky's immediate recognition of her fine voice and his invitation to her to sing for members of his orchestra.

The next day this young singer, who had planned to be a music teacher, sang for a critical audience of musicians an impromptu program which ranged from opera arias to Negro spirituals. Success followed.

THIS CLIPPING FROM
READING, PA.
EAGLE
AUG 11 1940

GIRL ABOUT TOWN—Georgie Raft, the dapper screen bad man who used to do the Charleston in Broadway night clubs a dozen years back, is making a personal appearance at the Strand Theatre. Dancing the Charleston is part of his act. He used to do it for a kind word; now he does it for plenty dollars. Norma Shearer is reported heading our way. Is the Raft-Shearer thing still on?

If you insist on the nicest things, go to the Boston Symphony Music Festival up at Stockbridge, Mass. No hint of commonness or vulgarity must creep in. Sandwiches and pop are sold near the shed where the great band plays. "But no hamburgers or hot dogs!" Gertrude Robinson-Smith, president of the affair told me. "Their odor is very unpleasant!"

* * *

Funny weather in a funny summer did funny things to shopping here. After June 1 we had six weeks of comfort, and few bought seasonal hot weather dresses, hats, other things. Bingo, comes July 15, the mercury shoots above 90 and stays there! Suddenly the storekeepers get a break, the shops are filled with men and women buying the thinnest and lightest of everything. Men, too. My spouse was going to fight it out all summer with a light felt hat, but on August 1 he gave in, tottered to a shop and bought a two-ounce straw Kelly.

* * *

Can't beat old George M. Cohan, whose "Over There" was the sensation of the song world in 1917-18. Now Cohan, who was 60 last July 4, has written another—this time a warning to dictators. It is called "This Is Our Side of the Ocean." Are they listening?

What about Harvard's Dr. Zimmerman, who warns the nation that unless most of us have families of four tots we shall sink to second-rate-power level in time? Who's he looking at?

* * *

Four little Luxembourg princesses had their pitchers took in identical dotted white frocks, which may give the sister-clothes market a great big boost—or may not. But they did look mighty nice, I thought. Do you like identical sisters, or a spot of variety?

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 12 1940

8500 Cheer Koussevitzky At Tanglewood Festival

Recalled Six Times by Second Largest Audience in Music Shed History—Program Announced for Relief Concert Friday Night

Tanglewood, Aug. 11—An audience of 8500 went into raptures this afternoon over the performance by the Boston Symphony orchestra of Tchaikovsky's fifth symphony. At the conclusion of the fourth movement, which marked the end of the program, Dr Serge Koussevitzky, conductor, received an extrordinary ovation. He was recalled six times by a Berkshire festival assembly which has been exceeded in size only by that of last evening, when, according to the box office, the attendance was 8600.

General admission sales last night, according to the office, totaled 2400, compared with 2200 for this afternoon. All told, the second series attendance was about 25,000, far exceeding all expectations. The weather has been an important factor in the splendid success of the seventh annual festival, now two-thirds ended. It was perfect again today, with hundreds stretched out on the lawn or in camp chairs. Every seat had been sold days in advance.

During the intermission today Albert Spalding, speaking from the platform, urged all to help swell the attendance at the great allied benefit program Friday evening.

300 Will Attend Tea

Dr Koussevitzky tonight issued invitations to a high tea which he will give at his summer home Wednesday from 5 to 7 in compliment to the faculty and students of the summer school and trustees of the Boston orchestra, who are in Lenox for the festival. More than 300 are expected. He has named the place Seranak. The late Miss Kate S. Buckingham of Chicago, former owner, called the estate Bald Head.

Mrs Franklin D. Roosevelt's surprise arrival at Tanglewood just before the concert started last night was the important Berkshire society weekend event. She drove her car from Hyde Park, N. Y. Mrs Roosevelt bought her own box, saying that she preferred to come as a private citizen. She declined Miss Gertrude Robinson-Smith's invitation to occupy official box No 1 as one of her guests.

Mrs Joseph P. Kennedy, wife of the embassador to Great Britain, has accepted a special invitation to attend the gala benefit program at Tanglewood Friday evening. She will be the guest of Mrs Gaspar G. Bacon of Jamaica Plain in her box. Mr Bacon is chairman of the New England committee of the allied relief. Owen Johnson of Stockbridge is to be auctioneer.

Dates Set for 1941

Dates have already been set for the 1941 festival at Tanglewood. It will consist of nine concerts on Thursday evenings, July 31, August 7 and 14; Saturday afternoons, August 2, 9 and 16; and Sunday afternoons, August 3, 10 and 17. A new procedure is the time of the Saturday concerts, which will be switched from evening to afternoon. Each weekend will constitute a separate series. Memberships will be accepted up to November 1, or until 1500 memberships have been accepted for each series.

The Berkshire music center, which completes its first session Sunday, will hold its second session at Tanglewood next July and August.

Allied Relief Program

Archibald MacLeish, librarian of the Library of Congress, will be the master of ceremonies for the gala benefit concert to be given at Tanglewood at 6 Friday evening for the allied relief fund, and both Gov Herbert H. Lehman and Dorothy Thompson will speak.

The program is scheduled to begin with exhibition performances by the Berkshire Music center. These include orchestral and choral music performed by the Institute and Academy chorus, chamber music, opera scenes and folk dances.

The official exercises in the music shed will follow, beginning the performance of Randall Thompson's "Alleluia," composed for the Berkshire Music center, by the Academy chorus under G. Wallace Woodworth's direction. Gov Lehman, Miss Thompson and Mr MacLeish will speak, and the Boston Symphony orchestra will play national anthems. An auction will be held during the ensuing intermission, and refreshment service will be available on the lawn.

The next part of the entertainment will consist of the following concert program:—

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Boston Symphony and Institute Orchestras,
Dr Koussevitzky conducting
Jupiter, from "The Planets"..........Holst
Boston Symphony and Institute Orchestras,
Stanley Chapple conducting
Rondo Capriccioso, for violin and orchestra,
Saint-Saenz
Albert Spalding
Composition for cello with orchestra
Gregor Piatigorsky
Incarnatus, Crucifixus, Res urrexit, from
Mass in M minor .... Bach
Hallelujah Chorus from "Messiah"...Handel
Academy Chorus and Boston Symphony,
Dr Koussevitzky conducting

Arthur Fiedler will then conduct the Boston "Pops" orchestra in waltzes by Johann Strauss, and the event will close with drawing for prizes and the display of fireworks. The proceeds will be devoted to aid for Great Britain.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 12 1940

Attendance Records Fall Over Festival Week End

More Than 17,000 at Last Two Concerts of Series B—Tchaikowsky Programs Bring Tremendous Ovations

By JAY C. ROSENFELD

Before record-breaking audiences of more than 17,000 the Berkshire Symphonic Festival completed two-thirds of its expanded schedule over the week end when the Boston Symphony Orchestra under Serge Koussevitzky played the second and final concerts of the special Tchaikowsky centenary celebration.

The third and last week of concerts will be played this coming week end, starting Thursday evening.

This past week has been one demonstration after another by an audience aroused to almost hysterical excitement by the Tchaikowsky performances. The enthusiasm has run without abatement during the whole Festival, and in some cases has been without discrimination, but the ovations which followed the fifth symphony yesterday afternoon and the "Pathetique," the sixth, on Saturday night, were spectacles in themselves. The record crowds refused to leave the Shed, but rather pressed forward down the aisles to be nearer the famous conductor and the equally famous orchestra. As Dr. Koussevitzky returned from the wings, the orchestra stood to acknowledge the waves of applause, shouting and handkerchief waving.

Performance Reaches Peak

The Tchaikowsky fifth was a stupendous performance. The orchestra drove home climax after climax and the last movement, particularly, mounted to the heights of musical elation. Not to detract from the honor due the artists of the orchestra and the conductor, this composition is one which almost defies mistreatment. In the hands of any reasonably able organization, it is a thrilling work. Tchaikowsky lavished melodies on it and endowed it with the richest orchestration ever devised. The horn solo in the second movement, taken at a tempo to allow the tone to sound forth in all its splendor, was a thing of beauty; the lovely lilt of the third movement and the magnificence of the first and last movements were

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 11 1940

Soloists This Week With Two Notable Orchestras

Efrem Zimbalist, who will play Wednesday on the last night of the Stadium season

J. Abresch

De Bellis

Singers in the Berkshire Festival: Left, Elisabeth Schumann, soprano, next Thursday evening; right, Dorothy Maynor, soprano, Saturday evening. Upper right, Alec Templeton, pianist, who will play at the Lewisohn Stadium tomorrow

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This Clipping From
NEW HAVEN, CONN.
REGISTER

BERKSHIRE EVENTS

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SERGE KOUSSEVITZKY and the Boston Symphony Orchestra will close the second series of the Berkshire Symphonic Festival in the Music Shed at Tanglewood, Lenox, Mass., this afternoon at 3:30 with a program including Beethoven's "Coriolanus" overture and fourth symphony and Tchaikovsky's fifth symphony.

Bach's Mass in B minor, the first large-scale choral work to occupy an entire Berkshire Festival program, will be performed next Thursday evening, Aug. 15, at 7 o'clock. The second part, including the Credo, Sanctus and Benedictus, will begin at 9:30, after an intermission of about one hour and a quarter. The vocal soloists will be Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander [redacted] Metropolitan Opera bass.

The instrumental soloists and assisting artists in this performance, which is the first Series C, will be Richard Burgin, concertmaster of the Boston Symphony, violin; Louis Sepeyer and Jean Devergie, oboi d'amore; William Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ, and Putnam Aldrich, harpsichord. The chorus is composed of members of the Berkshire Music Center who have been studying the B minor Mass for several weeks.

Dorothy Maynor, Negro soprano, [redacted] for the eighth festival program on Saturday night, Aug. 17, at 8:30, singing Mozart's concert aria, "Bella mia Fiamma, addio," and Beethoven's "Adelaide." The program will open with Prokofieff's Classical Symphony and Hindemith's symphony, "Mathis der Maler," and close with a suite from Gabriel Fauré's "Pélleas et Mélisande" music and Respighi's arrangement of Bach's Passacaglia and Fugue in C minor. Miss Maynor's vocal talent first became publicly noted a year ago, when she sang at Tanglewood during an entertainment given by Dr. Koussevitzky for the members of the orchestra.

Next Sunday's closing festival concert, like the first on Aug. 1, will have a program of three symphonies: Haydn's in G major (B. & H. No. 88); Sibelius's seventh and the first symphony of Brahms.

Benefit Next Friday

Archibald MacLeish, librarian of the Library of Congress, will be the master of ceremonies for the gala benefit concert to be given at Tanglewood next Friday evening, Aug. 16, for the Allied Relief Fund, and both Govern[redacted] Lehman and Dorothy Thompson, special writer for the Herald Tribune, will speak. Owing to its extent and variety, the program is scheduled to begin at 6 o'clock, opening with exhibition performances by the Berkshire Music Center. These include orchestral and choral music performed by the Institute and Academy Chorus, chamber music, opera scenes and folk dances.

The official exercises in the Music Shed will follow, beginning the performance of Randall Thompson's "Alleluia," composed for the Berkshire Music Center, by the Academy Chorus under G. Wallace Woodworth's direction. Governor Lehman, Miss Thompson and Mr. MacLeish will speak, and the Boston Symphony Orchestra will play national anthems. An auction will be held during the ensuing intermission, and refreshment service will be available on the lawn. The next part of the entertainment will consist of the following concert program:

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Tickets and boxes may be reserved through the Berkshire Symphonic Festival's office in Stockbridge, Mass., or through the New York office of the Allied Relief Fund at 57 William Street.

Plans for 1941

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The festival's officials will welcome contributions which will permit the carrying out of contemplated additions and improvements in the Music Shed. What is regarded as particularly necessary are roll shutters to protect audiences from sudden storms or cold winds and to close the Shed against winter snows and bad weather. Applications for membership and contributions for the Shed may be sent to the festival office in Stockbridge.

Aug 9

THE BOSTON HERALD,

TANGLEWOOD STUDENTS ENJOY LUNCH in informal picnic style on the lawns of the festival grounds in Lenox. Margaret Burk, daughter of John N. Burk, editor of the Boston Symphony Orchestra program notes, at the extreme right, lunches with four friends. They will be heard on the gala benefit program to aid Britain, Friday, Aug. 16, at Tanglewood. Tickets on sale at 111 Newbury street, Boston.

This Clipping From
WASHINGTON, D. C.
POST
AUG 11 1940

Berkshire Music Festival Draws Many of Service Set

Mrs. Paul Stanley Bond Returns To Home Here After Week at Concerts; Mrs. Graves Spending Summer There

The annual music festival in the Berkshire has drawn a large contingent of service set people from Washington. Many who have just returned from there found it to be almost old home week, and many pleasant reunions took place among old friends.

Mrs. Paul Stanley Bond, wife of Col. Bond, has just returned to her home here after a week spent at the festival at Lenox, Mass., and in visits about the nearby countryside. For the duration of the festival she was the houseguest of Mrs. John Bross Lloyd at the latter's home in Lee, Mass., and from there they went over to the festival, held each year by the Boston Symphony Orchestra at Tanglewood, the home of Nathaniel Hawthorne. For a number of years the festival was held for two weeks of three performances a week, but this year popular demand proved so great that a third week was included in the schedule.

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Volume 49—No. 70

Radio Program on Page 1

Full Report Page 4, Second

Tomorrow—Showers

Tonight—Partly Cloud

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THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 12 1940

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This Clipping From
NEW HAVEN, CONN.
REGISTER

AUG 11 1940

BERKSHIRE GROUP GIVES RECITAL ON SOUTH MOUNTAIN

Attention of the Berkshire's large musical public shifted Friday afternoon to the little old church on South Mountain where the Berkshire Quartet played its weekly recital. Fuller than most churches, aout 700 persons occupied all available space and sat on the lawn surrounding where a clear view of the distant ranges could be had. On the platform Willem Willeke directed the players in three works by Reger, Schoenberg, and Michael Haydn, all of them splendidly performed.

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H. E. J.

Aug 9

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This Clipping From
WASHINGTON, D. C.
POST

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Mrs. Paul Stanley Bond, wife of Col. Bond, has just returned to her home here after a week spent at the festival at Lenox, Mass., and in visits about the nearby countryside. For the duration of the festival she was the house-guest of Mrs. John Bross Lloyd at the latter's home in Lee, Mass., and from there they went over to the festival, held each year by the Boston Symphony Orchestra at Tanglewood, the home of Nathaniel Hawthorne. For a number of years the festival was held for two weeks of three performances a week, but this year popular demand proved so great that a third week was included in the schedule.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

BERKSHIRE EVENTS

* * *

RGE KOUSSEVITZKY and the Boston Symphony Orchestra will lose the second series of the Berkshire Symphonic Festival in the Music Shed at Tanglewood, Lenox, Mass., this afternoon at 3:30 a program including Beethoven's "Coriolanus" overture and fourth hony and Tchaikovsky's fifth symphony.

h's Mass in B minor, the first scale choral work to occupy an Berkshire Festival program, e performed next Thursday eve- Aug. 15, at 7 o'clock. The second including the Credo, Sanctus Benedictus, will begin at 9:30, an intermission of about one and a quarter The vocal sts will be Elisabeth Schumann, ano; Viola Silva, mezzo-soprano; iam Hain, tenor, and Alexander [redacted] Metropolitan Opera

e instrumental soloists and as- ng artists in this performance, ch is the first Series C, will be hard Burgin, concertmaster of Boston Symphony, violin; Louis eyer and Jean Devergie, oboi more; William Valkenier, horn; orges Laurent, flute; E. Power gs, organ, and Putnam Aldrich, psichord. The chorus is composed members of the Berkshire Music nter who have been studying the minor Mass for several weeks.

Dorothy Maynor, Negro soprano, ~~will be the soloist~~ for the eighth stival program on Saturday night, ıg. 17, at 8:30, singing Mozart's ncert aria, "Bella mia Fiamma, dio," and Beethoven's "Adelaide." e program will open with Prokoeff's Classical Symphony and Hinemith's symphony, "Mathis der aler," and close with a suite from abriel Fauré's "Pélleas et Mélinde" music and Respighi's arangement of Bach's Passacaglia nd Fugue in C minor. Miss Mayor's vocal talent first became ublicly noted a year ago, when she ang at Tanglewood during an enertainment given by Dr. Kousseitzky for the members of the rchestra.

Next Sunday's closing festival concert, like the first on Aug. 1, will ave a program of three symphonies: Haydn's in G major (B. & H. No. 88); Sibelius's seventh and the first symphony of Brahms.

Benefit Next Friday

Archibald MacLeish, librarian of the Library of Congress, will be the master of ceremonies for the gala benefit concert to be given at Tanglewood next Friday evening, Aug. 16, for the Allied Relief Fund, and both Govern~~or Herbert H.~~ Lehman and Dorothy Thompson, special writer for the Herald Tribune, will speak. Owing to its extent and variety, the program is scheduled to begin at 6 o'clock, opening with exhibition performances by the Berkshire Music Center. These include orchestral and choral music performed by the Institute and Academy Chorus, chamber music, opera scenes and folk dances.

The official exercises in the Music Shed will follow, beginning the performance of Randall Thompson's "Alleluia," composed for the Berkshire Music Center, by the Academy Chorus under G. Wallace Woodworth's direction. Governor Lehman, Miss Thompson and Mr. MacLeish will speak, and the Boston Symphony Orchestra will play national anthems. An auction will be held during the ensuing intermission, and refreshment service will be available on the lawn. The next part of the entertainment will consist of the following concert program:

March, Pomp and Circumstance....Elgar
Boston Symphony and Institute Orchestras,
Dr. Koussevitzky conducting
Jupiter from "The Planets"........Holst
Boston Symphony and Institute Orchestras,
Stanley Chapple conducting
Rondo Capriccioso, for violin and orchestra,
Saint-Saens
Albert Spalding
Composition for cello with orchestra
Gregor Piatigorsky
Incarnatus, Crucifixus, Res urrexit, from
Mass in B minor.................Bach
Hallelujah Chorus from "Messiah". Handel
Academy Chorus and Boston Symphony,
Dr. Koussevitzky conducting

Arthur Fiedler will then conduct the ~~Boston~~ "Pops" Orchestra in waltzes by Johann Strauss, and the event will close with drawing for prizes and the display of fireworks. The proceeds will be devoted to aid for Great Britain.

Tickets and boxes may be reserved through the Berkshire Symphonic Festival's office in Stockbridge, Mass., or through the New York office of the Allied Relief Fund at 57 William Street.

Plans for 1941

Dates have already been set for the 1941 festival at Tanglewood, which will consist of nine concerts on Thursday evenings, July 31, Aug. 7 and 14; Saturday afternoons, Aug. 2, 9 and 16, and Sunday afternoons, Aug. 3, 10 and 17. As before, each Thursday, Saturday and Sunday concert will constitute a separate series. Memberships will be accepted up to Nov. 1, or until 1,500 memberships have been accepted for each series. The privileges include tickets at lower than the regular prices, preference in seat locations and a Saturday morning rehearsal ticket for the series for which membership has been taken out. The Berkshire Music Center, which completes its first session next Sunday, will hold its second session at Tanglewood next July and August.

The festival's officials will welcome contributions which will permit the carrying out of contemplated additions and improvements in the Music Shed. What is regarded as particularly necessary are roll shutters to protect audiences from sudden storms or cold winds and to close the Shed against winter snows and bad weather. Applications for membership and contributions for the Shed may be sent to the festival office in Stockbridge.

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NEW HAVEN, CONN.
REGISTER

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INFORMATION OBSCURED

—Partly Cloud
rrow—Showers
Page 1, Second
on Page

tain its eagerness to rict discipline, and ches after indivi- were paradox- the cold shoulder ky did not turn. ike served to in- mood he established end of the final movement of "Pathetique," so that the long, out, doleful B minor chord diminished beyond audition, quiet had prevailed for min- it seemed, before anyone break the spell, we hope.

e title "Pathetique" as applied chaikowsky's last symphony is exactly accurate, for while are moments of deep pathos, are important sections where contrary spirit is more in evi- Dr. Koussevitzky restrained men a bit too much in the ning introduction, so that the tained notes of the basses were audible below the soft-blown soons, with the result that we sed the resolution of the first chords. But the orchestra er showed itself to better ad- tage than in the graceful sec- movement. The charm of the sual five-beat rhythm, which es Huneker called a perverted tz "but one that could not be nced to, unless you own three ," was executed with inimitable y, and later, in its place, deli- t, proceeded with a rhythmic . The march, after a muddied t, which, had it ended the sym- ony, would probably have used an ovation which would have ended at all. As it was, er the more sombre final note the last movement, Dr. Kous- vitzky was recalled and the men re bid to rise more times than stayed to record.

We are told that metropolitan papers set up in type the two pos- ble issues of a prizefight, or of an ection, so as not to delay the de- livery of the papers on the street, once the decision is reached. In ce the music department of this paper, and of every paper represented at this internationally-famous festival, stands a font of type stating that the weather prevented, delayed, impeded, or competed with the music at a certain concert. But so far that stick stands unused. For six consecutive concerts on two week ends, the air, the sun on afternoons and the moon evenings, have been all that could be desired. With record-breaking attendance figures, and performances which will remain vivid in the minds and hearts of all the thousands who have been at Tanglewood these past two weeks, the third and final week to come promises still further experiences to be remembered.

Festival

Continued From First Page

performances which will endure for a long time.

The first half of the program had been devoted to Beethoven; the "Cariolanus" overture and the fourth symphony. The symphony is one of the most placid of Beethoven's nine, and with the "Pastorale," which had been played on the preceding evening, constitute the two most ingratiating of all his symphonies. On these programs the overture has the restless strength and spirit of conflict which one usually ascribes to Beethoven. The control which Dr. Koussevitzky has over the orchestra, or possibly the instant musical obedience the men show their leader, results in effects which are the zenith of musical expression, especially when chosen with such good taste. The sudden pianos in Beethoven come off so perfectly that one wonders why other comparatively monotone performances were tolerable.

Just before intermission, Dr. Koussevitzky returned in response to the acclaim which followed the Beethoven, bringing Albert Spalding who had an announcement to make. He wished to speak of the Allied Relief benefit which is planned for the evening of Friday the 16th at Tanglewood. He stated that it would be "an event of special significance, in which New England would show Old England, in her hour of need,' material testimony of their affection.

Two Great Works

On the preceding evening, on the occasion of the fifth concert, the program was devoted to two great works, the sixth symphonies of Beethoven and Tschaikowsky. They are alike in one important respect, in that each is an integral drama, and in each composer's case is the only one, with the exception of Beethoven's "Eroica," which is not absolute music. To be fair, though, Beethoven must be quoted regarding his intentions, for he stated that he wished this (the [illegible] that year's series. But neither work becomes just another repetition in the hands of the Boston Orchestra and Dr. Koussevitzky. It is a fresh creation each time, and reepetition does not dull the ear, nor wear the implement. Multiple hearings permit focusing magnifying [illegible]

THIS CLIPPING FROM
PITTSFIELD, MASS.

---

day evening's concert.

Defense Workers' Homes Ordered

WASHINGTON, (AP). — Th United States Housing Authorit announced today that Presiden Roosevelt had approved loans an allocations of $13,773,000 to buil 3601 homes for families of defens workers in eight vital defense cen ters.

The loans totaling $6,548,00 were to four local housing author ties to construct, 1876 homes fo families attached to three nava stations and one army post. In ad dition, allocations totaling $7,225 000 were made to the War an Navy Departments for constru tion of 1725 homes at three othe naval stations and an army pos

The loans to local housing au thorities included: Newport, R $1,105,000 for 262 dwellings the Newport naval station

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 12 1940

Society to Attend Tanglewood Benefit

Mr., Mrs. Rockefeller Motoring Up from Their Summer Home—Newport Tennis Week Promises To Be Most Brilliant in Decade.

By PATRICIA COFFIN.

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Salzburg of America.

Miss Mabel Choate, an imposing figure intellectually and socially here and in the Berkshire sector, was accompanied by her house guest, the Swamee B. H. Bon of India, author and philosopher. Fully a head shorter than his hostess, the Oriental intellectual added color to the scene with his robes and towering turban of palest honey-colored silk. Miss Choate, associated with Stockbridge for more than two score years, is particularly proud of the Chinese garden, with pagodas and streams on her estate, Naumkeag, on Prospect Hill.

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One lengthy intermission (25 minutes) between programs permits society to visit in each other's boxes. Mrs. Arthur F. Schermerhorn requested "no smoking" in hers, although "the shed" is open and cigarets were being lighted on all sides. In the audience were Owen Johnson, the playwright, and Mrs. Johnson. The former Mrs. Hugh Mackay, mother of Mrs. Goodhue Livingston, Jr., is Mr. Johnson's fifth wife. John Shepard, former Mayor of Palm Beach and popular Lenox figure, wore a sky-blue dinner jacket, a beige beret and neatly waxed white mustache. Norman P. Davis, head of the Red Cross, and Paul Felix Warburg, new gift chairman for the U. S. Committee for the Care of European Children, were present. Mrs. Ramsey Hoguet entertained in her box for six house guests, and blond Princess Diane Eristavi, in a gown of white eyelet embroidery, chatted with friends about her recent visit at Wisteria Lodge, the Newport villa of Mr. and Mrs. F. Bartholomay Jelke.

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THIS CLIPPING FROM
GRAND RAPIDS, MICH.
HERALD

AUG 11 1940

News Comes from Two Artists Who Will Appear Here

News of two well-known artists who will appear here this fall and winter on the East Church Artist course has come to The Herald this week. Dorothy Maynor, young Negro soprano who was the outstanding success of the past season in New York city, is returning to the Berkshire Music Festival in Massachusetts the coming week to sing under the baton of Serge Koussevitsky, conductor of the Boston symphony who a year ago this month started her on the road to success when he consented to hear her sing at the close of an orchestra rehearsal for the festival.

Her voice made such an impression upon the great conductor that he invited her to sing next day for members of his orchestra. The next day the humble young singer, who had planned to be a teacher of public school music, gave a critical audience of musicians an impromptu program which ranged from operatic arias to spirituals. Critics who were present declared Miss Maynor's voice to be the find of a decade. Her concert debut followed in November in New York. It was such a triumph as recalled the first appearances in New York of singers like Tibbett, Pons and Flagstad.

Since then Miss Maynor has had quite an extensive concert tour including appearances with the New York Philharmonic, Boston, Philadelphia and Cicago symphony orchestras. She proved the favorite soloist at the May festival in Ann Arbor last spring.

She will open the East Church Artist course here, appearing in the civic auditorium Oct. 28.

Yehudi Menuhin, famous young American violinist who will appear on the course Jan. 15, and his wife and small daughter have been staying on the Nicholas sheep ranch in Australia. Menuhin and his sister Hepzibah, a talented pianist in her own right, are married to a sister and brother of the Nicholas family. The past week Yehudi and Hepzibah made musical history in Melbourne by appearing in their first joint sonata recital since the marriage of the two musicians. Date of the recital, Aug. 7, was chosen to honor their parents' twenty-sixth wedding anniversary. Australian music lovers bought all seats and standing room for the joint recital the day it was announced.

THIS CLIPPING FROM
AURORA, ILL.
BEACON-NEWS

AUG 11 1940

Music Notes

By ROBERT BARCLAY

While people in many parts of the world, because of the ambitions and animosities of a few of their leaders, are staying under cover much of the time and not daring to show a glimmer of light after dark, we Americans, a lucky people, are having the time of our lives listening to free or inexpensive music from some of the finest performers the world offers. All over our country summer festivals and concerts are in full swing and the only thing that makes us run for cover is the possibility of a sudden thunder storm.

Chicago finished a six weeks orchestra festival at Ravinia just a few days ago, followed by a week of string quartet concerts. Reports are that the season was highly successful, with good crowds and warmly received soloists and guest conductors. Meanwhile, on the edge of Chicago's loop, huge crowds are gathering nightly for the free concerts at Grant park that are now in their second month of the 101 performance season. Concerts are heard nightly at 8 and on Sundays and holidays, at 3 and 8. The final performance is scheduled for September 2.

Some of the nation's most outstanding soloists have been or will be heard in Grant park. Kirsten Flagstad was one of the most recent ones who summoned overflow audiences to the park, but the record for the season is said to be held by Paul Robeson, who on July 28 drew an estimated 160,000 listeners.

The Washington, D. C., natives and visitors have been enjoying two concerts each week at the Watergate, where the National Symphony orchestra plays from a huge barge to the listeners seated on the terraced river bank. The concerts are heard on Wednesday and Sunday evenings during July and August. Hans Kindler, regular Washington conductor, directed the first three concerts of this year's series and the San Carlo Opera company took over the fourth evening. Frank Black and Rudolph Ganz have been heard as guest conductors and the new All-American Youth orchestra, under Leopold Stokowski, was scheduled for one performance but got rained out.

Other summer music affairs under way in the nation include the Lewisohn Stadium concerts in New York, the Robinhood Dell concerts in Philadelphia, a series of concerts by the San Francisco Symphony orchestra at the Internaional Exposition, and the Berkshire Festival, near Pittsfield, Mass., where the Boston Symphony orchestra and Serge Koussevitzky are holding forth. If you have read June Provines' "Front Views and Profiles" in the Chicago Tribune for the past few days, you've had an interesting story of one of the most important gatherings of musicians anyone might hope for.

* * *

Miss Helen Campbell, formerly music supervisor in the west side schools, was an Aurora visitor the other day, stopping in with her sister, Miss Florence Campbell. The former Aurora teacher gave up her teaching seven years ago when she left here and now makes her home in Iowa.

* * *

According to my music dictionary, a "lu-lu" is the Chinese official collection of treatises on the art of music.

The same source says that a "long spiel" is an ancient Icelandic stringed instrument, long and narrow, and played upon with a bow.

It seems, too, that the Greeks had words for things. For instance, "proslambanomenos" was the one they thought up for the lowest note in their musical system, equivalent to our "A" in the first space of the bass staff.

ROCKLAND, ME
COURIER
8/13/40

Knowing that Mr. and Mrs. Vladimir Sokoloff who are Summering at Rockport have been attending the Berkshire Festival, it is of interest to note that the Berkshire Festival opened its seventh season on Aug. 1st "with less fuss than usually attends the daily opening of a movie theatre," as one reviewer commented. The first-night audience numbered close to 6,000 persons. Although the festival association would never make such a claim, it is probable that the nine concerts which comprise this season constitute the highest level which Summer symphonic music has yet reached in this country. With the famous Boston Symphony Orchestra serving this festival, it is not strange that there are those who insist that the activity is the logical successor to the old Salzburg festival in war-torn Europe's Austrian Tyrol.

It is said that the first-night audience had attendants from every corner of America and from most European countries as well. As always at the festival, the orchestra was precisely the one that plays through the Winter in Boston's Symphony Hall. Koussevitzky has steadfastly refused to lower performance standards for his Summer audience, and as a result the audience has grown beyond the wildest hopes of the original sponsors.

Another unique venture is on at the Berkshire Festival, too, in that more than 300 students are studying and living with music through the months of July and August.

I wonder if another Dorothy Maynor will come forth this year. You will recall it was at the Berkshire Festival last year that Koussevitzky presented this find.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

AUG 13 1940

Mrs. William Gibbs Is Berkshire Guest Of Koussevitskys

Dinner Party Given for Her; Tea Planned Tomorrow for Orchestra

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 12.—Dr. and Mrs. Serge Koussevitzky have invited trustees and musicians of the Boston Symphony Orchestra, the faculty and students of Tanglewood Summer Institute of Music to be their guests at tea Wednesday at Seranak on Bald Head, Lenox, overlooking Lake Mahkeenac. At the tea tables will be Miss Gertrude Robinson Smith, Mrs. Gorham Brooks, Mrs. George E. Judd, Miss Leslie Marsh and Miss Richard Burgin.

Mrs. William Francis Gibbs was guest of honor at a dinner given tonight by Dr. and Mrs. Koussevitzky. Others present included Mr. and Mrs. Ernest B. Dane jr., Mr. and Mrs. Artur Rodzinski and Mr. Carleton Smith.

RANSCRIPT, THURSDAY, AUGUST 8, 1940 B

Second Berkshire Festival Series

LENOX, Aug. 8—Almost every seat in the Tanglewood Shed has been sold for the second series of Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra and Serge Koussevitzky. However, no one will be turned away, according to festival trustees, who say they have an unlimited number of general admission tickets.

The program for the series will be commemoration of the 100th anniversary of the birth of Tchaikovsky and will include works of this composer and Beethoven. Albert Spalding will be the soloist tomorrow night when the orchestra plays Beethoven's Concerto for Violin in D.

Among the distinguished guests tomorrow night will be Governor Leverett Saltonstall as well as Empress Zita and her family, now living in Royalston.

The second concert of the series will be heard Saturday evening and the third Sunday afternoon.

Benefit Details

Further details have been announced of the Berkshire Festival program to be held on Friday evening, Aug. 16, for the benefit of the Allied Relief Fund. The official exercises will be opened with a performance of Randall Thompson's "Allelujah," which was composed especially for the Berkshire Music Center. It will be sung by the Academy Chorus under the direction of G. Wallace Woodworth.

The concert itself will be opened by both the Boston Symphony Orchestra and the Institute Orchestra playing Elgar's March, "Pomp and Circumstance" with Serge Koussevitzky conducting. Stanley Chapple will then direct the two orchestras in "Jupiter" from Holst's "The Planets." Albert Spalding will play Saint-Saens' Rondo Capriccioso and Gregor Piatigorsky will perform a cello solo with orchestra. Dr. Koussevitzky will then direct the Academy Chorus and the Boston Symphony in three choruses from Bach's B Minor Mass: the "Incarnatus," "Crucifixus," and "Resurrexit,' and the "Hallelujah" chorus from Handel's "Messiah."

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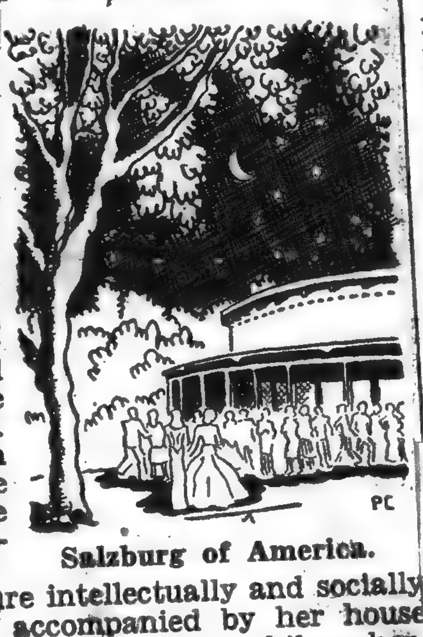

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THIS CLIPPING FROM
GRAND RAPIDS, MICH.
HERALD
AUG 11 1940

News Comes from Two Artists Who Will Appear Here

News of two well-known artists who will appear here this fall and winter on the East Church Artist course has come to The Herald this week. Dorothy Maynor, young Negro soprano who was the outstanding success of the past season in New York city, is returning to the Berkshire Music Festival in Massachusetts the coming week to sing under the baton of Serge Koussevitzky, conductor of the Boston symphony who a year ago this month started her on the road to success when he consented to hear her sing at the close of an orchestra rehearsal for the festival.

Her voice made such an impression upon the great conductor that he invited her to sing next day for members of his orchestra. The next day the humble young singer, who had planned to be a teacher of public school music, gave a critical audience of musicians an impromptu program which ranged from operatic arias to spirituals. Critics who were present declared Miss Maynor's voice to be the find of a decade. Her concert debut followed in November in New York. It was such a triumph as recalled the first appearances in New York of singers like Tibbett, Pons and Flagstad.

Since then Miss Maynor has had quite an extensive concert tour including appearances with the New York Philharmonic, Boston, Philadelphia and Cicago symphony orchestras. She proved the favorite soloist at the May festival in Ann Arbor last spring.

She will open the East Church Artist course here, appearing in the civic auditorium Oct. 28.

Yehudi Menuhin, famous young American violinist who will appear on the course Jan. 15, and his wife and small daughter have been staying on the Nicholas sheep ranch in Australia. Menuhin and his sister Hepzibah, a talented pianist in her own right, are married to a sister and brother of the Nicholas family. The past week Yehudi and Hepzibah made musical history in Melbourne by appearing in their first joint sonata recital since the marriage of the two musicians. Date of the recital, Aug. 7, was chosen to honor their parents' twenty-sixth wedding anniversary. Australian music lovers bought all seats and standing room for the joint recital the day it was announced.

THIS CLIPPING FROM
AURORA, ILL.
BEACON-NEWS
AUG 11 1940

Music Notes

By **ROBERT BARCLAY**

While people in many parts of the world, because of the ambitions and animosities of a few of their leaders, are staying under cover much of the time and not daring to show a glimmer of light after dark, we Americans, a lucky people, are having the time of our lives listening to free or inexpensive music from some of the finest performers the world offers. All over our country summer festivals and concerts are in full swing and the only thing that makes us run for cover is the possibility of a sudden thunder storm.

Chicago finished a six weeks orchestra festival at Ravinia just a few days ago, followed by a week of string quartet concerts. Reports are that the season was highly successful, with good crowds and warmly received soloists and guest conductors. Meanwhile, on the edge of Chicago's loop, huge crowds are gathering nightly for the free concerts at Grant park that are now in their second month of the 101 performance season. Concerts are heard nightly at 8 and on Sundays and holidays, at 3 and 8. The final performance is scheduled for September 2.

Some of the nation's most outstanding soloists have been or will be heard in Grant park. Kirsten Flagstad was one of the most recent ones who summoned overflow audiences to the park, but the record for the season is said to be held by Paul Robeson, who on July 28 drew an estimated 160,000 listeners.

The Washington, D. C., natives and visitors have been enjoying two concerts each week at the Watergate, where the National Symphony orchestra plays from a huge barge to the listeners seated on the terraced river bank. The concerts are heard on Wednesday and Sunday evenings during July and August. Hans Kindler, regular Washington conductor, directed the first three concerts of this year's series and the San Carlo Opera company took over the fourth evening. Frank Black and Rudolph Ganz have been heard as guest conductors and the new All-American Youth orchestra, under Leopold Stokowski, was scheduled for one performance but got rained out.

Other summer music affairs under way in the nation include the Lewisohn Stadium concerts in New York, the Robinhood Dell concerts in Philadelphia, a series of concerts by the San Francisco Symphony orchestra at the Internaional Exposition, and the Berkshire Festival, near Pittsfield, Mass., where the Boston Symphony orchestra and Serge Koussevitzky are holding forth. If you have read June Provines' "Front Views and Profiles" in the Chicago Tribune for the past few days, you've had an interesting story of one of the most important gatherings of musicians anyone might hope for.

* * *

Miss Helen Campbell, formerly music supervisor in the west side schools, was an Aurora visitor the other day, stopping in with her sister, Miss Florence Campbell. The former Aurora teacher gave up her teaching seven years ago when she left here and now makes her home in Iowa.

* * *

According to my music dictionary, a "lu-lu" is the Chinese official collection of treatises on the art of music.

The same source says that a "long spiel" is an ancient Icelandic stringed instrument, long and narrow, and played upon with a bow.

It seems, too, that the Greeks had words for things. For instance, "proslambanomenos" was the one they thought up for the lowest note in their musical system, equivalent to our "A" in the first space of the bass staff.

ROCKLAND, ME
COURIER
8/13/40

Knowing that Mr. and Mrs. Vladimir Sokoloff who are Summering at Rockport have been attending the Berkshire Festival, it is of interest to note that the Berkshire Festival opened its seventh season on Aug. 1st "with less fuss than usually attends the daily opening of a movie theatre," as one reviewer commented. The first-night audience numbered close to 6,000 persons. Although the festival association would never make such a claim, it is probable that the nine concerts which comprise this season constitute the highest level which Summer symphonic music has yet reached in this country. With the famous Boston Symphony Orchestra serving this festival, it is not strange that there are those who insist that the activity is the logical successor to the old Salzburg festival in war-torn Europe's Austrian Tyrol.

It is said that the first-night audience had attendants from every corner of America and from most European countries as well. As always at the festival, the orchestra was precisely the one that plays through the Winter in Boston's Symphony Hall. Koussevitzky has steadfastly refused to lower performance standards for his Summer audience, and as a result the audience has grown beyond the wildest hopes of the original sponsors.

Another unique venture is on at the Berkshire Festival, too, in that more than 300 students are studying and living with music through the months of July and August.

I wonder if another Dorothy Maynor will come forth this year. You will recall it was at the Berkshire Festival last year that Koussevitzky presented this find.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 13 1940

Mrs. William Gibbs Is Berkshire Guest Of Koussevitskys

Dinner Party Given for Her; Tea Planned Tomorrow for Orchestra

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 12.—Dr. and Mrs. Serge Koussevitzky have invited trustees and musicians of the Boston Symphony Orchestra, the faculty and students of Tanglewood Summer Institute of Music to be their guests at tea Wednesday at Seranak on Bald Head, Lenox, overlooking Lake Mahkeenac. At the tea tables will be Miss Gertrude Robinson Smith, Mrs. Gorham Brooks, Mrs. George E. Judd, Miss Leslie Marsh and Miss Richard Burgin.

Mrs. William Francis Gibbs was guest of honor at a dinner given tonight by Dr. and Mrs. Koussevitzky. Others present included Mr. and Mrs. Ernest B. Dane jr., Mr. and Mrs. Artur Rodzinski and Mr. Carleton Smith.

TRANSCRIPT, THURSDAY, AUGUST 8, 1940 B

Second Berkshire Festival Series

LENOX, Aug. 8—Almost every seat in the Tanglewood Shed has been sold for the second series of Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra and Serge Koussevitzky. However, no one will be turned away, according to festival trustees, who say they have an unlimited number of general admission tickets.

The program for the series will be commemoration of the 100th anniversary of the birth of Tchaikovsky and will include works of this composer and Beethoven. Albert Spalding will be the soloist tomorrow night when the orchestra plays Beethoven's Concerto for Violin in D.

Among the distinguished guests tomorrow night will be Governor Leverett Saltonstall as well as Empress Zita and her family, now living in Royalston.

The second concert of the series will be heard Saturday evening and the third Sunday afternoon.

Benefit Details

Further details have been announced of the Berkshire Festival program to be held on Friday evening, Aug. 16, for the benefit of the Allied Relief Fund. The official exercises will be opened with a performance of Randall Thompson's "Allelujah," which was composed especially for the Berkshire Music Center. It will be sung by the Academy Chorus under the direction of G. Wallace Woodworth.

The concert itself will be opened by both the Boston Symphony Orchestra and the Institute Orchestra playing Elgar's March, "Pomp and Circumstance" with Serge Koussevitzky conducting. Stanley Chapple will then direct the two orchestras in "Jupiter" from Holst's "The Planets." Albert Spalding will play Saint-Saens' Rondo Capriccioso and Gregor Piatigorsky will perform a cello solo with orchestra. Dr. Koussevitzky will then direct the Academy Chorus and the Boston Symphony in three choruses from Bach's B Minor Mass: the "Incarnatus," "Crucifixus," and "Resurrexit,' and the "Hallelujah" chorus from Handel's "Messiah."

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This Clipping From
DAYTON, OHIO
JOURNAL
AUG 14 1940

Virginia Balinger Writes Of Berkshire Festival

From Virginia Balinger, of Grosse Pointe, Mich., who with her mother, Mrs. Ralph A. Herbruck of Ridgeway road, is attending the Berkshire Symphonic Festival, comes the following interesting account of a day at Tanglewood:

"You hear Serge Koussevitsky called 'Kousey' around Tanglewood, this delightful place near Lenox, Mass., which is the permanent home of the Berkshire Symphonic Festival. The very air of informality pervades the place. You feel it the minute you drive onto the shady New England country road leading to Tanglewood and enter the grounds through a colonade of the tallest pine trees. Emerging into the clearing—one is on the spacious lawn—and just a few hundred feet across the way, stands the newly-completed 'Shed.' The famous Shed—which is now the summer home of the Boston Symphony orchestra, was given its unique fan-shaped design by Eliel Saarinen. It is open on three sides of the fan and the stage for the orchestra at the point.

"The beauty of Thursday morning, August 8, was casting its spell over the Shed and the grounds. One began to feel the meaning of Dr. Koussevitsky's words, 'a dream come true.' A symphony of nature setting the stage for a symphony of music—a setting of magnificent trees everywhere—formal gardens—the sloping lawn down to the little mountain lake, Mahkeenac—with the Berkshires everywhere in the distance covered by the ever-present blue haze.

Orchestra Rehearsal

"Men were sauntering one by one toward the Shed, taking their places on the stage and tuning their instruments. It was rehearsal time for the Boston Symphony. Presently Dr. Serge Koussevitsky appeared in company with Albert Spalding and they, too, headed for the Shed. A bench under a large oak tree made a perfect spot from which to hear the rehearsal of the Beethoven 'Violin Concerto' and the Tschaikowsky 'Fourth Symphony'—the program for the evening's concert. Dr. Koussevitsky was giving it the last minute touches..

"After lunch, Dr. Herbert Graf of the Metropolitan Opera company, was gathereing together, over in one section of the formal gardens, his group of 20 singers whom he has accepted for operatic training this summer. Dr. Graf very graciously left his work to talk about the group and his work with them. He is stressing particularly the importance of interpretative work in opera and the group was to spend the afternoon in pantomime of Handel's "Acis and Galatea" which they will present soon for one of the opera programs at the Little Theater on the grounds.

"Back to the Shed—and strains of the Tschaikowsky 'Romeo and Juliet' which were irresistible. This time it was the institute orchestra composed of the advanced musicians of the school. A youthful but extremely proficient orchestra of .60 was being conducted by a young man who was one of the five chosen by Dr. Koussevitsky for very special conducting work under his personal direction. This chap, Lucas Foss, only 17, is a French refugee. Dr. Koussevitsky sat in the front row along with members of the Boston Symphony. He interrupted occasionally to give a word of advice.

Mrs. Roosevelt Attends

"The stir of a day at Tanglewood had hardly subsided when the trek of cars from every state in the union begins carrying in the audience for the evening's program by the Boston Symphony. Some are famous—a great many are not. But all are there for one reason—a love of music. Walking through the dress circle one is always certain to find celebrities from every walk of life. Just a few evenings ago Lucretia Bori and Mrs. Cole Porter were seen there—as was Toscanini who came for a visit with Dr. Graf and others. Thursday evening Detroit was well represented in the boxes by Mrs. John Newberry, Mrs. Henry Joy, Sr., and Mrs. Benjamin Warren. On Saturday evening we had the pleasure of greeting Mrs. Franklin D. Roosevelt who was a guest in the Lester Robert's box. Norman Davis was nearby with Owen Johnson. Ted Shawn was there with a party from his summer School of the Dance which is nearby at Lee, Mass. And Miriam Winslow who has delighted Detroit audiences with her dance programs was most gracious.

"In the Berkshire Festival country one wishes to be a multiplicity of persons—there is so much to do and see and hear. It is most delightful at the Berkshire Playhouse which stands just outside of Stockbridge. William Miles, the director, is very gracious. He tells you all about their extensive drama workshop in connection with the playhouse which of course presents a professional company with a guest star each week. Ethel Barrymore opened the week of August 12 in "School for Scandal."

"Back to the Symphonic Festival again for a moment. Dr. Koussevitsky, we find, does not like to have Tanglewood called the 'American Salzburg'—so beware! He feels that it is a venture so individual that it should not be compared to another. It is a realization of greatness in music and achievement through simplicity—and that, he feels, gives Tanglewood its individualism."

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
AUG 14 1940

Final Series At Tanglewood Set This Week

STOCKBRIDGE, Aug. 13—Tanglewood, home of the Berkshire Symphonic Festival, is ready to handle its biggest crowd in history for the final week of activity. Already it is estimated that 45,000 persons have attended the six concerts and two rehearsals given by the Boston Symphony orchestra.

An outstanding feature this week will be the Bach B Minor Mass Thursday night. At this concert the Berkshire Music Center forces will join with the orchestra. The festival chorus of 200 voices which has been rehearsing diligently since the center opened July 8 under the direction of Prof. G. Wallace Woodworth of Harvard university will perform with the following soloists: Elizabeth Schumann, Viola Silva, William Hain and Alexander Kipnis. Regular festival patrons as well as Bach enthusiasts from a wide radius will be in attendance for this concert.

The Bach program will open at the earlier hour because of the necessity of dividing the program in two parts. Tickets for the performance, of course, include the complete program. There will be an intermission of an hour starting at 8:30 to permit the audience to enjoy supper on the grounds.

On Friday starting at 6 p.m. comes the gala benefit program being presented for allied relief by the orchestra with the co-operation of the festival. Tickets for this event may be obtained from local chairmen, from the festival office at Stockbridge, at Tanglewood or at allied relief offices in New York and Boston.

Dorothy Maynor, negro soprano, whose star has soared since her appearance last summer at Dr. Koussevitzky's Tanglewood picnic, will be heard by the festival audience Saturday evening at 8:30 o'clock.

The festival will close Sunday afternoon at 3:30 o'clock with a program of Haydn, Sibelius and Brahms.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 14 1940

CHORAL CONDUCTING is one subject, singing another at the Berkshire Music Center sponsored by the Boston Symphony Orchestra at Tanglewood. Here a student conductor commands attention equal to that accorded the professional staff. Other subjects: Composition, opera dramatics, orchestra work.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 14 1940

Chorus to Open Last Berkshire Concert Series

Koussevitzky to Give Bach B-Minor Mass Tomorrow at Lenox, Mass., Festival

The third and last series of the seventh annual Berkshire Symphonic Festival will begin tomorrow night in the Music Shed at Tanglewood, Lenox, Mass., with a performance of Bach's Mass in B minor. The Festival Chorus of 200 singers, which has been rehearsing at the Berkshire Music Center at Tanglewood since July 8, will sing with the Boston Symphony Orchestra under Serge Koussevitzky's direction. The vocal soloists will be Elisabeth Schumann, soprano; Viola Silva, contralto; William Hain, tenor, and Alexander Kipnis, barytone.

Because of the length of the mass, the performance will begin at 7 o'clock. If Dr. Koussevitzky's tempi for the Kyrie and the Gloria are substantially the same as those of a previous performance under his direction, the intermission may be expected at about 8:10. The second half of the concert, including the Credo, Sanctus and Agnus Dei, will begin at 9:30, and the program will close at 10:45 or 10:50.

The second regular concert of this series will be held Saturday night, Aug. 17, at 8:30, when Dorothy Maynor, Negro soprano, will sing works of Mozart and Beethoven.

An unusual benefit program to be given at Tanglewood for the work of the Allied Relief Fund in aid of Great Britain will begin on Friday evening at 6 o'clock with demonstrations of the various activities of the Berkshire Music Center. Formal exercises in the Music Shed will follow with speeches by Governor Herbert H. Lehman and Dorothy Thompson, columnist for the New York Herald Tribune, who will be introduced by Archibald MacLeish, Librarian of Congress. The Berkshire Academy Chorus will sing Randall Thompson's "Alleluia" and the Boston Symphony Orchestra will play national anthems.

During the intermission, an auction will be held of items contributed by prominent residents of the neighborhood. The Boston Symphony, Institute Orchestra and Academy Chorus will then present a concert program under the direction of Dr. Koussevitzky and Stanley Chapple, with Albert Spalding, violinist, and Gregor Piatigorsky, cellist as soloists. The Boston "Pops" Orchestra, under Arthur Fiedler, will play Johann Strauss waltzes as a closing feature.

The Berkshire Symphonic Festival office at Stockbridge, Mass., advises persons who plan to spend one or more nights in that region during the series to communicate with its accommodations bureau if they have not yet made arrangements for lodgings. Tickets for the concerts may be obtained at the festival office. Its telephone number is Stockbridge 400.

THIS CLIPP
SPRINGFIELD, MASS.
NEWS
AUG 13 1940

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram
AUG 13 1940

THIS CLIPPING FROM
GLOUCESTER, MASS.
TIMES
AUG 13 1940

MUSIC IN THE BERKSHIRES

The Germans are great dwellers on kultur, but we wonder how greatly culture is flourishing in Germany today. Over and over the detractions and degeneration of war, the Nazis have banished or killed a sizeable portion of their greatest scientists, writers and musicians because of the childish and cruelly inane emphasis on racial strain. Yet what is their loss in many cases is our gain. Our American position in science, letters and music is strengthened today because of the men in such lines who have sought refuge among us. Germany, no matter how great her European conquests, will have to wait a long time before she is as strong again in those lines as she recently was, and our preeminence in them now is more or less obvious. In the last analysis the Nazis have sold the gold for dross.

There is no question that before their insane aggressions began to occupy their attention the Germans were about the most music loving of peoples. Now they have little opportunity for it. Our own development in musical appreciation of recent years has been steady, if gradual. The radio has had a real hand in it. Program makers and sponsors have been surprised to find how great has been the response to genuinely good music. The success of such events as the Esplanade concerts perhaps was made possible through listeners educated by the radio ones. So far from distracting support from good music, the radio has increased interest in that field many fold.

The Esplanade concerts, popular as they have proven to be, however, are not quite the serious undertaking that is the Berkshire Music Festival. In a few short years the prestige of that now annual festival quickly has grown until today it is not too much to say that it is the greatest event of its kind still going in this upheaved world. The Boston Symphony Orchestra is a great orchestra, and its leader, Serge Koussevitzky is a great leader. Both have risen to their best, and added to their reputations, in the summer Berkshire Festival.

Serious as is the world situation, this festival again is taking place at Lenox as we write. The greatest of annual music treats, you understand, has its locale right here in our own state, in a setting of natural beauty. Each concert is attended to capacity, real music appreciators going to long lengths and distances to hear it. If we are of those privileged to attend and hear we are fortunate indeed. An uncommon opportunity at least is offered us in that we live so near.

Such developments of the happier, sounder ways of civilization must be made to endure! As we are stirred to full appreciation of our fortunateness, let us also be steeled to a determination to preserve the true cultures, to resist and defeat any encroachments of self-seeking and cruel dictators!

N.Y.C. HERALD-TRIBUNE
AUGUST 14, 1940

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This Clipping From
BRIDGEPORT, CONN.
POST

AUG 14 1940

Emotions at Tanglewood

The orchestral concerts at Tanglewood in the Berkshires this season are setting a new record for attendance and enthusiasm. Already there is talk, of New England's having established in effect, a new Salzburg, to take the place of fading musical centers in the old world.

However we were not quite prepared for the enthusiasm exhibited by the headline writer and music critic of the Hartford Courant who "covered" Sunday's concert. The headline writer said:

"Koussevitsky Brings Down Music Shed: Nine Thousand Go Wild at Stockbridge as Bostonians Go to Town on Superb Tschaikovsky Fifth."

This business of 'going to town' on Tschaikovsky sounds more like Duke Ellington than Koussevitsky.

However the opening of the review by T. H. Parker carried out the sporting atmosphere of the headline. It sounded like the introduction to a prize fight—which was just what Mr. Parker had in mind.

"Dr. Serge Koussevitsky and the Boston orchestra had just completed Tschaikovsky's Fifth Symphony," he wrote, "and 9,000 persons were frantically trying to match their wild enthusiasm to the performance. The nearest thing to the demonstration being staged was the yell that goes up when the champ and favorite climbs through the ropes just before the big fight. Indications were that the noise would be insufficient and that the enthusiasts would probably end up by totally dismantling the music shed and taking home bits of wood and steel as momentoes of a superlative occasion."

All this excitement, sounding almost like a jitterbug convention was inspired, it should be noted, not by the latest composition of Irving Berlin but by that grand old war horse of the concert halls, Tschaikovsky's Fifth Symphony.

The non-musical ought at least to begin to inquire what it is that aroused the crowd at Stockbridge to such wild enthusiasm and what it is that they (the non-musical) are missing in life.

For the thrill that came to those people so realistically described by the Courant's critic, isn't a thrill that is reserved only for a favored few, it comes to all who take music into their life and give it some intelligent thought and attention.

It is quite evident from the Courant's account that to some 9,000 people at Stockbridge the Tschaikovsky Symphony was the climax of a thrilling experience. The concert and the emotions it evoked will form unforgettable milestones in memory.

What a different world it would be if more of the human race found its emotional outlets in listening to such music instead of finding emotional relief in sinking the other fellow's ships and wrecking the other fellow's cities.

This Clipping From
NEW YORK, N.Y.
TIMES

AUG 13 1940

PARTY TO BE GIVEN BY KOUSSEVITZKYS

Entertain in Lenox Tomorrow for Faculty and Students of Tanglewood Institute

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 12—Dr. Serge Koussevitzky and Mrs. Koussevitzky will entertain at tea Wednesday for trustees and musicians of the Boston Symphony Orchestra, faculty and students of the Tanglewood Summer Institute Symphony Orchestra and faculty and students of the Tanglewood Summer Institute of Music. The tea will be given at their Summer home, Seranak, on Bald Head, Lenox.

Among others invited are Mr. and Mrs. Albert Spalding, Miss Ethel Barrymore and Mr. and Mrs. Gregor Piatigorsky. Presiding at the tea tables will be Miss Gertrude Robinson Smith, Mrs. Gorham Brooks, Mrs. George E. Judd, Miss Leslie Marsh and Mrs. Richard Burgin.

Dr. and Mrs. Koussevitzky gave a dinner tonight at Seranak in compliment to Mrs. William Francis Gibbs of New York. The other guests included Carleton Smith, Mr. and Mrs. Ernest B. Dane Jr. and Mr. and Mrs. Arthur Rodzinski.

This Clipping From
BRIDGEPORT, CONN.
POST

AUG 14 1940

Berkshire Festival Will End on Sunday

The 1940 Berkshire Symphonic Festival at Tanglewood, Stockbridge, Mass., by the Boston Symphony orchestra, Serge Koussevitzky conducting, and a brilliant array of guest artists, will come to a close this week-end.

The Berkshire Festival chorus will be heard tomorrow evening in a Bach mass. Saturday Dorothy Maynor, the sensational Negro soprano, will be the soloist with the orchestra. The final concert will be presented Sunday afternoon. The program follows:

THURSDAY EVENING at 7 o'clock and 9:30 o'clock

BACH .... MASS in B MINOR
(in two parts)
Berkshire Festival Chorus

Elisabeth Schumann, soprano; William Hain, tenor; Viola Silva, mezzo-soprano; Alexander Kipnis, bass; Richard Burgin, violin; Louis Speyer and Jean Devergie, Oboi d'Amore; William Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ; Erwin Bodky, harpsichord.

SATURDAY EVENING, at 8:30 o'clock

Prokofieff .. "Classical" Symphony, Op. 25
I. Allegro
II. Larghetto
III. Gavotte
IV. Finale
Hindemith . Symphony, "Mathis der Maler" (Matthias the Painter")
I. Angelic Concert
II. Entombment
III. Temptation of Saint Anthony

INTERMISSION OF TWENTY-FIVE MINUTES

Mozart .... Concerto Aria
Beethoven .... "Adelaide"
Soloist: DOROTHY MAYNOR
Faure .... "Pelleas et Melisande," Suite from the Stage Music to Maeterlinck's Tragedy, Op. 80
I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Molto adagio
Respighi .... Symphonic Poem, "The Pines of Rome"
I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

SUNDAY AFTERNOON, at 3:30 o'clock

Haydn .. Symphony in G-major, No. 88
I. Adagio; Allegro
II. Largo
III. Minuet (Trio)
IV. Finale: Allegro con spirito
Sibelius .. Symphony No. 7 (in one movement) Op. 105

INTERMISSION OF TWENTY-FIVE MINUTES

Brahms .. Symphony No. 1 in C-minor, Op. 68
I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

AUG 14 1940

Tanglewood Ideal Setting for Festival of Music

Berkshire Symphonic Festival Attracts Nearly 8500 — Fiedler to Conduct War Benefit Concert Friday

BY SIDNEY R. FLEET.

If a superb scenic setting will contribute anything toward the creation of an American Salzburg, then Tanglewood, site of the Berkshire Symphonic Festival, has what it takes, so far as natural beauty is concerned.

That was the impression after a glorious week-end at the festival in the company of Julius Woessner, conductor of our Philharmonic orchestra.

For Tanglewood, affording a magnificent panorama of the Berkshire Hills, with the verdant valleys and the glistening lake below, is indeed beautiful for situation.

This, it will be agreed, was fit setting for the performance of the Beethoven Pastoral Symphony which Dr. Koussevitzky had happily chosen for the first half of the program by the Boston Symphony Orchestra on Saturday evening. No classic could have been more appropriate, as seated comfortably in the vast shed we had glimpses of the hills and the lake bathed in the light of the young moon. When later Dr. Koussevitky turned to the more colorful and sophisticated Sixth Symphony of Tschaikowsky, as part of the recognition of the centenary of the birth of the composer, there was opportunity to judge of the amazingly fine acoustic properties of the shed. Nothing of the brilliance of the orchestral timbres was lost and instrumental whispers and murmurings came softly but clearly. Several of the members of the orchestra agreed with me that, if anything, the tonal blend is superior to that to which we are accustomed in Symphony Hall.

Saturday night we beheld Tanglewood depicted in pastel tints, in the impressionist style. On Sunday afternoon we saw it in bolder relief and all the glorious color of a summer day. The first strains of the Beethoven Coriolanus Overture were the signal for an choral obbligato by the feathered songsters in the beautiful trees that dot or border the estate. And when it came to the celebrated Andante Cantabile in the Fifth Symphony of Tschaikowsky, the hauntingly beautiful melody might have come from an elfin horn. The performance of this symphony, by the way, under Dr. Koussevitzky's impassioned guidance, aroused the vast audience to enthusiastic and prolonged applause.

8500 Attend Concert.

At the two concerts which were fortunate enough to hear the attendance broke all previous records. The shed seats 6000, but it was estimated that 8500 were admitted on Saturday night and there must have been even more on Sunday. For those who cannot get seats in the shed bring their camp chairs along and set them near its confines. Many others seat themselves on the grass nearby or stretch themselves upon it, some on their backs and others on their tummies. And it was evident that the strains of the music reached them.

It was reported that just before the concert on Saturday night, the First Lady of the Land, Mrs. Roosevelt, arrived and occupied a box for which she preferred to pay rather than to be a guest of Miss Robinson Smith, the president of the festival association, as she wanted to contribute toward the financing of the festival. She must have gone practically unnoticed to her box. Certainly there was no demonstration. And we did not learn of her presence until afterwards.

Julius Woessner ran across one of his first teachers during a promenade before the concert. There was a chance for a few words with E. Power Biggs, whose recitals on the old Music Hall organ in Serlo Hall, Methuen, a summer or so ago many Lowell musicians enjoyed. At Tanglewood tomorrow evening he will have his opportunity at the organ console during the performance of the famous B minor Mass of Bach, in which the chorus will be composed largely of singers assembled at the Music Centre. We had several glimpses of Albert Spalding, the violinist, whose playing was one of the artistic highlights of one of our late lamented Community Concerts. He has a summer home in Great Barrington in the Berkshires. And Sunday afternoon he made an appeal from the platform for interest in the special program for the benefit of the Allied Relief Fund for British Aid, which has been set for Friday.

Benefit Concert Friday.

This special program, by the way, will introduce all the musicians and talent of the Music Centre, now in its first year. Arthur Fiedler will conduct the Esplanade Orchestra in the new open air theatre. The institute orchestra of students will have a place in the program. A gala concert will be given by the Boston Symphony Orchestra, Festival Chorus, with Albert Spalding, Gregor Piatigorsky, 'cellist, and Alexander Kipnis, bass, as soloists. By report, special Pullman cars will bring a large party of notables from Boston for the occasion. The cars will be parked on a nearby railroad siding for the night and will serve as hotel quarters for the special guests. Many rare articles, including a porcelain tete-a-tete coffee set of Viennese manufacture that was once the property of Napoleon the First, will be auctioned off by Owen Johnson to the highest bidders, $50 being set as the minimum offer. The fund from the auction will be used to provide a "Berkshire" mobile surgical unit to be sent to England. A fireworks display will climax the evening.

There was a cordial invitation from Manager Judd of the Symphony Orchestra to linger at Tanglewood over Monday in order to see the Music Centre classes in session. But that pleasure had to be reserved for some other time. Some of the classes are held in the rooms of the Tappan house, which is administration headquarters of the centre. Others are conducted in the remodeled barn and in the garage. The theatre mentioned previously, designed for small ensemble activities, is the only new building on the grounds, with the exception of the Music Shed itself. And it consists merely of the stage. The seats are benches in the open, protected by an awning.

Take our word for it, whether you enjoy great music or not, a trip to Tanglewood will be well worth while. Certainly there is no more beautiful spot in which to learn to appreciate the harmonies of Nature or of the musical art.

Ivar Sjostrom's Program.

Ivar Sjostrom continues the summer series of recitals in Skinner Organ hall, Methuen, tomorrow evening at 8. His organ numbers will include the First Movement of the Handel Concerto No. 2; The Old Refrain, Kreisler; Romanza and Minuet, Mozart; excerpts from the Scheherezade Suite, Rimsky-Korsakoff; The Swan, Saint-Saens; Finale to First Symphony, Vierne.

Immediately before and after the intermission, Miss Nancy Mauceri, soprano, of Lawrence, will sing songs and arias by Handel, Grieg, Friml, Puccini, Strauss and Herbert.

A Welcome Visit.

Mrs. Mary Beckford Welton, teacher of voice, who maintains her home studio at 2 Wellington Square, has just had a delightful visit from her former teacher, the widely known Roger Deming, with whom she studied in New York. Mr. Deming, who now lives in Pasadena, Calif., was on his way to Peterboro, N. H. At short notice Mrs. Welton arranged for Robert Heap, local tenor and one of her pupils, to sing for him. Mr. Heap had enjoyed the benefit of coaching by Mr. Deming during a previous summer stay in New Hampshire. Introduced also to the visitor was William Hoyle, pianist and organist of the First Church of Christ, Scientist, here. Mr. Deming played a number of his recent compositions, both instrumental and vocal.

Sharing One's Own With Others

Schenectady N.Y. Union-Star
Aug. 14, 1940

WITH CULTURE so nearly in total eclipse in Europe, and with artists so much in disfavor in totalitarian states, music — among other forms of art—is taking refuge in the United States where in many centers thousands of people have opportunity to take advantage of the situation.

Among these music centers, the Berkshire Symphonic Festival near Stockbridge, Massachusetts, is hardly excelled. This festival is now in its seventh season, and is attracting larger and larger throngs for the concerts of the Boston Symphony Orchestra.

Music critics tell us that, artistically, there is not much more to seek, all things considered, than can be found in the Tanglewood setting which has gained such wide public favor. There would be much to say, if the complete story were told, how the Berkshire Festival came to be started, and who the original sponsors were whose confidence in the large undertaking is now being repaid in the enjoyment which is shared by so many thousand people each Summer. How could a beautiful Berkshire estate contribute better to the pleasure of the public than this?

Incidentally, the spirit of unselfish service finds here other expressions than music. During this week, for example, a benefit performance for British relief will be given, with Governor Lehman for one of the speakers.

THIS CLIPPING FROM
BRISTOL, CONN.
PRESS

AUG 14 1940

127

Music for Bristol

By William J. Murphy

With the second lap over and an impressive third approaching, committee members of the Berkshire Symphonic Festival are now assuring each other that this year shows signs of being the greatest of all seven. Over 25,000 music lovers have attended the concert at the present writing and another 13,000 are expected by next Sunday afternoon.

Last Saturday night 9,000 persons listened in and about the great Tanglewood music shed; and Sunday afternoon nearly 8,500 turned out to hear Serge Koussevitsky conduct the Boston Symphony Orchestra. The concerts on both nights were devoted to great symphonic works by Tchaikowsky and Beethoven.

Saturday night the audience was figuratively bowled over by a superb performance of the great "Pathetique." Of course, it is no longer a secret that Dr. Koussevitsky holds the music of his countryman in high esteem and, we feel sure, did not hesitate to place him on the same program with the deified Beethoven. For most listeners the Sixth symphony was the high point of the week-end, and well it might have been because of the deep and philosophical manner in which Dr. Koussevitsky approached the work. All of the poignant anguish, resignation, and exultation Tchaikowsky wrote into this work was carefully woven into a perfect pattern by the able Serge. The orchestra responded nobly. It is small wonder that the audience cheered at the end of the performance.

The Fifth was played on Sunday afternoon, and again it was a "tour de force" for Dr. Koussevitsky. He led the orchestra with a verve and force that is amazing for a man who has conducted the work so many, many times. Bracketed with the Sixth on Saturday evening was the Beethoven "Pastoral." This might well be the theme song of the festival because no other setting contrived by God or man could fit in more perfectly with this magnificent paean to the outdoors. Sunday afternoon the Beethoven Fourth Symphony and "Coriolanus" Overture were played. The symphony, not so familiar as his others, was a refreshing feature for some people. And for others it proved to be a first, and altogether delightful first hearing.

Interesting indeed, for us, was the opportunity to attend the Saturday morning rehearsal in the shed. For three hours we sat quietly and learned how a great orchestra polishes off the rough edges and prepares for the actual performance. Koussevitsky proved to be a meticulous taskmaster, carefully coaching the various sections in a most exacting manner. About three thousand persons attend these rehearsals on every Saturday morning during the festival. Olin Downs, music critic for the New York Times, is the intermission commentator.

Tomorrow night the festival will present Johann Sebastian Bach's "Mass in B Minor." The performance will feature the Berkshire Festival chorus; Elizabeth Schumann, soprano; William Hain, tenor; Alexander Kipnis, bass; Richard Burgin, violin; Louis Speyer and Jean Devergis, oboi d'amore; William Valkenier, horn; Georges Laurient, flute; E. Power Biggs, organ; and Edwin Bodky, harpsichord. Saturday evening features Dorothy Maynor, newly "arrived" Negro soprano as soloist. The program will consist of Prokofieff's "Classical" Symphony; Symphony "Mathis der Maler" by Hindemith; Mozart's concert aria, "Bella mia Fiamma"; and Respighi's arrangement of Bach's Passacaglia and Fugue in C minor for organ. On Sunday afternoon three great symphonies will be played. Haydn's Symphony in G, No. 88, Symphony No. 7, Opus 105 by Sibelius; and the Brahms First.

On Friday evening there is to be a special, gala, concert for the Allied Relief Fund. During the Sunday afternoon intermission Albert Spaulding urged all those present to try and attend. He said: "We wish to trumpet to Old England from all New England our comfort, sympathy and help." It was also announced that a grand auction will be held that evening to obtain $1,800 for an ambulance unit from the Berkshire Festival. Gifts to be auctioned include a young heifer, pedigreed puppies, an Edna St. Vincent Millay manuscript, a silver service set, and numerous "objets d'art". Owen Johnson will be the auctioneer. The program promises something for everybody. Albert Spaulding will play, Alexander Kipnis will sing, Dorothy Thompson and Governor Lehmann of New York will speak. The program isn't settled definitly but we do know that it will include Arthur Fiedler conducting the Boston "Pops" Orchestra in waltzes by Strauss and will undoubtedly feature outstanding English works.

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 15 1940

Music Festival In Final Series

Presentation of the Bach B Minor Mass will mark the climax of this summer's Berkshire Symphonic festival at Stockbridge, Massachusetts. The Mass will begin this evening at 7 o'clock in the huge music shed at Tanglewood, with Dr. Serge Koussevitsky and the Boston Symphony orchestra, assisted by the Berkshire Festival chorus and soloists. On Friday evening at 6 o'clock there will be a special benefit program for Allied Relief. On Saturday Miss Dorothy Maynor, soprano, will be soloist.

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS
AUG 14 1940

THIS CLIPPING FROM
READING, PA.
EAGLE

AUG 14 1940

THIS CLIPPING FROM
ROANOKE, VA.
WORLD-NEWS

AUG 14 1940

This Clipping From
DAYTON, O.
NEWS

AUG 14 1940

This Clipping From
AKRON, O.
BEACON-JOURNAL
AUG 14 1940

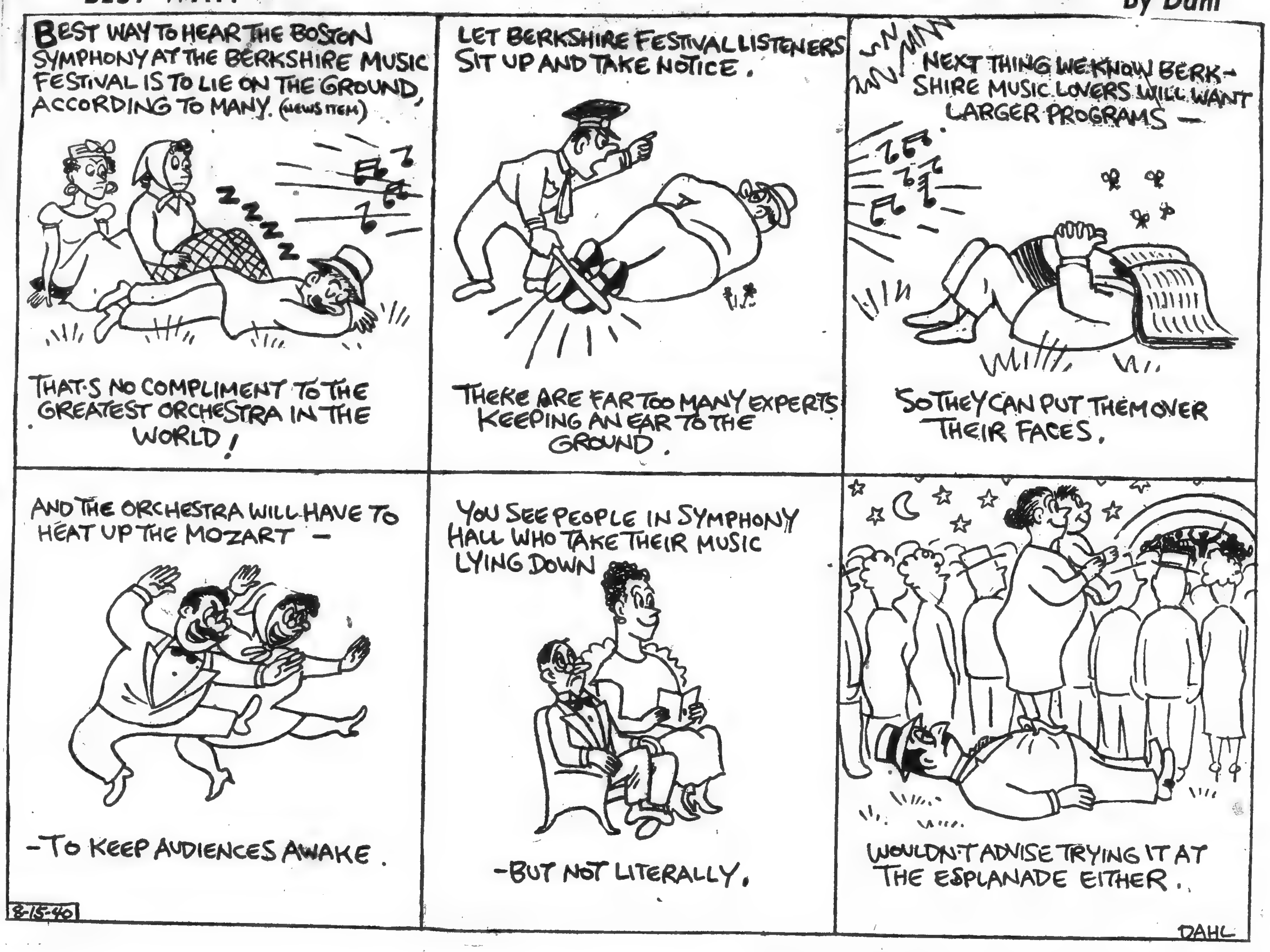
This Clipping From
INDIANAPOLIS, IND.
STAR

AUG 14 1940

Speaking of the Boston Symphony music, it's wondrous what flying things can do to a concert out of doors. One night, up there, an enormous tree moth flew into the music shed and whirled around Conductor Koussevitzky's head, to the consternation of the front rows. "Koussy" didn't miss a beat, but the audience was appalled by the plasphemy of this mere moth. The Great Man's head must have acted as a flame, non?

BEST WAY?

By Dahl


BEST WAY TO HEAR THE BOSTON SYMPHONY AT THE BERKSHIRE MUSIC FESTIVAL IS TO LIE ON THE GROUND, ACCORDING TO MANY. (NEWS ITEM)
THAT'S NO COMPLIMENT TO THE GREATEST ORCHESTRA IN THE WORLD!
LET BERKSHIRE FESTIVAL LISTENERS SIT UP AND TAKE NOTICE.
THERE ARE FAR TOO MANY EXPERTS KEEPING AN EAR TO THE GROUND.
NEXT THING WE KNOW BERKSHIRE MUSIC LOVERS WILL WANT LARGER PROGRAMS —
SO THEY CAN PUT THEM OVER THEIR FACES.
AND THE ORCHESTRA WILL HAVE TO HEAT UP THE MOZART —
—TO KEEP AUDIENCES AWAKE.
YOU SEE PEOPLE IN SYMPHONY HALL WHO TAKE THEIR MUSIC LYING DOWN
—BUT NOT LITERALLY.
WOULDN'T ADVISE TRYING IT AT THE ESPLANADE EITHER.
8-15-40
DAHL

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 15 1940

Dr and Mrs Koussevitzky Entertain for Music Center

Housewarming and Farewell Tea Held for Faculty and Students Who Leave Tanglewood Monday—Ethel Barrymore Among Guests

Special Dispatch to The Republican

Berkshire Hills, Aug. 14—Dr and Mrs Serge Koussevitzky gave a housewarming this afternoon at their summer home, Seranak, Bald Head, Lenox, and a farewell tea to the faculty and students of Berkshire Music center who are leaving Tanglewood Monday. A portion of the Center Institute orchestra gave the conductor and Mrs Koussevitzky a drum serenade. Among the 400 guests were Miss Ethel Barrymore who drove over to Seranak following the Berkshire Playhouse matinee at Stockbridge, Miss Alice Clapp with Mme Blanca Renard and Mary Craig, her guests at Curtis hotel; Mr and Mrs Lester Roberts, Carleton Smith, Mr and Mrs Albert Spalding and Mr and Mrs Gregor Piatigorsky. Mme Piatigorsky is the daughter of Mr and Mrs Edouard de Rothschild of the Paris branch of the international family of bankers, who arrived recently at New York on a flying Clipper with $1,000,000 worth of jewels.

Speak Briefly

Tea was served on the loggia overlooking Lake Mahkeenac and Dr Koussevitzky and Miss Barrymore spoke briefly to the group.

Mrs Samuel Reber is giving a tea tomorrow in the studio at her Tyringham summer home in compliment to the Tyringham artists who are opening a three-day exhibition as a Red Cross benefit. Mrs Walter W. Palmer and her sister, Miss Rosamond deK. Gilder, who has just returned from Hollywood, are to pour. Showing landscapes, portraits, sculpture and sketches will be Mrs Edward N. Perkins, Miss Polly Perkins, Mrs John Stewart McLennan, Mrs Robert Lamont, Sir Henry Hudson Kitson, Richard G. Burlingame, Walter deK. Palmer, John Skier Rudd, Paul Westcott, Alison Farmer Wescott, Robies Osborn.

Gov William H. Vanderbilt, who has accepted an invitation to the Allied benefit at Tanglewood Friday night, Mrs Vanderbilt, and their daughters, are expected for the weekend at Cricket Creek farm, South Williamstown.

Paying Return Visit

With Mr and Mrs John Shepard, Jr., at Belvoir terrace, Lenox, for a return visit, are Archduke Franz Josef and the archduchess, formerly of Vienna; also Mrs Albert Sidney of Newport and Mrs Charles E. Deland of Palm Beach.

Mrs Henry Hollister Pease has as guests at The Orchard, Lenox, for the weekend festivities, Mr and Mrs Gorham Brooks and daughters, Mrs Curtis Prout and Miss Violet Brooks of Boston.

Mr and Mrs Elwyn G. Preston of Boston are to be with Mrs Preston's brother and sister-in-law, Prof and Mrs Philip Marshall Brown, at Brownfields, South Williamstown.

It was learned today that Dr Koussevitzky expects to produce an opera at the Tanglewood Music festival next season and he hopes for a four-weeks' festival in August, 1942.

Among those who have registered recently at Red Lion inn, Stockbridge, are Mr and Mrs Mason Lawrence of Longmeadow, Miss Mabel E. Kronwall of East Longmeadow, Mr and Mrs E. Wesley Wilson, Mrs W. H. Griggs of Springfield.

THIS CLIPPING FROM
MUNCIE, IND.
STAR

AUG 14 1940

This Clipping From
CHARLOTTE, N. C.
NEWS
AUG 14 1940

This Clipping From
FORT WORTH, TEX.
MORNING STAR-TELEGRAM

AUG 15 1940

CHATHAM, N.Y
COURIER
8/15/40

KOUSSEVITZKY CHOOSES BEETHOVEN, TCHAIKOVSKY FOR ANNIVERSARY AT TANGLEWOOD OVER LAST WEEK-END

Last week-end's music at Tanglewood was devoted entirely to the symphonies of Beethoven and Tchaikovsky. It appeared that, from the standpoint of both interpretation and audience enthusiasm, the Sixth Symphony of Tchaikovsky was the outstanding work. The third movement, arousing the Tanglewood audience as it has seldom been aroused before.

The evening's programme opened with the Sixth Symphony of Beethovan performed with easiness and charm typifying the country-life pictured in this work. The second movement seemed to drag a bit, but the third movement, beginning with the merry tune first introduced in the strings and continued by the woodwinds was delightful in its description of the country dance interrupted by the summer shower.

The only other work performed Saturday evening was the Symphonie Pathetique of Tchaikovsky, in tribute to the hundredth anniversary of the Russian composer. It was apparent from the first few bars that Dr. Koussevitzky was once again offering one of those Tchaikovsky interpretations which we only expect to find at Tanglewood played by the Boston Symphony Orchestra. From the sonorous notes of the first movement and the restrained waltz in the second, through the triumphant third and returning melancholy of the fourth movement, one was continually aware of the freshness and vitality Dr. Koussevitzky always gives in his Tchaikovsky. An unusual effect on the kettle-drums was noticed especially during the third movement beating in a rather tom-tom rhythm, which was, apparently Dr. Koussevitzky's own interpretation.

Sunday afternoon's concert consisted of the Overture to "Coriolanus" which showed the strings to splendid advantage especially in the opening dialogue with the full orchestra. The fourth symphony of Beethoven followed with its sprightly lyrical themes and charming minuet in the third movement.

The Second series of this summer's Festival concluded with the Fifth Symphony of Tchaikovsky, the third and fourth movements of which work were cause for a tremendous ovation from the enthusiastic audience. It seemed that never before had one heard the theme's and counter-themes in the third movement so clearly defined. The audience never stopped applauding and greeted Dr. Koussevitsky with waving gloves, hats and programmes each time he returned to the stage.

It is interesting, indeed, that Dr. Koussevitzky saw fit to play both Beethoven and Tchaikovsky in this anniversary tribute, inasmuch as these two composers require such widely diverse interpretations and understanding on the part of the conductor. However, Dr. Koussevitzky has done so successfuly, being equally exciting in his reading of the vibrant and flowing themes of Beethoven and the martial and emotional music of Tchaikovsky.

—H. E. A.

Koussevitzky Passes Along a Great Tradition

Boston Transcript Aug 15, 1940

128

Serge Koussevitzky, conductor of the Boston Symphony and head of the Berkshire Music Center, shows a few tricks of the trade to a student in his class in orchestral conducting. The students and orchestras of the Music Center, as well as the Boston Symphony, will take part in the benefit concert at "Tanglewood" Friday evening, Aug. 16 for the Allied Relief Fund.

This Clipping From
WILMINGTON, DEL.
JOURNAL EVERY EVENING
AUG 15 1940

Dorothy Maynor

THE Berkshire Festival at Stockbridge, Mass., marks an important anniversary for Dorothy Maynor, the young Negro soprano who will be heard in Wilmington this fall.

Just one year ago, Miss Maynor, an unknown young soprano, from Norfolk, Va., went to the festival to listen to music conducted by Serge Koussevitzky, leader of the Boston Symphony Orchestra, and ended up by making music herself for the great conductor.

Her surprise audition for him after one of the orchestra rehearsals has become part of this year's musical history—her singing for an audience of one, in the great empty shell which seats 6,000, Koussevitzky's immediate recognition of her fine voice, his invitation to her to sing for members of his orchestra.

The next day, the humble young singer who had planned to be a teacher of public school music sang for a critical audience of musicians an impromptu program which ranged from opera arias to Negro spirituals. Crittics who were present proclaimed her the find of the decade. A sold-out house greeted Miss Maynor's concert debut in New York in November, the result being a triumph which recalled the first appearances in New York of such artists as Tibbett, Pons and Flagstad.

Yet all this acclaim has not upset Miss Maynor's fundamental simplicity in the least, and she is still incredulous about her success.

"I hope only to be worthy of the great music I sing," she says.

The daughter of a Norfolk, Va., minister, Dorothy Maynor received her first musical training in the choir of her father's church. She is a graduate of Hampton Institute, which she entered at 14 and where she received her first vocal lessons. A few years later she toured Europe as a member of the institute's famous Negro chorus. Afterwards, she studied at the Westminster Choir School in Princeton, N. J., until a few friends, who believed in her talents, persuaded her to take some singing lessons in New York.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 15 1940

Koussevitzkys Hosts At a Tea in Berkshires

Give Farewell Party for 400 at Lenox

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 14.—Dr. and Mrs. Serge Kouseevitzky had 400 guests this afternoon at a farewell tea at Seranak, Bald Head, Lenox, for the faculty and students of the Berkshire Music Center, which Dr. Koussevitzky founded at Tanglewood and which is closing Sunday.

Mrs. Walter W. Palmer and her sister, Miss Rosamond de K. Gilder, who is back from Hollywood, Calif., will assist tomorrow at a tea to be given by Mrs. Samuel Reber at her Tyringham studio in connection with the opening of a three-day exhibition of Tyringham Valley artists for the benefit of the Red Cross. Landscapes, portraits, sketches, sculpture will be shown by Sir Henry Hudson Kitson, Paul Westcott, Alison Farmer Wescott, Richard G. Burlingame, Mrs. Edward N. Perkins, Mrs. John Stewart McLennan, Mrs. Robert Lamont, Miss Polly Perkins, Mr. Robies Osborn, Mr. Walter de K. Palmer and Mr. John Skier Judd.

Archduke and Archduchess Franz Josef of Austria are with Mr. and Mrs. John Shepard jr., at Belvoir Terrace, Lenox. They also have as guests Mrs. Albert Sidney, of Newport, R. I., and Mrs. Charles E. Deland, of Palm Beach. Fla.

Professor Philip Marshall Brown and Mrs. Brown have with them at Brownfields, South Williamstown, his brother-in-law and sister, Mr. and Mrs. Elwyn G. Preston, of Boston.

Governor William H. Vanderbilt, Mrs. Vanderbilt and their daughters are expected at Cricket Creek Farm, South Williamstown, for the allied relief benefit at Tanglewood Friday night and for the week end.

Mr. and Mrs. Gorham Brooks and daughters, Mrs. Curtis Prout and Miss Violet Brooks, of Boston, motored to Lenox today from Dublin, N. H., and are with Mrs. Henry Hollister Pease.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 15 1940

RECEPTION IN HILLS BY KOUSSEVITZKYS

They Entertain at Lenox With Housewarming and a Tea for Music Center Group

Special to THE NEW YORK TIMES.

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NEWS
AUG 15 1940

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Eugene Scott of Windemere street has gone to Thousands Islands, N. Y., where he jointed Mrs Scott and their son, David, who have been visiting for a month with Mrs Scott's parents.

* * *

Mrs Alberta H. McIntire of Rogers avenue, West Springfield, accompanied by Miss Helen F. Moulton, is among recent arrivals at the Waldorf-Astoria, New York city.

This Clipping From
DALLAS, TEX.
NEWS
AUG 15 1940

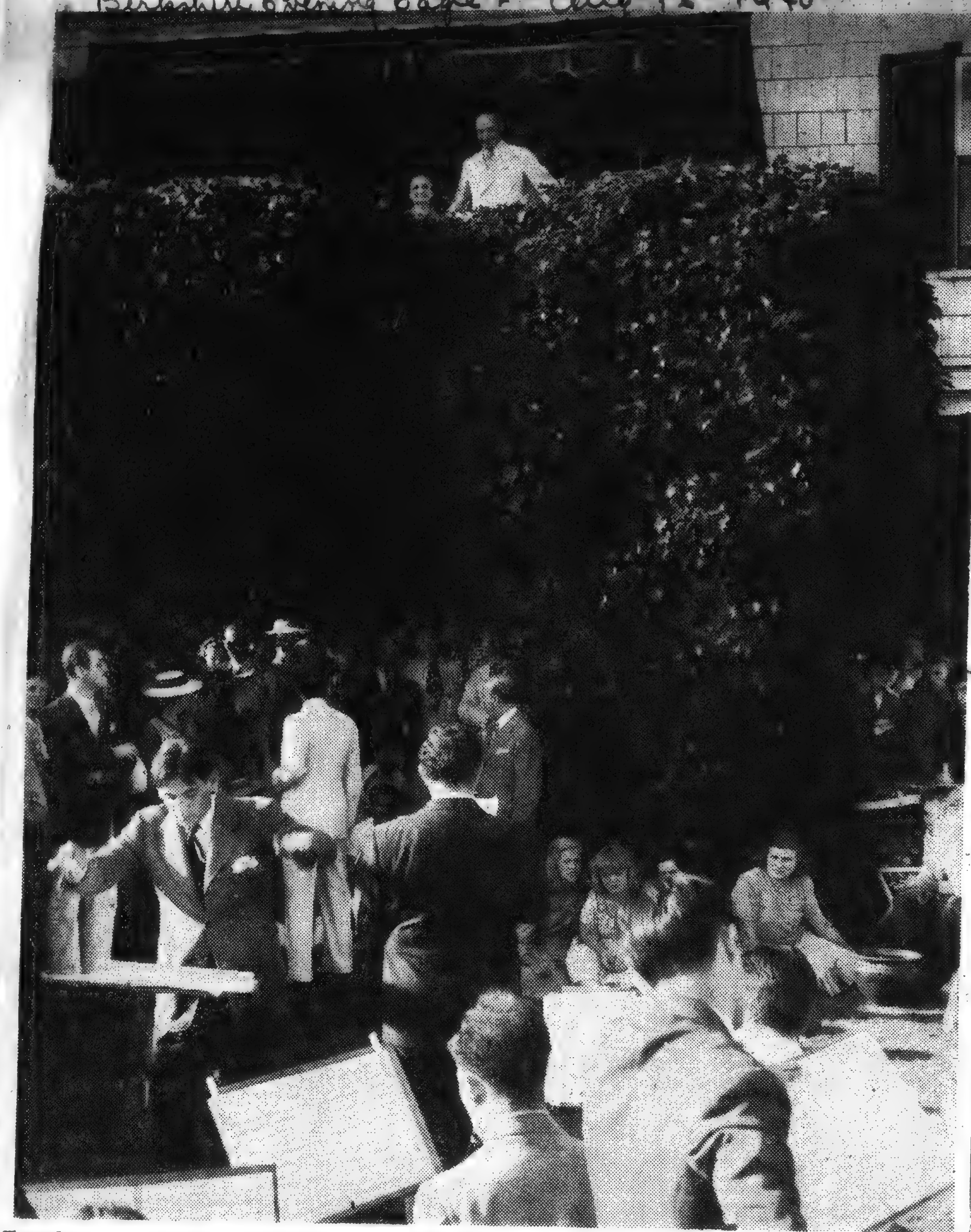
Boston Symphony To Conclude Series

LENOX, Mass., Aug. 14.—Serge Koussevitzky and the Boston Symphony Orchestra will open the final series of concerts to be presented during the Berkshire Symphonic Festival Thursday evening with a performance of Bach's great Mass in B Minor. The concert will be held in the music shed at Tanglewood, near Lenox, Mass.

Elisabeth Schumann, Viola Silva, William Hain and Alexander Kipnis will appear as soloists with the Berkshire Festival Chorus.

"Fair Play" Is Turnabout at Musical Tea

Berkshire Evening Eagle - Aug 15 1940



Turnabout was fair play and vice versa yesterday afternoon at the tea Dr. and Mrs. Serge Koussevitzky gave the students and faculty of the Brkshire Music Center, as several of the students under the leadership of Leonard Bernstein played an amusing piece au Stravinsky in compliment to the maestro and his wife. Appearing with Dr. Koussevitzky on the balcony of their home on Bald Head, Lenox, is Mrs. Koussevitzky, who due to a prolonged illness, has of necessity been in the background during the 1940 Festival season.

500 at Tea Given by Koussevitzkys

LENOX — About 500 Berkshire Music Center students, members of the faculty, the Boston Symphony Orchestra and friends attended the tea given yesterday afternoon by Dr. and Mrs. Serge Koussevitzky at their home, Seranak on Bald Head, yesterday afternoon.

Dr. Koussevitzky made the occasion an informal farewell for all the Tanglewood personnel, urging upon students to remember what he had said at the formal opening of the Center: "To be modest in your conception but not in your aspirations."

Mrs. Koussevitzky, who is much improved from her recent serious illness, appeared on the second floor porch overlooking the terrace, with Dr. Koussevitzky, to acknowledge the cheers of the guests.

For the occasion, Leonard Bernstein, student conductor, had written the words to music by Stravinsky for "Histoire du Soldat," changing the title to "Histoire d'un Eleve." The narrator was Roland Partridge, a Berkshire Music Center faculty member and instructor of diction at Dartmouth and Juilliard. Mr. Bernstein conducted the orchestra in the presentation and in the orchestra were Rafael Silverman, violin; David Glazer, clarinet; Fowler Friedlander, bassoon; Earl Leavitt, trombone; Robert Weatherly and Harry Herforth, trumpets; Filmore Gilbert, percussion.

Following the performance by the orchestra, the Berkshire Festival Chorus, under the direction of Prof. G. Wallace Woodworth, sang the Bach chorale, "Now All the Woods Are Sleeping"; Gibbons' "The Silver Swan"; Randall Thompson's "Alleluia."

At the tea tables were wives of members of the orchestra: Mrs. Richard Burgin, Mrs. Jean Bedetti, Mrs. Fernand Gillet, Mrs. Jean LeFranc, Mrs. Victor Polatschek, Mrs. Georges Laurent, Mrs. Bernard Zighera, Mrs. Georges Mager and Mrs. Georges Moleux. Assisting were the Misses Violet Brooks, Faith Kidder and Leslie Marsh.

Many of the guests wandered about the wooded slopes of Seranak and admired the magnificent view across Lake Mahkeenac to the distant hills. Plainly visible, framed in the trees, could be seen the Festival's Shed at Tanglewood.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 15 1940

Final Series Of Berkshire Festival To Start Tonight

The final series of the Berkshire Symphonic festival at Stockbridge, Mass., will begin at 7 o'clock this evening in the huge music shed at Tanglewood with the presentation of Bach's "Mass in B Minor" by Dr. Serge Koussevitzky and the Boston Symphony orchestra, assisted by the Berkshire Festival chorus and soloist. The special benefit performance for Allied Relief will be given Friday evening, beginning at 6 o'clock, and will include a varied program of special attractions.

At the Saturday night performance Dorothy Maynor, Negro singer who created such a stir when she was heard last summer and in New York during the winter, will be soloist in Beethoven's "Adelaide" and Mozart's "Concerto Aria, Bellamia fiama, adido." The organ installed in the music shed at Tanglewood during the early summer will be heard in the playing of Bach's "Passacaglia for Organ in C Minor." The final concert of the nine concerts of the seventh annual festival will be heard on Sunday afternoon when the orchestra will play music by Haydn, Sibelius, and Brahms.

The most unusual part of this year's festival, however, will be the presentation on Friday night of the special benefit performance. Archibald MacLeish, librarian of the library of Congress, will be master of ceremonies. Gov. Herbert H. Lehman of New York and Dorothy Thompson will be speakers. Albert Spalding and Gregor Piatigorsky will appear as soloists with the Boston Symphony orchestra. The festivities will be held in the music shed, the theater, the expanse of lawn between them, and in other buildings of the new school of music being held here this summer.

An auction will be held with the proceeds to go for the purchase of an ambulance for England. The Boston Pops orchestra will play Strauss waltzes for dancing. In fact there will be something doing every minute from 6 o'clock until late at night. The advance sale of tickets has been excellent and a record attendance is expected to result in a substantial contribution to the Allied Relief Fund.

THIS CLIPPING FROM

GREAT BARRINGTON,
MASS
BERKSHIRE COURIER
8/15/40

Festival Audiences Make New Records

Mrs. Franklin D. Roosevelt Among Those at Concerts

Estimated That 45,000 Have Attended for First Six Concerts.—Berkshire Inns and Hotels Crowded During Week-end. — Final Series Opens Tonight, Bach B Minor Mass.

An estimated total of 45,000 people is said to have attended the first six of the Berkshire Symphonic Festival concerts and two rehearsals at Tanglewood this season, and preparations are now being made for the biggest crowd in the festival history for the final week. Last week's program of Beethoven and Tchaikowsky found the audience entranced with the masterly effects achieved by the Boston ~~Symphony~~ orchestra under the direction of Dr. Serge Koussevitzky, conductor.

All attendance records were broken when more than 8600 persons assembled for Saturday night's concert and 8500 were there to cheer at the close of Sunday afternoon's concert when Dr. Koussevitsky and the orchestra received an ovation at the close of the presentation of Tachaikowsky's fifth symphony. The conductor was recalled six times. The box-office reported that general admission sales totalled 2400 for Saturday and 2200 for Sunday.

Most famous guest of the second series was Mrs. Franklin D. Roosevelt, who drove her car from Hyde Park to attend Saturday's concert. She bought her own box, preferring to attend as a private citizen rather than accept Miss Gertrude Robinson Smith's invitation to occupy official box number one as one of her guests. Many other notables and titled guests were present. On Thursday evening Governor and Mrs. Leverett Saltonstall were honored guests.

A tremendous ovation was also given to Albert Spalding, violinist, who played on Thursday evening in Beethoven's Concerto for Violin in D, opus 61. The crowd cheered and clapped to recall the artist many times.

An outstanding feature this week will be the Bach B Minor Mass, on Thursday evening at 7:00 o'clock. At this concert the Berkshire Music Center forces will join with the orchestra. The Festival Chorus of 200 voices which has been rehearsing diligently since the Center opened July 8 under the direction of Prof. G. Wallace Woodworth of Harvard University, will perform with the following soloists: Elizabeth Schumann, Viola Silva, William Hain and Alexander Kipnis. Regular Festival patrons as well as Bach enthusiasts from a wide radius will be in attendance for this concert.

The Bach program will open at the earlier hour because of the necessity of dividing the program in two parts. Tickets for the performance of course include the complete program. There will be an intermission of an hour starting at 8:30 to permit the audience to enjoy supper on the grounds.

On Friday, starting at 6:00 p. m., comes the gala benefit program being presented for Allied relief by the orchestra with the co-operation of the Festival. Tickets for this event may be obtained from local chairmen, from the Festival office at Stockbridge, at Tanglewood, or at Allied Relief offices in New York and Boston.

Dorothy Maynor, Negro soprano, whose star has soared since her appearance last summer at Dr. Koussevitzky's Tanglewood picnic, will be heard by the Festival audience Saturday evening at 8:30.

This Clipping From
NEW YORK, N.Y.
PM
AUG 16 1940

Berkshire Festival Gives the B Minor Mass

Under the music shed and outside it, Tanglewood audiences have an almost ideal spot for listening to great music as only Serge Koussevitzky and the Boston Symphony play it. *Photo by George Daniell*

MUSIC

Stockbridge Audience Moved by Bach Mass

Staff Correspondence

STOCKBRIDGE, Aug. 15.—The performance of the Bach B Minor Mass this evening in the Tanglewood music shed lived up musically to the extraordinarily high standard set by the orchestral programs of the last two weeks. There is probably no higher compliment that could be paid to the Berkshire Festival Chorus, which took part in the program for the first time.

A great deal of the credit must go to Wallace Woodworth, who has been training the chorus for this occasion ever since July 8. The men and women who sang, many of whom looked as if they must recently have sung under him at Harvard and Radcliffe, recognized this fact by applauding and stamping enthusiastically.

They applauded just as enthusiastically—as did the audience of almost 7500—for Dr. Koussevitzky, who led the vigorous and deeply moving performance of perhaps the greatest single piece of music ever written.

A note of informality was introduced at the beginning when Reginald Foster tried out an amplifying system for possible use in tomorrow's benefit gala. The consensus was that the music shed needed no amplifiers.

Of the four good soloists, Elisabeth Schumann easily stood out for dignified breadth of style. But the level of the entire performance was so high that a huge audience of intelligent music lovers left Tanglewood shaken as only the greatest music can shake one.

—H. W. S.

THIS CLIPPING FROM
WATERBURY, CONN.
DEMOCRAT
AUG 15 1940

MUSIC FESTIVAL NEARING FINALE

Closing Numbers Tomorrow Evening at Stockbridge

Concerts this evening, tomorrow and Saturday and on Sunday afternoon, will complete the series of the Berkshire Symphonic Festival at Stockbridge, Mass., for this season. The Boston Symphony orchestra, under the baton of Dr. Serge Koussevitzky will present Bach's "Mass in B. Minor", with the assistance of the Berkshire Festival chorus and soloists. The program will start at 7 o'clock tonight.

Tomorrow evening a special benefit performance for Allied Relief will be given, with Archibald MacLeish, at present the librarian of the Library of Congress, acting as master of ceremonies. A number of celebrities will take part, including Governor Herbert H. Lehman of New York, and the omnipresent Dorothy Thompson. Albert Spalding and Gregor Pitaigorsky will be featured as soloists with the Boston Symphony orchestra.

There will also be an auction, the proceeds of which will go towards the purchase of an ambulance for England. A concert of Strauss waltzes, for dancing, will be played by the Boston Pops orchestra. The various festivities of the evening expected to draw a record crowd.

Saturday evening the program will feature Dorothy Maynor, the recently-discovered Negro singer, as soloists in Beethoven's "Adelaide". Bach's "Passacaglia for Organ in C Minor" and Mozart's 'Concerto Aria, Bellamia fiama, dido", will also be heard.

Music by Haydn, Sibelius, and Brahms will be heard on Sunday afternoon, in the last concert of this seventh annual festival at Stockbridge.

THIS CLIPPING FROM

CHICOPEE, MASS
HERALD
8/15/40

TANGLEWOOD IN FINAL WEEK OF ACTIVITY STARTING TONIGHT

Tanglewood, home of the Berkshire Symphonic Festival, is ready to handle its biggest crowd in history for the final week of activity. Already it is estimated that 45,000 persons have attended the six concerts and two rehearsals given by the Boston Symphony Orchestra.

An outstanding feature this week will be the Bach B Minor Mass tonight at 7 P. M. At this concert the Berkshire Music Center forces will join with the orchestra. The Festival Chorus of 200 voices which has been rehearsing diligently since the Center opened July 8 under the direction of Prof. G. Wallace Woodworth of Harvard University will perform with the following soloists: Elisabeth Schumann, Viola Silva, William Hain and Alexander Kipnis. Regular Festival patrons as well as Bach enthusiasts from a wide radius will be in attendance for this concert.

The Bach program will open at the earlier hour because of the necessity of dividing the program in two parts. Tickets for the performance of course include the complete program. There will be an intermission of an hour starting at 8:30 to permit the audience to enjoy supper on the grounds.

Tomorrow starting at 6 P. M. comes the gala benefit program being presented for Allied Relief by the orchestra with the cooperation of the Festival. Tickets for this event may be obtained from local chairmen, from the Festival office at Stockbridge, at Tanglewood or at Allied Relief offices in New York and Boston.

Dorothy Maynor, Negro soprano whose star has soared since her appearance last summer at Dr. Koussevitzky's Tanglewood picnic, will be heard by the great Festival audience Saturday evening at 8:30.

The Festival will close Sunday afternoon at 3:30 with a program of Haydn, Sibelius and Brahms.

Persons from a distance planning to attend the final series of concerts are urged to communicate with the Festival Accommodations Bureau at Stockbridge as soon as possible if they have not yet made arrangements for rooms. Tickets for the concerts may be obtained at the Stockbridge office of the Festival or by telephoning Stockbridge 400.

This Clipping From
WILMINGTON, DEL.
NEWS
AUG 16 1940

Dorothy Maynor To Sing at Festival

DOROTHY MAYNOR, who will give a recital here Sept. 30, will mark the first anniversary of her spectacular rise to prominence as a soprano by appearing as soloist this Saturday evening with the Boston Symphony Orchestra at the Berkshire Festival at Stockbridge, Mass.

It was only a year ago that Serge Koussevitzky, conductor of the orchestra, listened to Miss Maynor at an impromptu audition after a rehearsal at the festival and quickly recognized the possibilities of a great concert artist.

Miss Maynor had gone to the festival last August to listen to the music and at the suggestion of friends, Koussevitzky consented to hear her sing. He was so pleased with her voice that he asked her to sing with the orchestra and the next day she gave a program ranging from arias to Negro spirituals before a critical audience of musicians.

Her sensational rise followed and demands became too great for her to fill with all. She sang with four of the country's leading symphony orchestras, faced a sold-out house for her debut in New York last November, and make tours which took her to many of the larger cities of the East and Middle West.

The Wilmington Community Concert Association, in preparing its list of artists for the coming season, was flooded with requests to include Miss Maynor. The committee secured her last open date and arranged for her to give a recital at the Playhouse on Monday evening, Sept. 30.

Miss Maynor, the daughter of a Norfolk, Va., minister, received her first vocal lessons at Hampton Institute. She later studied at the Westminster Choir School in Princeton, N. J., until some friends encouraged her to take singing lessons in New York. Despite her fame, she still studies religiously with her vocal teacher, John Alan Haughton.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram
AUG 16 1940

Music By The People

In one way the concert of the Berkshire Symphonic Festival last night was the most significant of the superb concerts which Serge Koussevitzky has given to the Festival so far.

It was from the people of the community. Young men and women, choir singers, students in the high school, music students generally, but purely local gave a magnificent rendering of the Bach Mass in B Minor.

To hire a great orchestra and glory in its noble program is one thing for the Berkshire Hills. To develop a chorus under the leadership of the orchestra and to sing with it is an other thing. It is a very great spur to music in the United States that Serge Koussevitzky, than whom there is no superior orchestra master in the world, should go to any neighborhood and there dig out a chorus of 300 local people to sing one of the great chorus compositions of all religious music. They have been doing such things in Europe for a long, long time. We have been working out great choruses in the urban musical centers. But this chorus was raised from the Berkshire Hills country and it was a great one—singing this great Bach Mass for the first time.

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Boston Globe

Aug 16, 1940

Thousands Attend Music Festival

The distinguished conducting of Serge Koussevitsky, a chorus of over 100 voices and the late dusk which colored the trees along either side of the Tanglewood Shed contributed to a memorable performance of Bach's B-minor Mass last evening.

It was an early performance and by 7 o'clock thousands of music lovers filled the comfortable seats inside the Shed and were seated for a hundred yards back on the green grass. During the intermission people walked about the beautiful grounds of the Brooks estate which now forms America's most famous outdoor music festival grounds.

Three of last evening's stirring choruses will be repeated tomorrow evening for the Allied relief fund benefit which promises to be an outstanding occasion.

Practically a Symphony audience of Bostonians were at Tanglewood to hear the soaring choruses of Bach's immortal mass in this setting of beauty. Mrs. Gorham Brooks, distinguished in a saffron print; Mrs. Daniel DeMenocal, a silver fox cape over her suave gray silk; postdebutante Diana Bird, whose fetching print was of soft rose and black, her smart necklace fashioned of beads covered with the same print as her dress; Anne Knowles, sharing her box, her slim print of pale blue and navy, flowers tucked in her brown hair; Mr. and Mrs. Wallace McIlvaine Scudder, the former Betty Cram, decorative as usual in a simple white dress with crimson flannel jacket; Ruth and Beatrice Talbot, both blonde heads bare above navy dresses; Miriam Winslow and Foster Fitzsimmons, her dark hair caught back in a snood above her white tweed evening wrap; Anne Blake, who wore a deep-wine cardigan over her becoming white dress as she and a group of friends listened to concert from the grounds outside the Shed; Mr. and Mrs. Carl Dreyfus, a sable cape over her gown of French gray;

Sang in Chorus

(Photo by Bachrach)

Pretty post-deb Louise Sargent, who was among the Bostonians singing with the Berkshire Festival Chorus in last night's impressive Bach B Minor Mass.

Mr. and Mrs. George Judd and their son, William, sharing a box, attractive Mrs. Judd with the patriotic red, white and blue of the American Friends of France pinned to her nice dinner gown of purple; Miss Elizabeth Hutchinson, who wore brown tweeds against the evening's cool wind; Mr. and Mrs. Edward Taft and many many more.

Music students came from all over the country to sing under Dr. Koussevitzky's baton, and many of the Harvard and Radcliffe graduates and undergraduates came to Lenox for this week to rehearse under G. Wallace Woodworth for the performance. Mrs. Woodworth was there to share the tremendous ovation given Mr. Woodworth for his part in the mass. She wore a gown of white and a jacket of palest blue embroidered with silver.

Violinist Albert Spalding, who is co-chairman with Dr. Koussevitzky for tonight's unusual program, was also in last night's audience, and tonight's will include Si Louis and Lady Beale, Ethel Barrymore, who will be Mrs. Paul Moore's and Mrs. John Alden Carpenter's guest, and Mrs. Joseph Kennedy, wife of the United States' Ambassador, who will be Mr. and Mrs. Gaspar Bacon's guest, with her daughter, Miss Eunice Kennedy.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 16 1940

Berkshires Open Gay Week End With Last Music Series

Many Fail to Get Seats at Tanglewood; Mrs. Pierpont Hamilton in the Crowd

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 15.—Berkshire started upon its gayest mid-summer week end tonight with the first concert by the Boston Symphony Orchestra in the final music festival series at Tanglewood. All boxes had been sold weeks in advance and hundreds sat under the stars, unable to obtain seats in the music shed, which has a seating capacity of 5,000.

Attending a festival concert for first time tonight were Mrs. Pierpont Morgan Hamilton, of New York, and her mother-in-law, Mrs. Morgan Hamilton, of Sterlington, N. Y. They are guests of Rev. Dr. Anson Phelps Stokes at Brook Farm, Lenox. Mrs. Morgan Hamilton is a sister of Mr. J. Pierpont Morgan.

In a box with Mrs. Charles Robinson Smith and daughter, Miss Gertrude Robinson Smith, president of the festival corporation, were Mr. and Mrs. George Collins, Mr. and Mrs. Arthur Rodzinski, Count Robert de Calry, Mr. Malcolm Vaughan and Mr. Stewart Montgomery.

With Mr. and Mrs. Ernest B. Dane in their box were Mr. and Mrs. Gregor Piatiagorsky, Miss Olga Naumoff and Mr. Carlton Smith, all of whom are guests of Dr. and Mrs. Serge Koussevitzky at Seranak.

In advance of the concert Mr. and Mrs. Donald F. McPherson gave a cocktail party at Court Hill, Pittsfield, for Mr. and Mrs. John Alden Carpenter, of Chicago. Other guests were Miss Mabel Choate and Mr. and Mrs. John W. Garrett, who were in her box; Mr. Carleton Smith, Sir Robert Mayer, of London, England, founder of the English Children's Symphony; Mr. and Mrs. Lawrence K. Miller, Mr. and Mrs. Artur Rodzinski and their guest, Miss Dorothy Mayner, singer.

Koussevitzkys Hosts At House Warming

Dr. and Mrs. Serge Koussevitzky gave a house warming Wednesday afternoon at their summer home, "Seranak Bald Head," Lenox, and a farewell tea to the faculty and students of the Berkshire Music Center, who are leaving Tanglewood Monday. A portion of the Center Institute Orchestra gave the conductor and Mrs. Koussevitzky a drum serenade. Tea was served on the loggia overlooking Lake Mahkeenac by Mrs. Gorham Brooks, Miss Gertrude Robinson Smith, Mrs. George E. Judd, Miss Leslie Marsh and Mrs. Richard Burgin.

Among the guests were Miss Ethel Barrymore, who notored over from the Berkshire Playhouse at Stockbridge following the matinee; Mr. and Mrs. Albert Spalding, Mr. and Mrs. Gregor Piatigorsky, Mr. and Mrs. Lester Roberts, Mr. Carleton Smith, Miss Alice Clapp of Washington with her guests at the Curtis Hotel, Mme. Blanca Renard and Miss Mary Craig.

Mr. and Mrs. Henry Bigelow Jackson of Belmont are with Mr. and Mrs. H. George Wilde at "Highlawn Farm," Lenox.

Gov. William H. Vanderbilt, who has accepted an invitation to the allied benefit at Tanglewood this evening, Mrs. Vanderbilt and their daughters are expected for the weekend at "Cricket Creek Farm," South Williamstown.

Mr. and Mrs. Elwyn G. Preston of Boston are to be with Mrs. Preston's brother and sister-in-law, Prof. and Mrs. Philip Marshall Brown at "Brownsfields," South Williamstown.

This Clipping From
CLEVELAND, OHIO
NEWS
AUG 17 1940

Coda:

Cleveland Institute of Music moves to its new home, 3411 Euclid Avenue, Tuesday . . . Vincent H. Percy, well known Cleveland organist and his son, Robert Percy, baritone, won excellent reviews at recent recitals in Chillicothe . . . the Cleveland Women's Orchestra, Hyman Schandler, director, gives a concert at Lakeside, Saturday evening, August 24 at 8 . . . Berkshire Boston Symphony program tonight includes the Hindemith "Mathis der Maler" Symphony, Prokofieff's "Classical" Symphony, the Bach Passacaglia and Fugue in C Minor, and Dorothy Maynor singing Mozart and Beethoven music . . . the final concert tomorrow includes the Haydn Symphony in G Major No. 88, the Sibelius Seventh and the Brahms First.

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL
AUG 17 1940

MUSIC IN THE BERKSHIRE HILLS

While Europe flames with war, American musicians recreate at home the charm of old-world festivals

By DWIGHT ANDERSON.

Lenox, Mass.

UNTIL a few months ago all the world looked to Europe for the summer festivals of music that sent stimulus into every center of musical interest. But even before bombs had thundered down on the Mozart Festival at Glyndebourne and thrown up insurmountable walls between us and the festivals of Salzburg and Bayreuth, Serge Koussevitzky and the Boston Symphony Orchestra were ready to take over the responsibility of providing, here in America, a music center worthy to maintain and extend the European traditions. So magnificently have they risen to the emergency created by world tragedy that the listener must be conscious not only that he is hearing great music greatly performed, but that here and now, as never before in our generation, the arts are being summoned to a vital place in the war we are waging against the enemies of the Spirit.

While England battles for her life—and for ours—while we rearm and redouble attack on subversive influences—thousands of world citizens gather in a shed to listen to music. Beethoven of Germany, Sibelius of Finland, Debussy of France, Harris of America stand side by side on the programs and are heard by the most cosmopolitan audiences ever assembled on a large scale in this country. Race, religion, color, class and party are leveled and welded together by music.

For generations the Berkshire Hills have drawn artists to them; writers, painters, sculptors, dancers, actors, musicians. But the artists have always come singly or in small groups. Lately that has changed.

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ON AUGUST 1, in Tanglewood Shed on the edge of Lenox, the first concert of the 1940 Berkshire Symphonic Festival was heard by an audience of more than 6,000. The costumes of the audience were as varied as their motor licenses; sweatshirts or dinner-jackets, sweaters or silver fox. The programs of the nine concerts include orchestral music from Bach to Harris. Neither the erudite nor the man-in-the-street can feel neglected. Distinguished soloists are appearing, though, with the exception of two Americans, none occupies the spotlight. The two Americans are the young Negro soprano, Dorothy Maynor, who made such a fine impression in Louisville last spring, and the violinist, Albert Spalding.

The Berkshire Music Center, of which Dr. Koussevitzky is the director, is in its first season and has brought together 350 students from all parts of this country. The Center is divided into the Institute, which includes 140 professional musicians and advanced students, and the Academy, which is "for those of less specific qualifications."

Orchestral conducting, naturally, is the principal purpose of the Institute. Daily classes are held in the technique of conducting, in the analysis of orchestral scores and in mime, and practical experience is gained through conducting the Institute Orchestra. Daily classes in opera dramatics are being held for experienced singers. There are seminars in harmony, counterpoint and composition. Private lessons in orchestral instruments are given by members of the Boston Symphony Orchestra. Study and rehearsals of chamber music are provided for those specially equipped.

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BEING new, the Music Center has presented many problems that have been difficult for the organizers to solve. Most difficult has been the fact that many of the students have not had sufficient preparation. Less frequent, but no less difficult, is the presence of certain professionals who are too advanced to merge successfully with the others.

The Music Center opened a month before the Festival. During those weeks Dr. Koussevitzky gave constant personal attention to all departments and is still giving a limited amount of time to the Center, but, since the Festival Concerts got under way, he has, of necessity, been primarily occupied with rehearsals and performances of his orchestra. Stanley Chapple, as Koussevitzky's first assistant, is bearing the brunt of the conducting classes. Paul Hindemith and Aaron Copland share the work in theory. Olin Downes and Abram Chasins are among the many other lecturers and Herbert Graf, stage director of the Metropolitan Opera Company, is in charge of the work in opera.

"INCOMPARABLY MORE ENCHANTING"

IT is inevitable to compare the Tanglewood project with the Festivals at Salzburg prior to 1938 and, in many respects, our effort is superior to Austria's. Whereas the Salzburg hills are at least as beautiful as the Berkshires, the immediate surroundings of Tanglewood Shed are incomparably more enchanting. Perhaps it is unfair to draw that comparison since the Salzburg hall is on a city street with only artificially lighted foyers in which to promenade, while here the gardens and lawns of Tanglewood (which Mrs. Gorham Brooks gave to the Boston Symphony Orchestra) are not only beautiful, but are extensive enough to permit an audience of nearly 7,000 to stroll comfortably before the concerts and during the intermissions. Certainly the Boston Symphony Orchestra is vastly superior to the Vienna Philharmonic which supplied the orchestral background for most of the music that was heard at Salzburg. In fact, I am one of the many who consider it to be the most highly sensitized orchestra in the world.

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FROM my observation of teaching done at the Music Center and that done at the Mozarteum (the Salzburg music school) I should say that what is done here is completer and that, as it becomes better organized, it will be considerably superior. The co-operation of two such men as Toscanini and Bruno Walter at Salzburg undeniably gave Salzburg the conducting edge on Tanglewood and, of course, the magnificent operatic productions at Salzburg are, for the present, entirely lacking here. Still, the developments that are possible—and reasonable to expect—in Tanglewood are unlimited and it is my belief that, within a few years, America will have a summer music festival here that will surpass any similar effort that has been made in Europe.

For the opening concert Koussevitzky chose to play the first symphonies of Beethoven, Schumann and Sibelius. The second concert brought forth the Symphony No. 3 by Roy Harris, the only American composer listed for performance in the current Festival and one of only six living composers to be heard at Tanglewood this summer. The Harris Symphony is a glowing piece that Koussevitzky obviously admires, and it was magnificently played. Strauss' "Don Quixote" introduced Piatigorsky and Lefranc in the cello and viola solos. The high point of virtuosity was reached in Ravel's Second Suite from "Daphnis et Chloe," a work that Koussevitzky conducts better than almost anyone else. The third concert presented Jesus Maria Sanroma in Stravinsky's entertaining Capriccio for orchestra with piano solo. Mr. Sanroma, a Puerto Rican and an excellent pianist, is on the permanent staff of the Boston Symphony Orchestra. Brahms' Second Symphony closed the program and was played with a pervading warmth.

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THE past week-end was given over to Beethoven and Tchaikovsky. Koussevitzky's admiration of Tchaikovsky is well known and his conducting of the Russian is unsurpassed while, at the same time, Tchaikovsky fares better than any other composer in the hands of Koussevitzky.

Chamber music had prospered for many years in the Berkshires, but the Symphonic Festival throngs have so greatly increased attendance that the little halls in which chamber music is given are strained and the overflow sits or lies outside on the grass. The pioneer summer chamber music group is the South Mountain Quartet, founded and maintained by Mrs. Elizabeth Sprague Coolidge. Its weekly concerts are held on South Mountain, just outside of Pittsfield. At Cummington there have been weekly programs of trios interspersed with lectures and solo recitals. Just over the Connecticut line, at Music Mountain, the Gordon Quartet plays two or, sometimes, three concerts each week.

This Clipping From
CUE
NEW YORK, N.Y.
AUG 17 1940

CRITIQUES

BERKSHIRE FESTIVAL

AUG. 1—Opening the seventh festival. Three "firsts"—Beethoven, C major, Opus 21; Schumann, B flat, Opus 38; Sibelius, E minor, Opus 39. Beethoven comfortable, correct, neutral; Schumann plethoric, sometimes noisy; Sibelius rousing, electric, superb in every detail.

AUG. 3—Strauss "Don Quixote"; Harris 3rd Symphony; Debussy "L'Apres Midi"; Ravel second "Daphnis et Chloe" suite. Strauss incomparable; Harris score, well-made and compact if reminiscent, had another exemplary reading; Debussy and Ravel past all criticism. Plaudits to Messrs. Piatigorsky and Lefranc, 'cello and viola in Strauss work.

AUG. 4—Dr. Koussevitzky can own no more than a nodding acquaintance with Brahms, even the autumnal Brahms of the second symphony. But the Mozart E-flat, one of the three great symphonies to emerge from that distressful Summer of [illegible], came forth nobly. Stravinsky Capriccio, Jesus Maria Sanroma as pianist, brittle, glib, and glittering.

AUG. 8—Beethoven—Tchaikowsky. Spalding superb in Beethoven violin concerto. Tchaikowsky fourth drew cheers from a packed house. "Egmont" overture heavy, [illegible]

AUG. 10—Beethoven "Pastoral"; Tchaikowsky "Pathetique". "Pastoral" lacked some of those vernal murmurs and rustlings desired by Ludwig. Andante is not a Russian dance. "Pathetique" uneven, though Boston strings in these moods are incomparable. Breakneck pace of third movement made articulation impossible, chords often ignored. Finale superlative.

THIS CLIPPING FROM
SACRAMENTO, CALIF.
BEE

AUG 7 1940

Negro Soprano Celebrates Anniversary At Festival

The Berkshire Festival this month, at Stockbridge, Mass., marks an important anniversary for Dorothy Maynor, the young Negro soprano who will be heard in recital in Sacramento March 29th. Just one year ago, Miss Maynor, an unknown young soprano, from Norfolk, Va., went to the festival to listen to music conducted by Serge Koussevitzky, leader of the Boston Symphony Orchestra, and ended by making music herself for the great conductor.

Her surprise audition for him after one of the orchestra rehearsals has become part of this year's musical history—her singing for an audience of one, in the great empty shell which seats 6,000, Koussevitzky's immediate recognition of her fine voice, his invitation to her to sing for members of his orchestra. The next day, the humble young singer who had planned to be a teacher of public school music sang for a critical audience of musicians an impromptu program which ranged from opera arias to Negro spirituals.

A sold out house greeted Miss Maynor's concert debut in New York in November, the result being a triumph which recalled the first appearances in New York of such artists as Tibbett, Pons and Flagstad.

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PLAIN DEALER
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As indicated above, one cannot travel far in New England without bumping into another festival. On the way up to Pittsfield at South Mountain is the music colony established by Mrs. Elizabeth Sprague Coolidge in 1918. I recalled attending the first festival there, where the Gordon String Quartet now gives regular concerts. Some 50 miles north one runs into Bennington College, where there was a lot more to hear and see this last week.

Rivals Tanglewood's View

The Bennington School of the Arts, situated in the Green Mountains just outside the town of North Bennington, has a view that rivals Tanglewood. In fact there could be serious competition between the two festivals so close together, were their content less varied. But the Bennington festival is embellished by drama and dance performances as well as music, and the productions represent collaboration of the three schools in the college. Otto Leuning is in charge of the music, Francis Ferguson directs the drama and Martha Hill heads the dance department.

The summer school up here began, I am told, with the annual visits of Doris Humphrey and Charles Weidman, Martha Graham, Hanya Holms and other prominent persons in modern dance. Now it is a thriving center musically, also, and about 20 composers living here have open workshop performances where their works are tried out. Some of the best of them were on the festival program which opened Aug. 10 with the presentation of a melodramatic farce from "Huckleberry Finn" called "The King and the Duke," which contained some lively character dancing and some ingeniously appropriate incidental music by Gregory Tucker.

Perhaps the most pleasing program of this festival, which I was permitted to preview, was that of 17th and 18th century music directed by Ralph Kirkpatrick, an expert harpsichord player and splendid musician. Two Psalms by De Mondonville, which he found in the Library of Congress, were given what was suppposedly their first American performance here, beautifully sung by the coloratura soprano, Ethel Leuning, who incidentally is a sister to Mrs. Boris Goldovsky. Also outstanding on this program were excerpts from Purcell's "Fairy Queen," which had been presented in its entirety with incidental dances before I arrived.

Cleveland Well Represented

The contemporary music program Sunday afternoon opened with the first movement of the Third String Quartet of Quincy Porter, former Clevelander who is now dean at the New England Conservatory of Music. Two other Clevelanders were represented, Lionel Nowak, pianist, who performed his own suite for flute and piano with Luening, and Ann McDougle, who had four interesting songs sung by Reba Marcus. Nowak, who is music director for the Humphrey-Weidman dance group, obviously is making steady strides in composition, for which he has marked talent. Another Clevelander, William Newman, was to have taken part in the fastival but unfortunately was put out of circulation by a broken leg.

Ruth Ives, who has an excellent mezzo, sang Barber's "Dover Beach." There were songs by Charles Ives, Ernst Bacon, Theodore Chanler and others, as well as three charming inventions for piano by Luening, played superbly well by Nowak. The program ended with a lively jazz throwback, "Wise Apple Five," for clarinet and string quartet by Robert McBride.

Martha Graham and her group appeared in three dance compositions, "The Penitent," "Every Soul Is a Circus" and "Letter to the World." The latter, which is a line from a poem of Emily Dickinson, is said to be built on the "tradition" of her life, and it struck me as curiously romantic for what one usually expects from the modern dancers. It even contained steps which were suspiciously similar to those of the classic ballet. The music, following the usual modern dance vein, and confined almost exclusively to 7ths, 9ths and 2ds, was by a talented young resident composer, Hunter Johnson. Music for the first number was by Louis Horst, Miss Graham's own musical director, and that of the second by Paul Nordoff.

All in all the festival programs, which were repeated here throughout the week, reflected healthy, stimulated and progressive creativeness, talent of a high order, and excellent training. The festival draws a loyal admiring audience, not numerous, but large enough to make lodgings here difficult to find during festival week. And each performance I attended was followed by stamping, whistling and shouting such as might well loosen the beams of the prettily constructed early American architecture. Which makes this one of the most attractive campuses in the country.

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NEW YORK, N.Y.
AUG 17 1940

CRITIQUES

BERKSHIRE FESTIVAL

AUG. 1—Opening the seventh festival. Three "firsts"—Beethoven, C major, Opus 21; Schumann, B flat, Opus 38; Sibelius, E minor, Opus 39. Beethoven comfortable, correct, neutral; Schumann plethoric, sometimes noisy; Sibelius rousing, electric, superb in every detail.

AUG. 3—Strauss "Don Quixote"; Harris 3rd Symphony; Debussy "L'Apres Midi"; Ravel second "Daphnis et Chloe" suite. Strauss incomparable; Harris score, well-made and compact if reminiscent, had another exemplary reading; Debussy and Ravel past all criticism. Plaudits to Messrs. Piatigorsky and Lefranc, 'cello and viola in Strauss work.

AUG. 4—Dr. Koussevitzky can own no more than a nodding acquaintance with Brahms, even the autumnal Brahms of the second symphony. But the Mozart E-flat, one of the three great symphonies to emerge from that distressful Summer of 1788, came forth nobly. Stravinsky Capriccio, Jesus Maria Sanroma as pianist, brittle, glib, and glittering.

AUG. 8—Beethoven—Tchaikowsky. Spalding superb in Beethoven violin concerto. Tchaikowsky fourth drew cheers from a packed house. "Egmont" overture heavy, routine.

AUG. 10—Beethoven "Pastoral"; Tchaikowsky "Pathetique". "Pastoral" lacked some of those vernal murmurs and rustlings decreed by Ludwig. Andante is not a Russian dance. "Pathetique" uneven, though Boston strings in these moods are incomparable. Breakneck pace of third movement made articulation impossible, retards often ignored. Finale superlative.

THIS CLIPPING FROM
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Negro Soprano Celebrates Anniversary At Festival

The Berkshire Festival this month, at Stockbridge, Mass., marks an important anniversary for Dorothy Maynor, the young Negro soprano who will be heard in recital in Sacramento March 29th. Just one year ago, Miss Maynor, an unknown young soprano, from Norfolk, Va., went to the festival to listen to music conducted by Serge Koussevitzky, leader of the Boston Symphony Orchestra, and ended by making music herself for the great conductor.

Her surprise audition for him after one of the orchestra rehearsals has become part of this year's musical history—her singing for an audience of one, in the great empty shell which seats 6,000, Koussevitzky's immediate recognition of her fine voice, his invitation to her to sing for members of his orchestra. The next day, the humble young singer who had planned to be a teacher of public school music sang for a critical audience of musicians an impromptu program which ranged from opera arias to Negro spirituals.

A sold out house greeted Miss Maynor's concert debut in New York in November, the result being a triumph which recalled the first appearances in New York of such artists as Tibbett, Pons and Flagstad.

The year which has followed has indeed been an astonishing one for the young singer, to whom $25 the year before would have seemed impressive. During her first season she was engaged by four of the country's leading symphony orchestras, the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra and the Chicago Symphony Orchestra. An extensive concert tour was limited only by her desire to continue regular vocal study, yet her first season's concert took her as far west as Wisconsin, as far south as Richmond, Va., and in each concert city delighted audiences agreed with Olin Downes, critic of the New York Times, in his verdict that "she has virtually everything needed by a superb artist."

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The contemporary music program Sunday afternoon opened with the first movement of the Third String Quartet of Quincy Porter, former Clevelander who is now dean at the New England Conservatory of Music. Two other Clevelanders were represented, Lionel Nowak, pianist, who performed his own suite for flute and piano with Luening, and Ann McDougle, who had four interesting songs sung by Reba Marcus. Nowak, who is music director for the Humphrey-Weidman dance group, obviously is making steady strides in composition, for which he has marked talent. Another Clevelander, William Newman, was to have taken part in the fastival but unfortunately was put out of circulation by a broken leg.

Ruth Ives, who has an excellent mezzo, sang Barber's "Dover Beach." There were songs by Charles Ives, Ernst Bacon, Theodore Chanler and others, as well as three charming inventions for piano by Luening, played superbly well by Nowak. The program ended with a lively jazz throwback, "Wise Apple Five," for clarinet and string quartet by Robert McBride.

Martha Graham and her group appeared in three dance compositions, "The Penitent," "Every Soul is a Circus" and "Letter to the World." The latter, which is a line from a poem of Emily Dickinson, is said to be built on the "tradition" of her life, and it struck me as curiously romantic for what one usually expects from the modern dancers. It even contained steps which were suspiciously similar to those of the classic ballet. The music, following the usual modern dance vein, and confined almost exclusively to 7ths, 9ths and 2ds, was by a talented young resident composer, Hunter Johnson. Music for the first number was by Louis Horst, Miss Graham's own musical director, and that of the second by Paul Nordoff.

All in all the festival programs, which were repeated here throughout the week, reflected healthy, stimulated and progressive creativeness, talent of a high order, and excellent training. The festival draws a loyal admiring audience, not numerous, but large enough to make lodgings here difficult to find during festival week. And each performance I attended was followed by stamping, whistling and shouting such as might well loosen the beams of the prettily constructed early American architecture. Which makes this one of the most attractive campuses in the country.

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This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 18 1940

Dorothy Maynor Applauded In 'Homecoming' Concert

Soprano, Who Won Koussevitzky's Praise Last Year, Sings With Boston Symphony At Berkshire Music Festival

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Aug. 17.—Tonight was a homecoming for one of America's finest young artists, the soprano Dorothy Maynor.

Exactly a year ago Miss Maynor was a gifted young Negro student with a few devoted believers, among them Miss Harriet Curtin of Boston. She came to Tanglewood to hear the Boston Symphony in the now famous "Music Shed," which houses its Berkshire Symphonic Festival.

Through a set of odd circumstances, she was asked to sing at the picnic Serge Koussevitzky gives each year for his players—and her career was born right there.

Dr. Koussevitzky and all who heard here were delighted. Since then Miss Maynor has become a household word in musical America, and also a kind of symbol for modesty and devotion to an art. She has been called the hardest worker among singers, and certainly she is the only one on record who makes a point of rising at 6 a. m. to start her day of study.

Tonight Miss Maynor sang twice with the orchestra on this next to last program of the current festival, offering the Mozart concert aria, "Bella Mia Fiama, Addio" and Beethoven's moving "Adelaide." She earned the tumult of applause she received and acknowledged it with the curious gesture now a habit with her, which seems to say, "Don't thank me, thank the composer."

Dr. Koussevitzky chose music of widely differing styles, including one work by Paul Hindemith, the former German composer who has taught this Summer in Koussevitzky's Berkshire music center here. This was Hindemith's so-called symphony, "Mathis der Maler."

The audience alseo heard Prokofieff's "Classical" Symphony, the suite from Faure's incidental music to "Pelleas et Melisande" and the late Ottorino Respighi's arrangement for orchestra of Bach's organ Passacaglia in C Minor.

Tomorrow the seventh festival closes with music of Haydn, Sibelius and Brahms.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN
AUG 18 1940

The concert Thursday evening was one of the best of the season, to our way of thinking, with a program of Beethoven and Tschaikowsky that was delightful. The evening was perfect and those who sat on the spacious lawns of Tanglewood heard music drift enchantingly from across the greensward and blend with night sounds as darkness settled over the hills. This evening the Berkshire festival chorus with soloists will give us Bach's "Mass in B Minor," to which we are looking forward with keen anticipation, and then on Sunday will come the closing concert with a program of Haydn, Sibelius and Brahms.

The impressive thing about this great music festival is not alone the remarkable level upon which the artists have maintained their efforts, but is due in part also to the receptive enthusiasm of the audience, and as one prominent guest remarked to us recently, it is doubtful if any event of any sort in this country has ever before attracted such a long list of distinguished personages. And through it all there has been a democracy of interests that has been amazing, with the privileged and the less privileged visiting and chatting on an equality that, to quote a remark we overheard Gov Saltonstall make on Thursday, "is only possible here in America." The Berkshire symphonic festival, under the inspiring leadership of Conductor Serge Koussevitzky, has completed another successful season, but its great contribution is not that it has rendered beautiful music, but that it has made beautiful music available to all lovers of the art. The music loving public owe a tremendous debt of gratitude to Miss Robinson Smith, president of the Berkshire symphonic festival, and to Joseph Franz, chairman of the Tanglewood committee, and to a score of other Berkshire residents who, through a generous contribution of both time and interest, have provided every detail that could add to the enjoyment of the audience.

This Clipping From
ALBANY, N. Y.
TIMES UNION
AUG 18 1940

Miss Dorothy Maynor, star of last night's Boston Symphony orchestra concert at "Tanglewood" will appear as one of the attractions of the Albany Civic Music association during the coming season.

The Berkshire Festival this year, at Stockbridge, Mass., marks an important anniversary for Dorothy Maynor, the young Negro soprano, who will make her first extensive concert tour next winter. Just one year ago, Miss Maynor, an unknown young soprano, from Norfolk, Va., went to the Festival to listen to music conducted by Serge Koussevitzky, leader of the Boston Symphony orchestra, and ended up by making music herself for the great conductor. Her surprise audition for him after one of the orchestra rehearsals has become part of this year's musical history—her singing for an audience of one, in the great empty shell which seats 6,000, Koussevitzky's immediate recognition of her fine voice, his invitation to her to sing for members of his orchestra. The next day, the humble young singer who had planned to be a teacher of public school music sang for a critical audience of musicians an impromptu program which ranged from opera arias to Negro spirituals. Critics who were present proclaimed her the find of the decade. A sold-out house greeted Miss Maynor's concert debut in New York in November, the result being a triumph which recalled the first appearances in New York of such artists as Tibbett, Pons and Flagstad.

The year which has followed has indeed been an astonishing one for the young singer, to whom $25 the year before would have seemed impressive. During her first season she was engaged by four of the country's leading symphony orchestras, the N. Y. Philharmonic, the Boston Symphony, the Philadelphia orchestra and the Chicago Symphony orchestra. An extensive concert tour was only limited by her desire to continue regular vocal study, yet her first season's concerts took her as far west as Wisconsin, as far south as Richmond, and in each concert city delighted audiences agreed with Olin Downes, critic of the N. Y. Times in his verdict that "she has virtually everything needed by a superb artist." On August 17th, she completes an exciting musical year and returns to the scene of her discovery as featured soloist with Koussevitzky and the Boston Symphony orchestra. With what she terms "her own orchestra" she will sing two great classic works: "Adelaide" by Beethoven, and "Bella mia fiamma, addio," one of Mozart's lesser known concert arias. To Dorothy Maynor it will be not only a musical occasion, but a happy reunion with the orchestra which first publicly discovered her.

Yet all this acclaim has not upset Miss Maynor's fundamental simplicity in the least, and she is still incredulous about her success. "I hope only to be worthy of the great music I sing," she says. The daughter of a Norfolk, Va., minister, Dorothy Maynor received her first musical training in the choir of her father's church. She is a graduate of Hampton Institute, which she entered at 14 and where she received her first vocal lessons. A few years later she toured Europe as a member of the Institute's famous Negro chorus. Afterwards, she studied at the Westminster Choir school in Princeton, N. J., until a few friends, who believed in her talents, persuaded her to take some singing lessons in New York. She still studies religiously with her vocal teacher, John Alan Haughton. This year the musical world has been stirred by the beautiful voice and unaffected artistry of this modest young woman who "just likes to sing," and who in 12 months has captured the interest of the whole country.

This Clipping From
MILWAUKEE, WIS.
JOURNAL
AUG 18 1940

Fame in a Year to Negro Soprano Dorothy Maynor

THE Berkshire festival this year, at Stockbridge, Mass., marks an important anniversary for Dorothy Maynor, the young Negro soprano who will make her first extensive concert tour next winter. Just one year ago Miss Maynor, an unknown young soprano, from Norfolk, Va., went to the festival to listen to music conducted by Serge Koussevitzky, leader of the Boston symphony orchestra, and ended up by making music herself for the great conductor. Her surprise audition for him after one of the orchestra rehearsals has become part of this year's musical history—her singing for an audience of one, in the great empty shell which seats 6,000, Koussevitzky's immediate recognition of her fine voice, his invitation to her to sing for members of his orchestra. The next day the humble young singer who had planned to be a teacher of public school music sang for a critical audience of musicians an impromptu program which ranged from opera arias to Negro spirituals. A sold-out house greeted Miss Maynor's concert debut in New York in November.

The year which has followed has indeed been an astonishing one for the young singer. During her first season she was engaged by four of the country's leading symphony orchestras, the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra and the Chicago Symphony orchestra. Her first season's concerts took her as far west as Wisconsin, as far south as Richmond.

Saturday she returned to the scene of her discovery as featured soloist with Koussevitzky and the Boston Symphony orchestra.

The daughter of a Norfolk (Va.) minister, Dorothy Maynor received her first musical training in the choir of her father's church. She is a graduate of Hampton institute, which she entered at 14 and where she received her first vocal lessons. A few years later she toured Europe as a member of the institute's famous Negro chorus. Afterward she studied at the Westminster Choir school in Princeton, N. J.

This Clipping From
AKRON, O.
BEACON-JOURNAL
AUG 18 1940

Mary Van Kirk At Berkshire

ACTIVE at the Berkshire festival at Stockbridge, Mass., this summer, Mary Van Kirk of Akron has had an opportunity to reveal her rich contralto voice in two scenes from "Lohengrin."

In a letter to her parents, Mr. and Mrs. J. W. Van Kirk, 703 Thayer st., the talented young singer wrote that Herbert Graf of the Metropolitan announced there was an encore request for her to sing in the Wagnerian opera. So Miss Van Kirk was one of the featured singers on the program Friday night for allied relief, along with other artists.

She sang the second scene from the second act of "Lohengrin." Serge Koussevitzky, noted conductor who is directing the festival, and his Boston symphony orchestra also were on the program. Earlier in the season at Stockbridge, Miss Van Kirk did the first scene of the second act of "Lohengrin," and scored such a triumph that the request came for her to continue.

Without a doubt, Miss Van Kirk is well along the road toward her goal, an opera career, particularly in Wagnerian opera. She has been coaching with Graf this summer at Stockbridge. A week ago her teacher, Mme. Nevada Van der Veer of Cleveland, was in Stockbridge to hear Miss Van Kirk sing.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 18 1940

Symphonic Festival Will Conclude This Afternoon

(Special to The Republican)

Stockbridge, Mass., Aug. 17—The final concert of the seventh annual Berkshire Symphonic Festival at Tanglewood will be given Sunday afternoon with the presentation of the ninth concert under the direction of Dr. Serge Koussevitzky. The concert will begin at 3:30 o'clock and will present symphonies by Haydn, Sibelius and Brahms.

This concert will bring to a gala conclusion this year's festival which has been the largest yet in number of concerts and attendance. Record-breaking audiences have heard the large number of soloists who were with the orchestra this year. An additional concert was given Friday evening for the benefit of the Allied Relief Fund with more than 6,500 persons on the grounds for the many features.

Sunday Concerts Outstanding

Sunday concerts this year have been outstanding with large crowds making a real festival on the beautiful grounds that are part of Tanglewood. Friday night with a full moon shining over the huge music shed, one of the most outstanding musical programs of the year was given with soloists, the Boston Symphony orchestra, an auction with proceeds going for the purchase of a mobile ambulance for Great Britain. There were many other added attractions with speakers including Gov. Herbert Lehman, Dorothy Thompson and Sir Louis Beale.

The Saturday night concert presented music of Prokofieff, Hindemith, Mozart, Beethoven, Faure, and Bach. Dorothy Maynor appeared as soloist with the orchestra. It was she who created such a stir in music circles last year when she was presented at Tanglewood at a picnic given by Dr. Koussevitzky. SAMUEL MEYERS.

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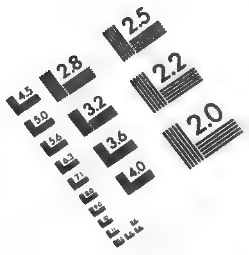
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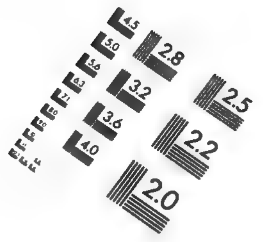
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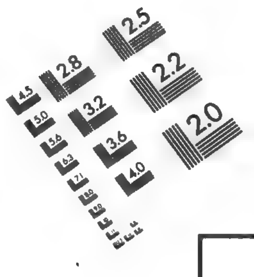
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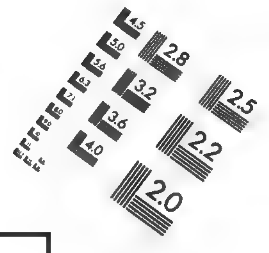
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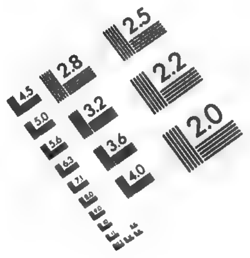
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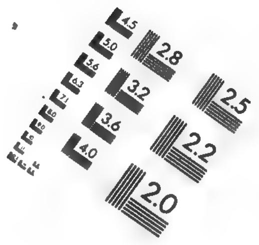
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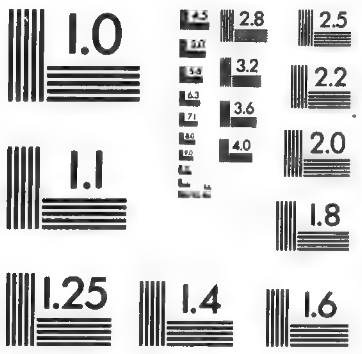
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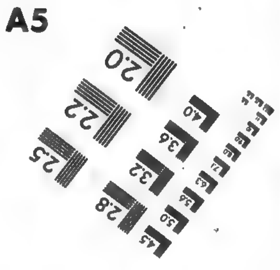
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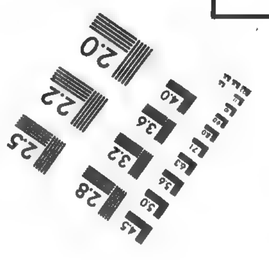
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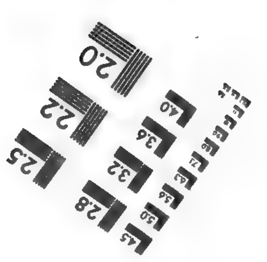
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This Clipping From
NEW YORK, N.Y.
TIMES
AUG 18 1940

The Berkshire Music Center takes time off to lunch, which is brought to them in a vehicle which used to be a bus. Shown here are Herbert Graf, head of the Opera-Dramatics Section; Lester Roberts, Lenox, Mass., hotel man, who arranged for the lunch bus; Ruth Posselt, violinist; Richard Burgin, concertmaster of the Boston Symphony Orchestra, and a student of the Center.

TANGLEWOOD TALE

This afternoon at Tanglewood ends the eighth season of the Berkshire Symphonic Festival, and the first of its Institute for advanced and its Academy for amateur students of music. Instead, as once, of dwindling to a trickle in August, music in America is swelling to a torrent, and of this Summer freshet the Berkshire Music Center is now in main stream. But spectacular as are the multitudes who pour in annual pilgrimage to its concerts, already it begins to look as though this new school might be the more enduring force. It has doubled Tanglewood's voltage.

The grounds are peopled with eager young talent: a rehearsal of "Acis and Galatea" will be sounding music of 18th century opera over a formal garden, lawns, hedges and splashing fountains, where it is to be performed in a setting true to its period; the old Barn, painted a fresh coat of Stockbridge red, looks receptive to a load of hay, instead of which comes pealing out of its open double doors a rehearsal of Bach's concerto for three pianofortes and orchestra; the theatre is a wooden stage facing bench seats under a tent roof, and here a concert of chamber music distills its subtile essence on Summer air; while across acres of lawn in the huge Music Shed may be a full orchestra rehearsal, unless the new organ is storming out a toccata and fugue of Bach; yet so adroitly have all these been contrived that no two sets of acoustics collide. And you would have a long search to find three hundred and more people happier than these young students.

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Their talent has surprised the faculty. That faculty, being members of the Boston Symphony Orchestra, plus composers, conductors, choirmasters and operatic coaches, would be exacting in any case, yet judicious though the effort was to pick promising talent, the talent picked seems to have been a pick of the pick. These youngsters perform like veterans—no need to sit on the edge of your seat to help them play. The advanced student orchestra of the Institute gives one concert a week; no audience was expected save the school itself, though they were free to invite their friends. The number of their friends was astounding. Two thousand people turned up regularly for these concerts, which were up to a performance level equal to that of many an established symphony orchestra, and when Dr. Koussevitzky put them through the Fantastic Symphony of Berlioz, they surpassed even that level, surprising everybody including themselves. The company of young singers, likewise, who gave an evening of operatic scenes—von Weber, Verdi, Tschaikowsky—in costume and stage settings, were discovering their abilities to impersonate as well as to sing; which is the special function of this school—not to teach instrument or voice but to instruct in performance.

As might have been, and probably was expected, performing talent has exceeded composing talent, the second being a slower growing and later blooming variety, though it is being carefully cultivated under the tendance of several mature composers; but of orchestral conductors more came to the party than could be seated at table. Places of one sort or another, however, were made for all who wished to stay, and two of the most promising student conductors are still under voting age.

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The concert crowds at Tanglewood are models of manners. An example is set by the management: once inside the grounds and separated from your motor horn, no signs tell you not to do this or not to step there. It is go anywhere you like and sit anywhere you please, except on Festival concert days when you sit where your ticket entitles. Saturday night the lawn audience under the stars was 2400, a large one for Symphony Hall itself, and this all outside the Shed which held more than 6000. Scenically the lawn-sitters had the better of it, arranging themselves neatly in the shade-patterns of great trees of a sunny afternoon, and evenings, dreaming under the pensive starshine while a golden half-moon stole behind the fir-spires of the winding avenue drive. Fireflies sparkled like violins playing spiccato, but Berkshire mosquitos seem allergic to the orchestral symphony and have organized a boycott. Those who like fine landscape with great music can have it for once: the scenery is an idyl of high Summer, the lake a silver shield laid on green velours, mountains swelling ridge beyond ridge in graduated tones of haze-blue, and overhead majestic cloud-Alps afloat on oceans of sky. Amid this symphonic poem of hills and water anyone can walk freely into the grounds on any but Festival days, no questions asked, and soak up hundreds of dollars worth of music which is floating about in air whose artistic content per fluid ounce must exceed in percentage of intoxicant all but the very choicest vintage of the grape, and maybe that too.

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Tanglewood has become doubly a landmark. Here music in 20th century America stands much as in the 19th with Nathaniel Hawthorne on these same acres stood the art of American prose fiction. Musical composition is our youngest art, and we are the youngest people to take it up. What is more awkward, we take it up when that art is full-fledged, and perhaps when it has lived full cycle. Normally the process of growth in art, as in life, is from simplicity through complexity to a higher simplicity; but we in America come to music when it has attained forms excessively complex.

In literatures of the spoken and written word poetry flowers before prose; prose, in the forms of oral saga, then of written history, and finally of fiction, flowers before criticism, self-consciousness comes last. As illustration one has only to remember that grammar and syntax were unknown in the Great Age of Greek literature; they were formulated two centuries later at Alexandria when that literature had grown self-conscious. It is of course easier, as it is more natural, to move from the simple to the complex, as music in Europe did, than to move from the complex to the simple, as music in America apparently must do before it can become its true self—which may be what ails our composers, for either they attempt greater complexities, or else they assume a forced simplicity, which is worse than none.

Self-consciousness is the blight of modern music. "As there is no more sure sign of a fine nature than the absence of self-consciousness, so there is no more sure sign of greatness than simplicity." But unself-conscious our composers seem unable, or perhaps afraid to be. The great creative epoch of music (circa 1720 to 1920) was one in which form was elaborated, whereas the performances of it were often if not generally crude. That epoch has now been succeeded by one in which performance is elaborated. (Imagine Shakespeare at a modern performance of "Hamlet.") The great composers of the 18th and 19th centuries would be thunderstruck by the splendor of their works as performed today, but it is more than probable that were they to hear the works of modern composers they would be thunderstruck in a different sense.

So the Tanglewood Tale of 20th century American music is yet to be told. Like Hawthorne's originals, it should be intelligible to youth. (Why be old before our time?) It should, if possible, be simple and it must be unself-conscious, a tale of and for a people still young in spirit.

This Clipping From
DETROIT, MICH.
FREE PRESS
AUG 18 1940

Modern Tanglewood Tale

BY VIRGINIA BALINGER

YOU hear Serge Koussevitzky called "Kousey" around Tanglewood, that delightful place near Lenox, Mass., which is the permanent home of the Berkshire Symphonic Festival. That very air of informality pervades the place. You feel it the minute you drive on to the shady New England country road leading to Tanglewood and enter the grounds through a colonnade of the tallest pine trees.

Emerging into the clearing, one is on the spacious lawn and just a few hundred feet across the way stands the newly-completed Shed. That famous Shed, the summer home of the Boston Symphony Orchestra, was given its unique fan-shaped design by Eliel Sarrinen, of Cranbrook. It is open on the three sides of the fan and the stage for the orchestra is in the point.

The beauty of a typical August morning cast its spell over the Shed and the grounds. One began to feel the meaning of Dr. Koussevitzky's words, "a dream come true." A symphony of nature setting the stage for a symphony of music, composed of magnificent trees everywhere, formal gardens, the sloping lawn down to the little mountain lake Mahkeenac, with the Berkshires everywhere in the distance, covered by the ever-present blue haze.

MUSIC

Men were sauntering one by one toward the Shed, taking their places on the stage and tuning their instruments. It was rehearsal time for the Boston Symphony. Presently Dr. Serge Koussevitzky appeared with Albert Spalding, likewise headed for the Shed.

A bench under a large oak tree just outside made a perfect spot from which to hear the rehearsal of the Beethoven Violin Concerto and the Tchaikowsky Fourth Symphony, the program for that evening's concert. Dr. Koussevitzky was giving it last-minute touches.

ALL of Tanglewood seemed to be astir with activity. This stir was the new Berkshire Music Center, established by Dr. Koussevitzky, and right in the midst of its first season. It seems to have appropriated every part of the orchestra's magnificent estate from the front entrance, where students arrive by cars and bus, bicycles or on foot right down to the lake where from the pier through the trees the splash of swimmers is heard in the hotter hours of the day.

When asked as to the purpose of the Center, Dr. Koussevitzky focuses those dynamic eyes directly on you and says: "We have chosen a practical method, so that students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

And there you have it. All about these several hundred students were living and working in music. Strains of a Beethoven piano and violin sonata came from one direction, a Mozart quintet was being rehearsed in another.

Down the hill toward the lake was an interesting-looking barn, and from the sounds in it, one knew it wasn't merely a barn. The sounds were suggestive of the opening Kyrie of Bach's B Minor Mass, for the festival chorus was deep in rehearsal of the work which was their grand objective for the festival performance with the Boston Symphony on Aug. 16. G. Wallace Woodworth, their conductor, was goading the five-part choir into a fine, rounded unity. But on this occasion there was no audience except a herd of cows grazing on the slope.

TIME out for lunch: A bus was appearing, equipped as a cafeteria. It pulled up to the barn, and Bach was deserted temporarily for trays of hot and cold dishes. These were carried to various spots on the shady lawn for an hour of relaxation. The bus moved on then to the next group of students.

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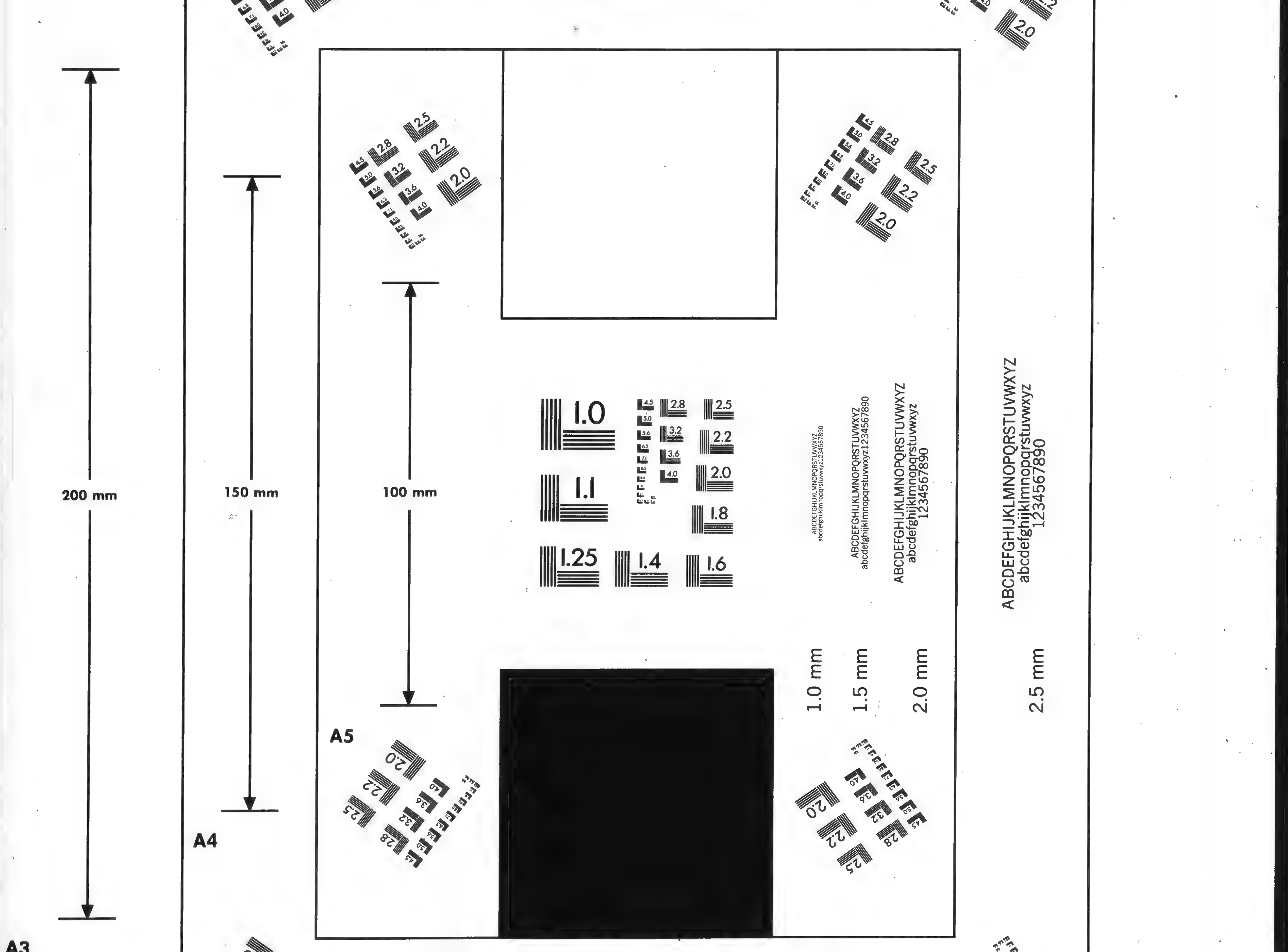
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This Clipping From
NEW YORK, N.Y.
TIMES
AUG 18 1940

The Berkshire Music Center takes time off to lunch, which is brought to them in a vehicle which used to be a bus. Shown here are Herbert Graf, head of the Opera-Dramatics Section; Lester Roberts, Lenox, Mass., hotel man, who arranged for the lunch bus; Ruth Posselt, violinist; Richard Burgin, concertmaster of the Boston Symphony Orchestra, and a student of the Center.

This Clipping From
DETROIT, MICH.
FREE PRESS
AUG 18 1940

Modern Tanglewood Tale

BY VIRGINIA BALINGER

YOU hear Serge Koussevitzky called "Kousey" around Tanglewood, that delightful place near Lenox, Mass., which is the permanent home of the Berkshire Symphonic Festival. That very air of informality pervades the place. You feel it the minute you drive on to the shady New England country road leading to Tanglewood and enter the grounds through a colonnade of the tallest pine trees.

Emerging into the clearing, one is on the spacious lawn and just a few hundred feet across the way stands the newly-completed Shed. That famous Shed, the summer home of the Boston Symphony Orchestra, was given its unique fan-shaped design by Eliel Sarrinen, of Cranbrook. It is open on the three sides of the fan and the stage for the orchestra is in the point.

The beauty of a typical August morning cast its spell over the Shed and the grounds. One began to feel the meaning of Dr. Koussevitzky's words, "a dream come true." A symphony of nature setting the stage for a symphony of music, composed of magnificent trees everywhere, formal gardens, the sloping lawn down to the little mountain lake Mahkeenac, with the Berkshires everywhere in the distance, covered by the ever-present blue haze.

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ALL of Tanglewood seemed to be astir with activity. This stir was the new Berkshire Music Center, established by Dr. Koussevitzky, and right in the midst of its first season. It seems to have appropriated every part of the orchestra's magnificent estate from the front entrance, where students arrive by cars and bus, bicycles or on foot, right down to the lake where from the pier through the trees the splash of swimmers is heard in the hotter hours of the day.

When asked as to the purpose of the Center, Dr. Koussevitzky focuses those dynamic eyes directly on you and says: "We have chosen a practical method, so that students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

And there you have it. All about these several hundred students were living and working in music. Strains of a Beethoven piano and violin sonata came from one direction, a Mozart quintet was being rehearsed in another.

Down the hill toward the lake was an interesting-looking barn, and from the sounds in it, one knew it wasn't merely a barn. The sounds were suggestive of the opening Kyrie of Bach's B Minor Mass, for the festival chorus was deep in rehearsal of the work which was their grand objective for the festival performance with the Boston Symphony on Aug. 16. G. Wallace Woodworth, their conductor, was goading the five-part choir into a fine, rounded unity. But on this occasion there was no audience except a herd of cows grazing on the slope.

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TANGLEWOOD TALE

This afternoon at Tanglewood ends the eighth season of the Berkshire Symphonic Festival, and the first of its Institute for advanced and its Academy for amateur students of music. Instead, as once, of dwindling to a trickle in August, music in America is swelling to a torrent, and of this Summer freshet the Berkshire Music Center is now in main stream. But spectacular as are the multitudes who pour in annual pilgrimage to its concerts, already it begins to look as though this new school might be the more enduring force. It has doubled Tanglewood's voltage.

The grounds are peopled with eager young talent: a rehearsal of "Acis and Galatea" will be sounding music of 18th century opera over a formal garden, lawns, hedges and splashing fountains, where it is to be performed in a setting true to its period; the old Barn, painted a fresh coat of Stockbridge red, looks receptive to a load of hay, instead of which comes pealing out of its open double doors a rehearsal of Bach's concerto for three pianofortes and orchestra; the theatre is a wooden stage facing bench seats under a tent roof, and here a concert of chamber music distills its subtile essence on Summer air; while across acres of lawn in the huge Music Shed may be a full orchestra rehearsal, unless the new organ is storming out a toccata and fugue of Bach; yet so adroitly have all these been contrived that no two sets of acoustics collide. And you would have a long search to find three hundred and more people happier than these young students.

* * *

Their talent has surprised the faculty. That faculty, being members of the Boston Symphony Orchestra, plus composers, conductors, choirmasters and operatic coaches, would be exacting in any case, yet judicious though the effort was to pick promising talent, the talent picked seems to have been a pick of the pick. These youngsters perform like veterans—no need to sit on the edge of your seat to help them play. The advanced student orchestra of the Institute gives one concert a week; no audience was expected save the school itself, though they were free to invite their friends. The number of their friends was astounding. Two thousand people turned up regularly for these concerts, which were up to a performance level equal to that of many an established symphony orchestra, and when Dr. Koussevitzky put them through the Fantastic Symphony of Berlioz, they surpassed even that level, surprising everybody including themselves. The company of young singers, likewise, who gave an evening of operatic scenes—von Weber, Verdi, Tschaikowsky—in costume and stage settings, were discovering their abilities to impersonate as well as to sing; which is the special function of this school—not to teach instrument or voice but to instruct in performance.

As might have been, and probably was expected, performing talent has exceeded composing talent, the second being a slower growing and later blooming variety, though it is being carefully cultivated under the tendance of several mature composers; but of orchestral conductors more came to the party than could be seated at table. Places of one sort or another, however, were made for all who wished to stay, and two of the most promising student conductors are still under voting age.

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The concert crowds at Tanglewood are models of manners. An example is set by the management: once inside the grounds and separated from your motor horn, no signs tell you not to do this or not to step there. It is go anywhere you like and sit anywhere you please, except on Festival concert days when you sit where your ticket entitles. Saturday night the lawn audience under the stars was 2400, a large one for Symphony Hall itself, and this all outside the Shed which held more than 6000. Scenically the lawn-sitters had the better of it, arranging themselves neatly in the shade-patterns of great trees of a sunny afternoon, and evenings, dreaming under the pensive starshine while a golden half-moon stole behind the fir-spires of the winding avenue drive. Fireflies sparkled like violins playing spiccato, but Berkshire mosquitos seem allergic to the orchestral symphony and have organized a boycott. Those who like fine landscape with great music can have it for once: the scenery is an idyl of high Summer, the lake a silver shield laid on green velours, mountains swelling ridge beyond ridge in graduated tones of haze-blue, and overhead majestic cloud-Alps afloat on oceans of sky. Amid this symphonic poem of hills and water anyone can walk freely into the grounds on any but Festival days, no questions asked, and soak up hundreds of dollars worth of music which is floating about in air whose artistic content per fluid ounce must exceed in percentage of intoxicant all but the very choicest vintage of the grape, and maybe that too.

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In literatures of the spoken and written word poetry flowers before prose; prose, in the forms of oral saga, then of written history, and finally of fiction, flowers before criticism, self-consciousness comes last. As illustration one has only to remember that grammar and syntax were unknown in the Great Age of Greek literature; they were formulated two centuries later at Alexandria when that literature had grown self-conscious. It is of course easier, as it is more natural, to move from the simple to the complex, as music in Europe did, than to move from the complex to the simple, as music in America apparently must do before it can become its true self—which may be what ails our composers, for either they attempt greater complexities, or else they assume a forced simplicity, which is worse than none.

Self-consciousness is the blight of modern music. "As there is no more sure sign of a fine nature than the absence of self-consciousness, so there is no more sure sign of greatness than simplicity." But unself-conscious our composers seem unable, or perhaps afraid to be. The great creative epoch of music (circa 1720 to 1920) was one in which form was elaborated, whereas the performances of it were often if not generally crude. That epoch has now been succeeded by one in which performance is elaborated. (Imagine Shakespeare at a modern performance of "Hamlet.") The great composers of the 18th and 19th centuries would be thunderstruck by the splendor of their works as performed today, but it is more than probable that were they to hear the works of modern composers they would be thunderstruck in a different sense.

So the Tanglewood Tale of 20th century American music is yet to be told. Like Hawthorne's originals, it should be intelligible to youth. (Why be old before our time?) It should, if possible, be simple and it must be unself-conscious, a tale of and for a people still young in spirit.

This Clipping From
PHILADELPHIA, PA.
BULLETIN
AUG 19 1940

Summer Music Backstage

Keep Your Eye on Stockbridge

Famed Berkshire Festival May Become American Salzburg

By HENRY PLEASANTS

STOCKBRIDGE, Mass., Aug. 19.—With Salzburg out of the way, for the time being at least, as the world's summer music capital, Stockbridge, Mass., is the place to watch.

It is the home of the Berkshire Festival, which has for the past five seasons presented the Boston Symphony Orchestra and its distinguished director, Serge Koussevitzky, in a series of concerts.

The Berkshire Festival is as yet relatively small scaled, at least in the number of concerts, but there is nothing small scaled about the audiences or quality of the concerts. Certainly there is nothing small scaled about the potentiality of this festival.

It has a great orchestra, a great conductor and an incomparable setting. Concerts are given at Tanglewood, a private estate a few miles out of Stockbridge, where Hawthorne wrote "The House of Seven Gables." To the natural setting has been added a magnificent fan-shaped metal "music shed" seating and protecting 6,038 listeners.

During the Festival which came to an end last week nine concerts were given in three weeks. It began without guarantors and ended without a deficit, as has been the case for the past five years.

Always Solvent

Of all the major serious music festivals, the Berkshire Festival is in the most consistently solvent financial condition. It is more than self-sustaining so far as running expenses are concerned. About $100,000 had been put into the shed through private contributions and Tanglewood has been presented to the Boston Sympathy Orchestra as a permanent summer home.

Audiences average upward of 8,000. Those who cannot get reserved seats find places about the spacious lawn, and their lot is not a bad one save in case of rain. Shell and shed have astounding acoustical properties.

A significant feature is the increase of transient music lovers in the audience. Last year it was reckoned at 38 per cent. This year it has been closer to 50 per cent. The growth of the Festival, in size at least, will depend to some extent on the growth of transient business.

There is no official connection between the Boston Symphony Orchestra and the Berkshire Festival. The latter is a non-profit corporation which engages the Boston Symphony each season. But the fact that Tanglewood now is the property of the Boston orchestra makes the link between the two organizations very strong.

The Festival corporation owns the shed and the orchestra owns the grounds, but the directors of the Festival are firm in the conviction that the Boston Orchestra is the best of all possible orchestras and the orchestra is presumably convinced that this is the best of all possible festivals.

It is hardly fair to compare this festival with the regular summer seasons in Philadelphia, Chicago and Cincinnati. It has had luck in the matter of location and in the really unique auditorium. And the continuous employment of an orchestra over a period of weeks is not its concern. The orchestra has the "pop" and esplanade concerts in Boston to tide it over the summer weeks and a long season at Stockbridge is not as important to it as the seasons at Ravinia Park and Robin Hood Dell are to the Chicago and Philadelphia Orchestras.

The need for guarantors has been obviated by a plan through which subscribers get tickets at a lower rate and become members of the association by getting their order in before November 1.

After November 1, tickets at regular subscription rates are available until June 30. After that seats are available only at the regular box office rate. The price range is wide, running from 83 cents for a single concert at a membership rate to $5 for a box seat at the concert time box office price.

Eighty-two per cent. of the subscriptions for the shed came from people living within 50 miles of Stockbridge and 40 per cent. came from the board of trustees.

If the transient group increases at the rate established in the past two seasons, there is no telling to what extent the festival can be enlarged in scope.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR
AUG 19 1940

Tanglewood Attendance At New Record

8,000 at Final Concert, 70,000 During Season

LENOX, Mass., Aug. 19—The majestic song of Johannes Brahm's First Symphony, pealed forth with irresistible splendor by the Boston Symphony Orchestra under Serge Koussevitzky, brought the seventh annual Berkshire Symphonic Festival to a close at Tanglewood here Sunday afternoon.

It was a magnificent peroration for the longest and most successful festival season of the seven. Brahm's sublime hymn was almost like a voicing of hopes for future years. Only the dark shadow of events seemed to threaten the further advance of this annual festivity of music amid the trees and the hills.

This year's festival broke all records. The total attendance for the nine concerts of the three long week-ends was estimated at 70,000. Although the weather Sunday was uncooperative for the first time this festival season, an audience of about 8,000 attended. The total for the final week was 25,000; the first week had attracted 18,000 listeners and the second brought the record, 27,000.

The sky threatened all morning, and an hour before concert time there was a slight shower. Thereafter light showers alternated with minutes of sunshine. The holders of general admission tickets changed their location with the clouds.

The intermittent showers seemed to be merely an added excitement for the listeners, at the end of the concert they thronged forward to bid Mr. Koussevitzky and his musicians a thundering "au revoir," and there were repeated bursts of cheers. The applause was undiminished. Men and women waved handkerchiefs, magazines, newspapers; pages were torn to shreds and thrown about.

Mr. Koussevitzky and his orchestra deserved well of the public. Sunday afternoon's concert was another exhibition of ensemble work of the highest order, plus unexampled creative fire. The program embraced three symphonies each a masterwork of its epoch: Haydn's symphony in G, No. 88; Sibelius's Seventh and the Brahm's, C. Minor. Each work had an interpretation worthy of its mettle; each was done with a comprehension of its period and style.

Festival officials confirmed the report that this year's sessions had produced a substantial surplus. It was the fifth surplus in a row, since the Boston Symphony joined hands with the Berkshire Festival Association.

Miss Thompson Says Hitler Wars With Each of Us

Globe 8/17

Gov. Lehman Also Warns U. S. at Lenox Allied Relief Benefit

By JANET JONES

LENOX, Aug. 16—Miss Dorothy Thompson, Globe columnist, tonight told 9000 persons at the gala Allied Relief Benefit at the Berkshire festival, that the reason "we are today engaged in a great civil war is because we have not yet learned the lesson that we are all citizens of a great planet, that no individual or nation or earth is independent."

Miss Thompson, guest speaker with New York's Gov. Herbert H. Lehman, Archibald MacLeish and Sir Louis Beale, K. C. M. G., was introduced by MacLeish as "the one American who has most clearly seen the crisis in this time, who has most eloquently said what she has seen and courageously continued to say it. She is a woman of whom this country is very proud."

As Miss Thompson, looking stunning in a long dinner gown and matching coat of gray polka dot, accented with a soft pink flower at her bosom, arrived at the stage entrance of the music shed where the speaking was held prior to the concert, Dr. Serge Koussevitzky kissed her hand.

Miss Thompson's Address

Pointing out that Britain is fighting today "against the most ruthless tyranny of centuries," Miss Thompson said that "this generation of men and women of this whole planet has a rendezvous with destiny.

"Great Britain is having it now, fighting alone 'the battle of western civilization.'

"Men forget freedom in prosperity and rediscover it in anguish. We, who live in the most anguished of human centuries, will rediscover it.

"This war is between Hitlerism and each of us. It will be won or lost, eventually, in human minds and human souls. We shall win against the darkness in the end. But if England falls, we shall have to fight much longer."

Gov. Lehman's Warning

Gov. Lehman told the audience that "if Great Britain falls we cannot hope to keep the war from our shores."

MacLeish said that "our failure to evacuate refugees from Europe on Red Cross ships is a shame on our country that history will not gloss over."

At the auction, presided over by author Owen Johnson, $2185 was cleared, which will be spent for a complete medical unit to be set up immediately in England. Mrs. A. A. Berle, wife of the Under-Secretary of State, bid $150 for a Grand Pyrennes male puppy. Mrs. Walter Scott, who has a Summer home at Rockport, purchased a solid silver tray said to have belonged to George III for $375.

Three Greater Boston women won prizes in tonight's draw. They were: Mrs. G. A. Davis, Brookline, who received four candlesticks; Mrs. G. Davenport, Marblehead, phonograph records of Schumann's Spring symphony, and Miss Andree Bruelle, Wellesley, a Dalmatian puppy. Miss Thompson drew the names, taking the place of Lucrezia Bori, unable to attend. This section of the benefit netted $2370.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
AUG 19 1940

BERKSHIRE MUSIC FESTIVAL GROWS

All Records Broken This Summer with Attendance of 70,000.

Stockbridge, Mass., Aug. 19.—This summer's Berkshire Symphonic Festival has broken all records of previous seasons, figures issued yesterday by Miss Gertrude Robinson Smith, president, and George W. Edman, clerk, indicate.

The nine concerts this summer were attended by 70,000 persons. In addition, three special rehearsals for the festival members and school children from the neighborhood drew 10,000 persons to Tanglewood, the festival's home, and the benefit for British relief Friday night drew 8000, who left $25,000 for the fund before they went home.

Last summer there were six concerts, and 36,000 persons heard them. The first six concerts this summer drew 45,000.

A sizeable surplus will be returned to the project in the form of improvements on the grounds, since the venture is strictly a non-profit and co-operative affair.

Yesterday's music included three great symphonies, one of them modern. These were the Haydn G Major Symphony (No. 88); Sibelius' Sturdy Seventh, and to conclude the concert as well as the festival, the monumental First Symphony of Brahms.

Festival luck held so far as weather went—there was a misty rain at intervals yesterday afternoon, and perfect weather for the other eight concerts. This year Serge Koussevitzky "doubled in brass." He not only conducted his noble Boston Symphony in all the music of the festival, but was director of the Berkshire Music Centre, a school of music for professionals and non-professionals, which closed yesterday after a six-week session on the Tanglewood estate.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 19 1940

The Note Book

By *J. H.*

Tanglewood Tales—Festival Finish

A man and two women walked down the colonade. The woman in the center dropped her white silk wrap. A man arose from his seat, followed the trio, called. They turned. Said the owner:

"I dropped that?"

"You did."

"You picked it up?"

"I did."

"You returned it to me?"

"I did."

"That is the most Christian thing I ever heard of."

A suggestion that the Saturday concerts should be in the afternoon rather than at night did not meet with favor. The present plan will continue . . . George E. Judd happy over everything—said he was delighted with the public response and attitude . . . Mr. and Mrs. George W. Edman to whom so much credit is due for the grand achievement. Nothing succeeds like success . . . Mrs. Winthrop Murray Crane Sr. . . . Mr. and Mrs. M. L. Eisner, Mrs. Eisner's sister, husband, niece . . . Mr. and Mrs. A. W. Patten . . . Mr. and Mrs. N. A. Campbell. Mrs. Campbell was on the committee when it was decided to provide a tent. That seemed like a departure—and it was. Next came the shed . . . Lawrence W. Bump, one of the most courtly of the ushers . . . E. Roy Humphrey came to the rescue that auction night just to make it entirely legal . . . Mrs. Curtin, Mrs. Langmaid . . . Mrs. E. A. Jones, Mrs. S. Ralph Jones . . . An average of 8000 persons, an average of 4100 cars, grand total of guests more than 70,000. The boys estimated Saturday night's crowd at 10,000, the cars at 5000 . . . Miss Maynor made $50,000 last year, is in a fair way to make $150,000 this . . . Her father, who was a minister, is gone. Her mother and many children are living. Her teacher is among those who attend . . . Clarence Hollister, organist, formerly of Pittsfield, with E. S. Van Olinda . . . After leaving here Mr. Hollister was in Boston, now is in Albany . . . Lost articles include many pairs of glasses and a lorgnette. One guest dropped keys . . . Earl Brundage and niece, daughter of his sister. . . . Bernhard Hoffmann with (UP) man, home from war zone.

Miss Garbarino and her Program Pals contributed a courteous, gracious and colorful bit.

* * *

H. B. Jones recently ill . . . The axe was laid to what was thought to be the root of a tree in an excavation. Flash. It was an underground cable. Repairs . . . George Fisher went to his old home in Vermont. A touch trip. Two excavations on Route 7. Took him two hours to make the last 14 miles up and it was equally bad on the way back . . . She received $15 for the accommodations one night, $25 on another occasion. Come a man to apply. Asked what he was willing to pay he said a dollar and a half. He could not strike a bargain at that price . . . Past two girls flashed an empty car. The brake had not been applied. It struck several machines and damaged them before it came to a stop.

New York Times picture: The Berkshire Music Center takes time off to lunch, which is brought to them in a vehicle which used to be a bus. Shown here are Herbert Graf, head of the Opera-Dramatics Section; Lester Roberts, Lenox, (Mass.) hotel man, who arranged for the lunch bus; Ruth Posselt, violinist; Richard Burgin, concert-master of the Boston Symphony Orchestra, and a student of the Center...Counted 31 Willkie buttons. Two women were among those who had them...Player mentioned as taking the ride to Lenox in the night has been with the orchestra 21 years...Chief Burke with a hat that is decidedly this year's—right in the mode... It is the band that counts—and the orchestra!

Will you ever forget the parasol under which a young couple blissfully walked on the green during the shower? There were so many colors in it, several thought it was a rainbow.

One of the most popular features of the Festival was the souvenir edition of this newspaper. Here at home we take such good things more or less for granted. Persons from away, including George Judd described this number as one of the finest things of the kind they ever had seen. They were preserved, tucked away in traveling bags, taken home. Of the issue 8000 were printed. They were placed in hotels all the way from Bennington, Vt., to Winsted and Salisbury, Conn. Frank R. Munn, circulation manager, was on the Festival grounds with his newspaper boys when the high point of circulation was reached. That was the second week end when 1800 copies were taken by the people. The average for the nine concerts was around 500.

MUSIC

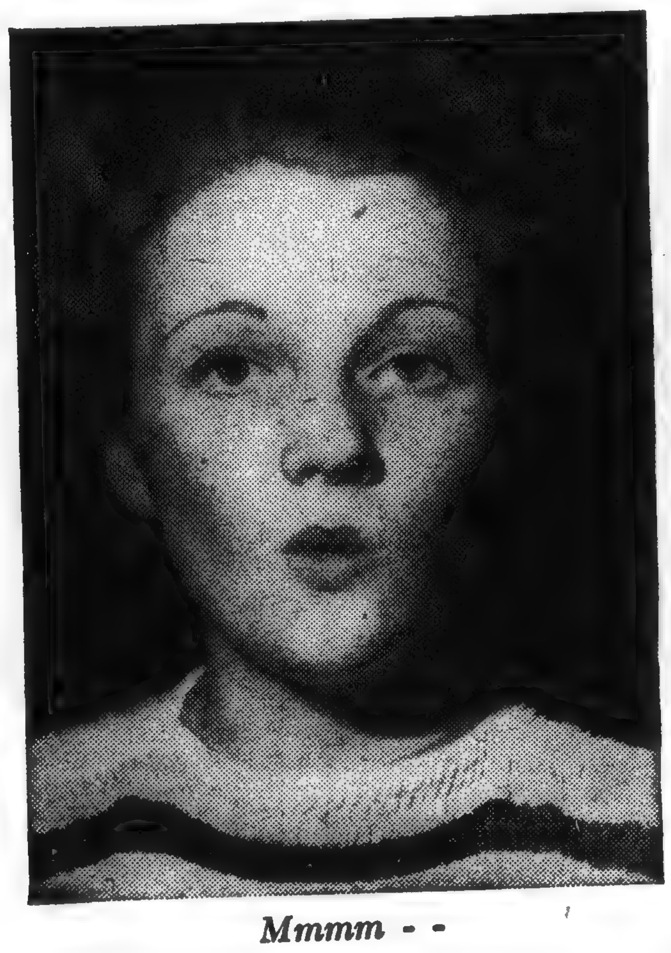
Opera Starlets Learn 'Acting' in the Berkshires...

HENRY W. SIMON

Staff-photographer William Rhodes spent a day with the 20 opera students at the Berkshire Music Center, shot four dozen negatives and couldn't remember which opera they were rehearsing when he took this one. Checking with the opera school's director, Dr. Herbert Graf of the Metropolitan, we discovered they weren't rehearsing at all—just mugging. Mr. Rhodes, who is a pretty bright fellow, never realized it. Look below for the reason.

This one happens to be a serious rehearsal. The opera—Handel's *Acis and Galatea* to be given next Friday. Frank Capelli is the faun in white ducks who frightens nymphs Ellen Repp and Marjorie Williamson.

Dr. Graf shows Miss Williamson the sort of face you have to make to produce a certain tone. It takes an unusually plastic face on a singer not to look ridiculous in opera. Miss Williamson has it. See below.



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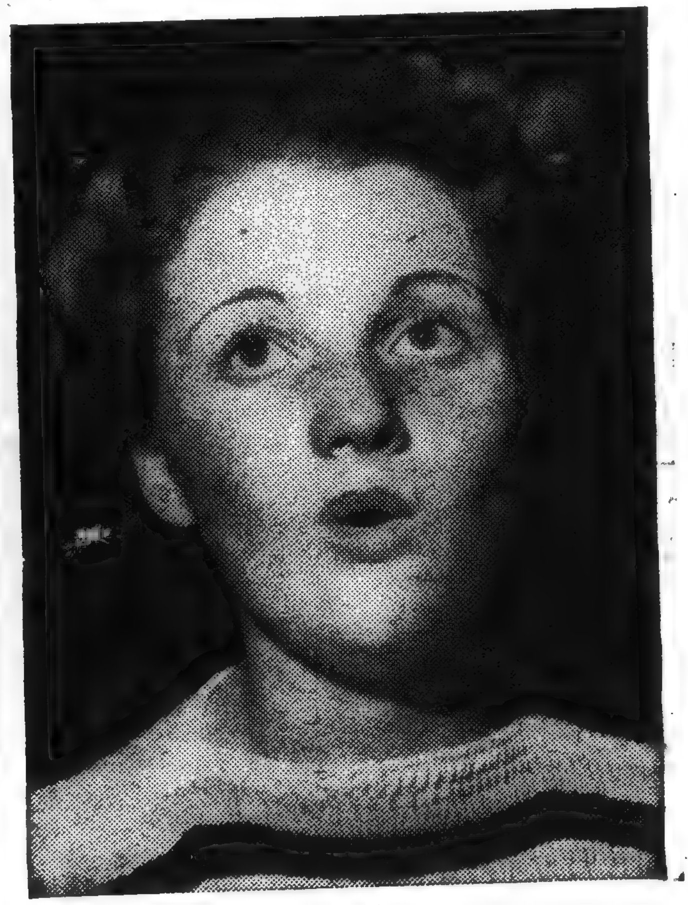

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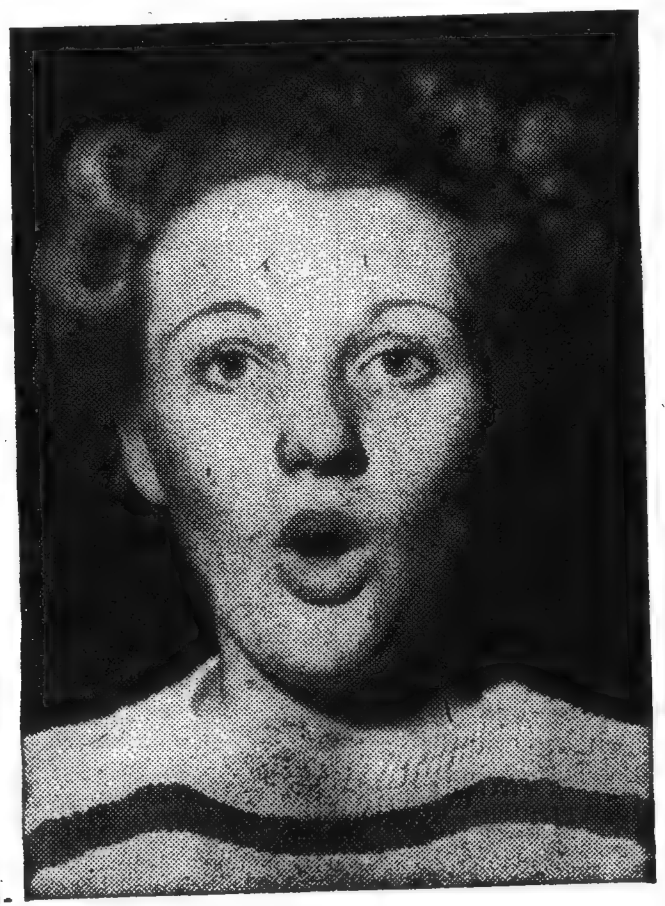

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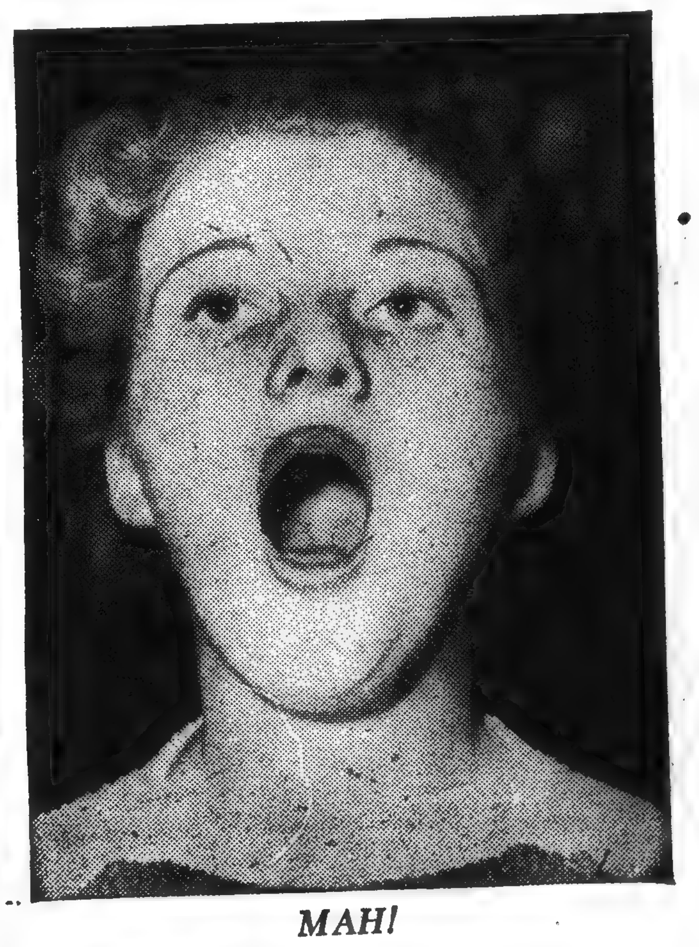

MAH!

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This Clipping From
WATERBURY, CONN.
REPUBLICAN

AUG 19 1940

Berkshire Concerts Witnessed By 88,000

(Special To The Republican)

Stockbridge, Mass., Aug. 18 — The seventh annual Berkshire Symphonic Festival came to a triumphant close in the giant music shed at Tanglewood this afternoon after presenting 10 concerts before an official total of 88,000 music lovers from all parts of the United States and more than 30 foreign countries.

The final concert of this most unusual festival series, which included nine regular concerts and a special benefit performance which raised $25,000 for the Allied Relief Fund, was attended by more than 8,000 persons despite a slight drizzle which was the first bit of bad weather throughout the three week-ends of concerts.

The nine regular concerts of the festival were heard by more than 70,000 persons. An additional 8,000 persons attended the Allied Relief Fund benefit on Friday night when Gov. Herbert Lehman of New York, Dorothy Thompson, Sir Louis Beale, and Archibald MacLeish were speakers on a gala program that lasted from 6 o'clock until midnight. Officials estimated another 10,000 persons attended the three Saturday morning rehearsals of the Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky.

Programs Widely Varied

The series this year was outstanding for the large number of soloists it presented and the great variety of its programs. For the first time members of the newly-organized school for musicians at Tanglewood participated in some of the programs, taking an active part in the presentation of the Bach "Mass in B Minor," the relief benefit program when students of the orchestra played under the conductorship of young musicians studying under Dr. Koussevitzky, and in other ways assisted. The concerts this year marked the first performances on the newly installed organ and presented such outstanding soloists as Albert Spalding, George Piatigorsky, Dorothy Maynor, Alexander Kipnis, Elizabeth Schumann, Viola Silva, and William Hain.

Throughout the festival the quality of performance by the Boston Symphony orchestra and its soloists has been of the best.

Continued From Page

Music lovers have marveled at the high quality of the individual concerts and particularly of the entire series. Applause has been loud and enthusiasm high. At more than one point musical performance has come as close to perfection as one could hope to find anywhere in the world. This festival leaves no doubt that the Boston Symphony orchestra, under its distinguished conductor, Serge Koussevitzky, is one of the best in the world and that now that such famous musical centers as Bayreuth and Salzburg have been destroyed by the sinister influences of war the Berkshire Symphonic Festival is the outstanding musical festival in the troubled world today.

Week-End Audience 25,000

The entire second week-end of the festival was devoted to the observance of the 100th anniversary of the birth of the Russian composer, Tchaikovsky. Dr. Koussevitzky chose to divide each program of that series in a Tchaikovsky and a Beethoven part. It was the most largely-attended series, drawing more than 27,000 persons.

The last series brought 25,000 persons with a new record high for an individual concert of 9,300 persons last evening for the Saturday performance of Dorothy Maynor, Negro soloist. Miss Maynor scored a decided success, singing two difficult selections with great ease in a rich voice that proves the recent glowing accounts of her voice correct. She sang without the many mannerisms that so often annoy in a singer considered to have more stage-presence. From the first moment that she opened her mouth to sing, beautiful music came forth as though it were just flowing with ease. The audience was loud in its applause and called her back to the platform seven times. Dr. Koussevitzky was more than pleased with the performance and with the reception given his protege.

Bach Number Outstanding

The Saturday performance consisted of the most varied program of the entire festival with more composers represented than on any other single program. The performance of Prokofieff's "Classical Symphony" was delightful and performed with a fluidity that was most pleasing. The Hindemith symphony, "Matthias the Painter," was good with some very interesting orchestration in the third movement. It was of this piece that the most varied comments were heard. Many expressed the opinion that they would prefer to hear it a few more times before passing judgment. This, however, did not in any way dampen the warm ovation given to the composer when he appeared upon the platform after the completion of the playing. He was the second composer to be presented this year. Roy Harris appeared Saturday night.

The performance of the Bach "Passacaglia for Organ in C minor" which closed the Saturday concert was in the opinion of many the crowning performance of the entire festival. It was a magnificant performance though we still feel that the new organ, which here should have proved itself, leaves something to be desired in an organ performance.

Brahms' Symphony Thrilling

The concert today opened with Haydn's "Symphony in G-major" with a glorious performance by the orchestra. It was followed by the Sibelius "Symphony No. 7" with its lovely, interesting music which Dr. Koussevitzky directs so effectively.

Following the intermission, which brought rain upon the thousands who stopped at the refreshment tent or sat upon blankets on the grass, the orchestra gave a thrilling performance of Brahms' "Symphony No. 1." When the last notes of the final adagio movement were over the audience arose to give conductor and orchestra an ovation for the glorious performance of not only this concert but for the many hours of pleasure in the magnificent performances of the whole festival. For many minutes the thousands remained to applaud the man and the orchestra who brought some of the world's finest music to them in as triumphant performances as one could hope to find this side of heaven.

But before the first car had started to leave the festival grounds, officials in charge announced that plans are under way already for nine concerts to be given at Tanglewood next year, beginning July 31.

George W. Edman, clerk of the festival board, announced that for the fifth consecutive year since

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This Clipping From
NEW BEDFORD, MASS.
MERCURY

AUG 19 1940

Mr. Koussevitzky made it an evening of largely unfamiliar music by programing Faure's "Pelleas et Melisande" suite, which is much less renowned than the Debussy setting for the Maeterlinck play, but which is nevertheless an imaginative and evocative score. The program ended with Respighi's sonorous transcription of Bach's great Organ Passacaglia in C minor.

As the festival swung into its final programs—the thoughts of officials and patrons were turned to next year. The festival, it has been announced, again will be three weeks long. The Berkshire Music Center, which was founded this Summer, will continue. Festival and center have been pronounced successes this year, and the management looks to a period of consolidation of both enterprises in the Summer of 1941, although all eyes are turned anxiously to the news from Europe at the very moment that plans are being formulated.

The addition of a third week to the festival proper this year, which was opposed in some quarters, has been heartily approved by the public. The concerts have drawn better than in the past. Though the budget was higher than in any previous season, it is calculated that it will be balanced by receipts and that there may be some funds left for further improvements of the festival grounds.

This year's budget is close to $70,000 for the festival proper. The sale of subscriptions and single seats, and especially the record-breaking demands for general admissions, have rocketed the intake. But further improvements are essential, and the festival authorities continue their appeal for contributions. It is hoped to install roll shutters to protect the shed, which is now open at the sides, against rains in the Summer and snows in the Winter. Other improvements on the grounds are projected.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 19 1940

80,000 at Music Festival For 10 Symphony Concerts

8400 Attend Final Program, Which Has Only Rain of Three-Week Series — Surplus to Be Used for Tanglewood Maintenance

Tanglewood, Aug. 18—It was estimated tonight that the total attendance at the nine concerts of the Berkshire music festival and the special allied relief program Friday night was 80,000. This is an average of 8000 persons at each performance, and is as accurate as could be determined by officials tonight.

According to the box office, this afternoon's attendance was 8400, of which 2136 were general admissions. The Boston Symphony orchestra management fortunately had replaced the benches under the collonade in anticipation of showers, which started soon after the performance began and came down more vigorously during intermission. This is the first rain that appeared during the entire three-weeks' series, a remarkable spell of weather for this season of the year.

All Records Broken

The festival attendance broke even last year's record. Then there were six instead of nine concerts, and 36,000 persons attended. The first six concerts this summer drew 45,000.

A sizable surplus will be left this summer, it was announced by Miss Gertrude Robinson Smith, president, and George W. Edman, clerk of the festival. But none of this is profit—everything will go into maintenance of the 210-acre Tanglewood estate given to the Boston symphony by Mrs Gorham Brooks of Brookline.

Dr Serge Koussevitzky, conductor of the orchestra, is to remain for several weeks at his summer home on Bald Head and rest up after the strenuous work of the festival and summer school. He may later go to Maine. Ernest B. Dane, president of the Boston Symphony organization, and Mrs Dane of Boston, who have been guests of Dr and Mrs Koussevitzky, are leaving Wednesday on their yacht for Seal Harbor, Me.

Carlton Smith of New York, another guest, is leaving tomorrow to join Mr and Mrs William Francis Gibbs at Locust Valley, L. I.

Great Barrington, for Miss Dorothy Thompson and Hudson Strode.

Mr and Mrs Herbert Thorn King of Tuxedo Park, N. Y., were the honored guests at a luncheon for 35 given by Mrs Thomas Frederick Davies at Edgecombe, Lenox.

Mrs Aubrey T. Barnes was a luncheon hostess at Greystones, North Egremont, for Mrs Walter Forbes of Rockford, Ill., and Miss Clara Harmer of Philadelphia.

Arrivals at Red Lion inn, Stockbridge, include Mrs William Averill Harriman, Mrs Elihu Root and Mrs Henry Hadley, widow of the composer, who was accompanied by Miss Louise Dietrich and Mrs Charles Blandy of New York.

Gov and Mrs William H. Vanderbilt went to Newport from Cricket Creek farm, South Williamstown, and Mr and Mrs Everett Colby left the farm for New York.

At Terrace inn, North Egremont, Mrs Robert Bainbridge and Miss Sarah S. Homans gave a tea in compliment to Mrs Robert Ramsay of New York, who is at Heaton hall, Stockbridge.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
AUG 19 1940

70,000 Persons Attended Concerts at Tanglewood

By JOHN SELBY

STOCKBRIDGE, Aug. 19 (AP)—This Summer's Berkshire Symphonic Festival has broken all records of previous seasons, figures issued yesterday by Miss Gertrude Robinson Smith, president, and George W. Edman, clerk, indicate. The nine concerts this Summer were attended by seventy thousand persons.

In addition, three special rehearsals for the festival members and school children from the neighborhood drew ten thousand persons to Tanglewood, the festival's home, and the benefit for British relief Friday night drew eight thousand, who left twenty-five thousand dollars for the fund before they went home. Last Summer there were six concerts, and thirty-six thousand persons heard them. The first six concerts this Summer drew forty-five thousand.

A sizeable surplus will be returned to the project in the form of impovements on the grounds, since the venture is strictly a non-profit and cooperative affair.

Yesterday's music included three great symphonies, one of them modern. These were the Haydn G Major Symphony (No. 88); Sibelius' Sturdy Seventh, and to conclude the concert as well as the festival, the monumental First Symphony of Brahms.

Festival luck held so far as weather went—there was a misty rain at intervals yesterday afternoon, and perfect weather for the other eight concerts. This year Serge Koussevitzky "doubled in brass." He not only conducted his Boston Symphony in all the music of the festival, but was director of the Berkshire Music Center, a school of music for professionals and non-professionals which closed yesterday after a six-week session yesterday Tanglewood estate.

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN
AUG 19 1940

Inconvenience

WHEN KOUSSEVITZKY conducts the B minor Mass at the Berkshire Symphonic Festival, he has to begin at 7 p. m. because the Mass takes four hours—a state of things very upsetting to the socialites who attend because it doesn't allow them time to get dressed, have cocktails and dinner beforehand. The Koussevitzkys, who bought from our Art Institute the mountain home of the late Miss Kate Buckingham, have changed its name from Bald Head to Seranak—Ser for Serge, Koussevitzky's first name; A for Alexander, his middle name; Na for Natalie, his wife's name, and K for both of them. But they've kept the house exactly as it was in Miss Buckingham's time, even to the fans and rocking chairs in the loggia.

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This Clipping From
NEW BEDFORD, MASS.
MERCURY

AUG 19 1940

BERKSHIRE CONCERTS DREW 70,000 PERSONS

STOCKBRIDGE, Aug. 18 (AP)—Seventy thousand persons and two barn swallows heard the nine concerts of the seventh annual Berkshire Symphonic Festival, which closed this afternoon before an audience of 8,000 persons.

The 70,000 sat with great decorum on the new iron chairs of the music shed; the barn swallows occupied a girder at the rear, and chirped along with the Boston Symphony. Moreover, they observed crescendos and decrescendos with the greatest care, and broke into no pauses whatever.

In addition to 70,000 visitors for the nine regular concerts, Tanglewood has entertained 10,000 more at the three special rehearsals conducted by Serge Koussevitzky for festival members and school children from the neighborhood.

Friday night's benefit for the British relief drew 8,000 more visitors, who contributed a total of $25,000 to the cause—in one way or another.

The festival attendance broke even last year's record. Then there were six instead of nine concerts, and 36,000 persons attended. The first six concerts this Summer drew 45,000.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 19 1940

Tanglewood 1940

There used to be a time when the civic sensitivities of Lenox and Stockbridge were alternatively enraged and cheered depending on whether the metropolitan press designated in their news stories whether the locale of the Berkshire Symphonic Festival was in Stockbridge or Lenox. The extremely tactful board of directors with careful equivocation took a position neatly astride town lines. The date lines of their publicity stories set up the mythical post office of "Tanglewood." When pressed to be more specific the Festival publicity releases still rather indeterminately placed Tanglewood "between Lenox and Stockbridge."

Now that the Berkshire Festival has so gloriously arrived it is doubtful if civic chauvinism could again be enkindled. The Berkshire Festival at Tanglewood no longer is a local endeavor. In a sense, it has even lost its regional emphasis, although it can not be denied that the natural charm of the Berkshires are writ high in its asset sheet.

In the future musical encyclopaedias and in the current vocabularies of musical America it no longer needs geographic emphasis. The Berkshire Festival is held at Tanglewood and Tanglewood is where the Berkshire Festival is held.

Likewise, there used to be a time when the publicity-conscious trustees actively tried to pull strings that at least a few notables (and they weren't even averse to politicians) attended the concerts. That helped to make a good press. Now the great in the world of public affairs and the arts are a dime a dozen at Tanglewood and ofttimes the Festival officials are hard put to find seats and accommodations for celebrities who drive up, unheralded and unannounced, to the crowded gates. This in spite of the fumings of a pompous lady who arrived in her limousine Thursday night and was displeased with the parking arrangements in seeking to have her car parked near the Shed. Her protestations being of no avail to the courteous but firm Legionnaire, she turned to her husband and said, "Gerald, will you tell the man we come from New York!"

Musically, of course, the Festival under its distinguished director, Dr. Koussevitzky, has insisted on a standard of excellence where its eminence is unassailable. It has remained for time to do the rest. And the inevitable has happened.

Berkshire is proud and humble at the conclusion of this great manifestation to have shared in its upbuilding and its apotheosis.

NEW YORK TIMES, MONDAY, AUGUST 19,

FESTIVAL IS ENDED BY KOUSSEVITZKY

Brahms First Symphony Heard at Last Concert of Seventh Season at Tanglewood

TOTAL ATTENDANCE 70,000

3-Week Series of Programs by the Boston Orchestra Sets Record in Berkshires

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 18—The majestic song of Johannes Brahms's First Symphony, pealed forth with irresistible splendor by the Boston Symphony Orchestra under Serge Koussevitzky, brought the seventh annual Berkshire Symphonic Festival to a close at Tanglewood here this afternoon.

It was a magnificent peroration for the longest and most successful festival season of the seven. Brahms's sublime hymn was almost like a voicing of hopes for future years. Only the dark shadow of events seemed to threaten the further advance of this annual festivity of music amid the trees and the hills.

This year's festival broke all records. The total attendance for the concerts of the three long week-ends was estimated at 70,000. Although the weather today was uncooperative for the first time this festival season, an audience of about 8,000 attended. The total for the final week was 25,000; the first week had attracted 18,000 listeners and the second brought the record, 27,000.

Showers During Concert

The sky threatened all morning, and an hour before concert time there was a slight shower. Thereafter light showers alternated with minutes of sunshine. The holders of general admission changed their location with the clouds.

The intermittent showers seemed to be merely an added excitement for the listeners, at the end of the concert they thronged forward to bid Mr. Koussevitzky and his musicians a thundering "au revoir," and there were repeated bursts of cheers. The applause was undiminished. Men and women waved handkerchiefs, magazines, newspapers; pages were torn to shreds and thrown about.

Mr. Koussevitzky and his orchestra deserved well of the public. This afternoon's concert was another exhibition of ensemble work of the highest order, plus unexampled creative fire. The program embraced three symphonies each a masterwork of its epoch: Haydn's symphony in G, No. 88; Sibelius's Seventh and the Brahms, C Minor. Each work had an interpretation worthy of its mettle; each was done with a comprehension of its period and style.

Mr. Koussevitzky made it clear that Haydn is no superficial songster in this symphony. He emphasized the virility and passion of the music, and his orchestra sang the searching, lovely song of the slow movement with infinite tenderness. The Sibelius symphony was realized in its dark, northern colors; the gaunt, somber outlines of the score, which is a model of concision, were etched with a true grasp of the large, brooding poetry.

Brahms Symphony Stirring

The Boston Symphony's interpretation of the Brahms symphony is familiar, but none the less stirring in its loftiness and spaciousness. Despite a muggy day, the strings sang with fullness of tone. A horn went off twice, but that was a minor flaw in an otherwise superb performance.

There was an univited and not unpleasant soloist throughout the symphony—a song sparrow. The soaring music of Brahms seemed to spur the bird on. He sang his song many times over; like Browning's thrush, he managed to recapture the "first fine careless rapture."

Before writing finis to this festival, let us revert for several paragraphs to last night's remarkable concert. Dorothy Maynor returning to the scene of her first triumph, conquered once again, though her contributions were not too well chosen. The Mozart concert aria, "Bella Mia Fiama, Addio," was an unsatisfactory start, but she sang with opulence of tone. Her quality as an artist was better revealed in Beethoven's "Adelaide," where she sang with a delicacy and lyricism that were deeply moving. The audience recalled her repeatedly, and there was considerable grumbling that she was not granted an encore.

Prokofieff Work Played

The orchestra played last night with breath-taking precision and impact, excelling even its own standards. Prokofieff's "Classical" symphony had the requisite clarity [illegible] Hindemith's stunningly dramatic. The work grows with rehearing. With his score for the St. Francis ballet, it is one of his finest symphonic creations. It has lift and spaciousness and concentrations of mood. The audience greeted it with unstinted approval, recalling the composer for many bows. Once again there was occasion to admire the sympathetic responsiveness of this audience and its willingness to listen to unfamiliar works without prejudice.

Fauré's "Pélleas et Mélisande" suite was wrought poetically, and Respighi's arrangement of Bach's Passacaglia in C Minor was a climax to the evening. It seemed, however, that Mr. Koussevitzky tended to take the Passacaglia too broadly. But taste in tempi, of course, is personal.

Festival officials confirmed the report that this year's sessions had produced a substantial surplus. It was the fifth surplus in a row, since the Boston Symphony joined hands with the Berkshire Festival Association. One can only wish both organizations further surpluses. The festival's success insures steady growth. This festival may not be Salzburg or Bayreuth, but it has a greater logic and significance for America.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
AUG 20 1940

BERKSHIRE FESTIVAL

When the Boston Symphony wound up the seventh annual Berkshire Festival Sunday at Lenox, Massachusetts, the huge crowd went a little crazy. It yelled—or should we say, shouted? the day being Sunday and the place being Tanglewood—it advanced on the platform waving its arms, it tore papers into shreds and threw them into the air just for fun.

All of which compares so favorably with the welcome which we used to give channel swimmers and other heroes in the great days of American hero worship, that we can't help thinking that musical affairs are nearing the zenith.

And this even before we come to the figures about this season's festival. They topped all others in a magnificent crescendo of 70,000 paying guests. This is the fifth consecutive season in which the Association has turned over a surplus to the management.

By uniting inspiring and sound musical education with recreation on a better than pay-as-you-go basis this festival is developing in the true American manner. As Howard Taubman says in his review of the last concert, "this festival may not be Salzburg or Bayreuth, but it has a greater logic and significance for America."

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erkshire Symphonic Festival Attended by 70,000 This Year

38

Aug 19 1940

By John Selby
Associated Press Arts Editor

STOCKBRIDGE, Mass. — This summer's Berkshire Symphonic Festival has broken all records of previous seasons, figures issued by Miss Gertrude Robinson Smith, president, and George W. Edman, clerk, indicate.

The nine concerts this summer were attended by 70,000 persons. In addition, three special rehearsals for the festival members and school children from the neighborhood drew 10,000 persons to Tanglewood, the festival's home, and the benefit for British relief Friday night drew 8,000, who left $25,000 for the fund before they went home.

Last summer there were six concerts, and 36,000 persons heard them. The first six concerts this summer drew 45,000.

A sizeable surplus will be returned to the project in the form of improvements on the grounds, since the venture is strictly a non-profit and cooperative affair.

Yesterday's music included three great symphonies, one of them modern. These were the Haydn G Major symphony (No. 88); Sibelius' Sturdy Seventh, and to conclude the concert as well as the festival, the monumental First Symphony of Brahms.

By Charlotte Michaud,
Journal Staff Writer

Music lovers who fail to visit Tanglewood, the Lenox (Mass.) estate where the above-mentioned festivals are held, are missing an unusual opportunity. Even rehearsal times are interesting. The writer was there this past Saturday forenoon, when the Boston Symphony was rehearsing in the shed, and an operatic group was rehearsing in the theater, and everywhere the talk was of music, and in several languages.

The beauty of Tanglewood is that of nature mostly. Little money has gone into construction, but the grounds are beautiful and the work going on in several departments of music is well worth the trip, a fairly considerable one from this section. It was accomplished by this writer by way of Bennington, Vt., where another festival was taking place, and so the trip took us by route 1 as far as Wells, then along route 9 to Bennington, which means crossing both New Hampshire and Vermont from east to west.

From the town of Bennington, one takes route 7 which is along the Mohawk trail, taking the traveler from Vermont into Massachusetts, about 45 miles to Lenox where prominently displayed signs lead the way to Tanglewood, a 200-acre estate given four years ago to the Boston Symphony by Mrs. Gorham Brooks of Boston.

John N. Burke who is program annotator for the Boston Symphony and serves on the administrative staff of the Berkshire festival graciously gave us the facts herein recorded. The festival, as noted above, was the most successfully held so far. It lasted three weeks, opening Aug. 1 and closing Sunday. The concerts were given by the Boston Symphony and soloists were Albert Spalding, violinist; Dorothy Maynor, soprano; Gregor Piatigorsky, 'cellist; Jesu Maria Sanroma, pianist. With the chorus, there appeared as soloists Elisabeth Schumann, Alexander Kipnis, Viola Silva and William Hain.

This year, an unique organ was inaugurated by E. Power Biggs, an organist who has played in Lewiston more than once, and the organ was made possible by a grant from the Carnegie Foundation. There are no borrowed pipes in the instrument, made by G. Donald Harrison, and every stop is voiced to blend with the other.

Inaugurate Schools, Too

For the first time, this year, a school has been established at Tanglewood. It had a six-week session, the last of which coincided with the festival. Serge Koussevitsky, director of the Boston Sympony, headed the school and 30 members of the symphony composed the faculty, with other musical celebrities. Composition was taught by Aaron Copland and Paul Hindemith; and Herbert Graf of the Metropolitan Opera instructed in opera-dramatics, which is the interpretation of opera.

Over 300 students attended this first session, coming from all over the country, including the far west and south. The symphony itself was in residence the last three weeks to rehearse and perform, giving students unusual opportunity for contact with leading musicians in various fields of music.

There are two departments to the school, one being the academy which is for amateur musicians; the other, the institute which is for skilled students. The music center, which is the name given to both, does not instruct in technique, but rather teaches interpretation of music, and provides opportunity for experience thru performance.

The plan has justified itself in all departments, so it will be continued next year. Both academy and institute provide opportunity for study in orchestra, opera and chorus, and the allied war relief concert referred to in the Associated Press story is one that presented exhibition performances by all three departments, these being given simultaneously.

Festival Association

In addition to the school, there is the festival association which is a non-profit community organization that takes care of the business arrangements for the three-week festival. Citizens of Lenox, Stockbridge and Pittsfield, Mass., form the organization, and it is this group that engages the Boston Symphony to play at the festival. The festival association, as mentioned above, has for president Gertrude Robinson Smith of Lenox.

It was the festival association that built the shed where the symphony orchestra gives the festival concerts. This is a fan-shaped structure, open on three sides, and notable for its perfect acoustics. It is of plain white wood, and the hard-packed ground serves as flooring. The house that was on the grounds when the estate was given to the Boston Symphony serves as administrative center, and there is nothing pretentious about it.

The barn in the meadow down the hill and by a lake serves as general assembly room for the chorus; the garage serves for orchestra rehearsals, and the theater, so-called, built this year, is nothing but an unpainted wooden structure housing stage only, while the audience sits on long benches out of doors. A tent roof serves overhead, but the green grass is the only flooring.

A large tent in the center of the grounds is a popular gathering place at all times, for there lunches may be obtained, and folks eat them anywhere on the spacious grounds. It is all the more appreciated in that students live in cities nearby and thus save a lot of time by not having to leave the grounds to eat. Four large buses ferry the students from Tanglewood to Lenox.

The great need at present is for rehearsal halls, says Mr. Burke. "We're giving private lessons behind trees, just now", he adds, but the festival association wisely puts its money to the more pressing needs of music, rather than to housing. The grounds and trees give the beauty. The shed, largest assembly place on the grounds is beautiful in its simplicity and sweeping lines, and musicians there this year have been the best in the world.

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EAGLE

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According to members of the Berkshire Symphonic Festival board of trustees as well as members of the orchestra's board, there has been no official action on the duration of the 1941 Festival but it is likely to be the same period as this year with concerts Thursday and Saturday evenings and Sunday afternoons. At the annual meeting of the Festival board action will be taken on the opening date of the Festival which it is said is likely to be July 31.

1941 Memberships

In the programs for the 1940 Festival were blanks urging members and patrons to subscribe for next year's concerts and it was pointed out that memberships will be limited to 1500 per series. Applications must be in by Nov. 1, and payments in full made by Feb. 1.

A departure for 1941 is noted in the provision permitting memberships in the rear section covering just one person rather than having the membership cover two persons.

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The possession of a Music Court and estate of 210 acres at Stockbridge, Mass., has led to the establishment of an institute for the training of musicians, professional and amateur, which promises to be an important contribution to the rendering and appreciation of music throughout the country.

An incidental feature of this season's Festival was a concert for the relief of British war sufferers, at which 8,000 visitors contributed about $25,000 to the funds. Students in the various classes swelled the total attendance materially, so that the figures were impressive of the value of the institution as a music center.

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Informal Atmosphere.

The fact that the whole character of the event is "intelligent recreation," with the charm of an outdoor setting, governs the type of clothes worn. It should be added that the atmosphere is generally informal, and though both young and old are patrons, there are enough of the former to offset a certain stodgy element who are also summer music-lovers.

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BRISTOL, CONN.
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NEWS
8/23/40

President candidate.

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New Berkshire Music Center At 'Tanglewood' Has Fine Start

By IDA SHULMAN

In the heart of the Berkshires at "Tanglewood," overlooking the famous Stockbridge Bowl, there came into existence this seventh year of the Berkshire Symphonic Festival, the Berkshire Music Center.

This Center, a long cherished dream of Dr. Serge Koussevitzky, the conductor of the world renowned Boston Symphony Orchestra, has been one of the most unique experiments in American musical history. It has proven to be a breathtaking success!

Musicians of outstanding reputation have made the Berkshire Music Center their home for the past six weeks. They have given their advice and encouragement freely to those enrolled at the center and have made "Tanglewood" a Mecca for all lovers of music.

For the past seven Summers, Dr. Kousselitzky and the Boston Symphony Orchestra have come to the Berkshires to present their festival concerts. Musicians and music lovers have travelled from all over the world to hear beautiful music in most enchanting surroundings.

Many Attend Concerts

These festival concerts have been given to ever growing audiences since 1937 when "Tanglewood," an extensive estate, was presented by Mrs. Gorham Brooks to the Boston Symphony Orchestra. Generous contributions enabled the Berkshire Symphonic Festival to build for the comfort and protection of the audience the present Music Shed. The Shed seats six thousand and many others buy general admission tickets, bring their own blankets or rent cushions and sit out under the stars to listen.

At the Tschaikovsky festival program this season during the weekend of August 8th, there was an estimated audience of 9,000 each evening.

"Tanglewood" holds artistic associations as well as natural beauty. Emerson, Holmes, Melville, Hawthorne were frequent guests of the Tappan family, the former owners, when the Berkshires were the Autumn meeting place of eminent American writers. The estate was given its name because it was in the little red house (on the site now marked by a tablet) that Nathaniel Hawthorne first told his "Tanglewood Tales" and wrote "The House of The Seven Gables."

Inspiring Setting

In this inspiring setting and under the guidance of Dr. Koussevitzky and a faculty of many other renowned musicians, the Berkshire Music Center opened its "doors" on July 8th.

On the faculty are 30 members of the Boston Symphony Orchestra, Aaron Copland, composer and author, Olin Downes, music editor of the New York Times, Herbert Graf, stage director of the Metropolitan Opera Company in New York, Paul Hindemith, composer, G. Wallace Woodworth, chairman of the Department of Music, Harvard University, and Jesus Maria Sanroma, prominent soloist and pianist for the Boston Symphony Orchestra.

The assistants and special lecturers include such prominent musicians as Stanley Chapple, Boris Goldovsky, Malcolm Holmes, Abram Chasins, Archibalt T. Davison, Randall Thompson and Augustus D. Kanzig.

These men, who give of their experience and talent so unstintingly, have made this Summer at the Center an inspirational experience for its members. Students feel free to ask questions of these experts at any time and are always met with consideration.

On Saturday evening, when the Boston Symphony played Paul Hindemith's Symphony "Mathis der Maler" and Dr. Koussevitzky called him to the platform, the thunderous applause and "bravos" of the capacity audience gave his students and friends at the Center a tremendous thrill.

The feeling of informality and friendliness which pervades every corner of Tanglewood assures the visitor of fine music making in every sense—that of the composer, conductor and interpreter.

300 Students Enrolled

The 300 students at the Center are enrolled in either the Institute or the Academy. The Institute students are those who intend to make music a profession and are perfecting techniques in orchestral conducting, orchestral playing, opera dramatics or advanced composition. All these students are carefully selected on the basis of examinations.

The Academy or general school has no formal entrance requirement. It work is carried on in general sessions, open to all, for singing, playing, lectures and concerts.

There are no examinations during the Summer, no marks for completed courses and no academic credit given. Students attend orchestra, chorus, lectures and chamber music because they are interested in performing or listening to music.

Everybody can either play or sing or do both well and music of every style and degree of difficulty is read at sight.

For the opening of the school, Randall Thompson, director of the Curtis Institute of Music and a special lecturer at the Center wrote "Allelula," a choral work which was completed at the last moment and rushed up to the Center just before the "opening bell." The music was given to this newly assembled chorus and sung beautifully at sight.

Unique Environment

In every nook and cranny, instrumentalists and vocalists of varied description may be found practising. It is an interesting sensation to stand in the midst of the Tanglewood grounds and to be conscious of the Boston Symphony rehearsing in the Shed, the opera group in the Theatre, the chorus in te Barn, the Institute Orchestra in the garage and a few odd 'cellists and flutists in the "Tanglewood House."

On Friday afternoon, August 16, the opera students presented Handel's "Acis and Galatea" in the Tanglewood Gardens with the Berkshire Hills and Mahkeenac Lake as a setting.

After this idyllic performance, the Tanglewood forces headed by Dr. Koussevitzky and the Boston Symphony Orchestra gave an Allied Relief Fund Benefit for British Aid.

The program consisted of simultaneous performances by the Institute Orchestra, Chorus and Opera Department at 6 o'clock. After speeches by Governor Lehman, Dorothy Thompson and Sir Louis Beale, the Boston Symphony gave a gala concert with Albert Spalding, Gregor Piatigorsky and Alexander Kipnis as soloists.

The chorus of the Center, on Thursday evening, presented the Bach B Minor Mass with the Boston Symphony Orchestra as one of the Symphonic Festival concerts.

Conductor Holds Tea

One of the most memorable occasions of the entire Summer for the members was the tea given by Dr. and Msr. Koussevitzky at their beautiful home "Seranak," high in the Berkshire Hills. Every guest will long remember the charm and friendliness of his distinguished hosts.

Should a visitor come to "Tanglewood" for a day and stay from 9:30 A. M., to 10:30 P. M., he could attend an opera class, a chorus rehearsal with the Boston Symphony, an Institute Orchestra rehearsal, a lecture by Olin Downes, a performance of a Beethoven Trio, a class in Solfege and a concert by the Institute Ochestra. This program is one chosen at random from the invariably interesting daily schedules at the Center.

On Sunday afternoon, as the final chords of Brahms' C Minor Symphony ended the Symphonic Festival Series of 1940 and the experimental season of the Berkshire Music Center came to a close, musitions all over the world might well vision "Tanglewood" as the future "Salzburg" of America.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 21 1940

BOARD SOON TO DECIDE PLAN OF 1941 FESTIVAL

Trustees Thought Unlikely to Lengthen Season, at Meeting Next Month

Pittsfield, Aug. 20—When the trusvember 1 and paid for in full by festival have their annual meeting next month it will be known definitely what the pattern of the 1941 festival will follow as well as the opening date.

Members of the board stated today that there was little likelihood of the season being extended beyond the three-week season and they were of the opinion that the season may open July 31. Memberships, limited to 1500 per series are now being received. Applications must be received by the festival office at Stockbridge by November 1 and paid for in full by February 1. Under the membership plan it is possible to hear the Boston symphony at Tanglewood for 83 1-3 cents per program.

Members of the faculty of the Berkshire Music center and members of the Boston Symphony orchestra's board of trustees met at Tangelwood yesterday to discuss their plans for 1941. It was indicated that the pattern of the school will not vary much but there may be an increase in enrolment to nearly 400.

According to one of the trustees, that because of the enthusiasm for the Allied Relief Fund benefit a similar program [illegible] be arranged next year so that the public may be acquainted with accomplishments at the Center.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
AUG 21 1940

FESTIVAL PATTERN TO BE KNOWN SOON

Trustees of Berkshire Symphonic Event Meet

MEMBERSHIPS OPEN

Possibility Given That 1941 Series of Tanglewood Concerts May Open July 31.

It will be known definitely what pattern the 1941 Berkshire Symphonic Festival will follow and what the opening date will be after the trustees of the Festival hold their annual meeting next month.

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THIS CLIPPING FROM
GREAT BARRINGTON, MASS
BERKSHIRE COURIER
8/22/40

MUSIC SEASON ENDS

Symphonic Festival Completes Program Amid Great Applause.

Four concerts before thousands of people on four successive days beginning last Thursday wound up the 1940 Berkshire Symphonic Festival in a blaze of glory last week-end. The Boston Symphony orchestra and its conductor, Serge Koussevitzky received high praise from wildly enthusiastic audiences and from metropolitan daily music critics for their fine presentations while thousands flocked to hear the final performances of the great orchestra.

Attracting the largest number was the special gala program for the benefit of the Allies held on Friday night when even more notables than for the regular concerts came to hear the special concert and speeches. Prolonged applause met the Pro-Ally statements of Dorothy Thompson Governor Herbert H. Lehman, and Sir Louis Beale chairman of the British Purchasing committee, all of whom addressed the group in the shed. Archibald MacLeish, librarian of the Library of Congress presided. Approval and pro-British feeling was the stirring response to the speeches. Later in the evening an auction, drawing and splendid concert with guest artists entertained. One of the best displays of fireworks seen in some time ended the evening against a background of fleecy grey clouds and moon.

Miss Dorothy Maynor the soprano, who was introduced at the close of last season's series was recalled many times Saturday night after her singing program. Paul Hindemuth, professor at the Music Center was also enthusiastically applauded after the playing of his composition Saturday.

On Monday the festival office announced that a total of 70,000 persons had attended the nine concerts, 18,000 at the first series, 27,000 at the second, and 25000 at the third. Ten thousand were present at Saturday morning rehearsals, and the Allied Relief Fund benefit attracted 8000, making a grand total of 88,000.

Already plans are being made for the 1941 festival when the concerts will be presented on much the same schedule as this year, with nine programs. The interest aroused by the presentations of the summer school at the benefit Friday evening has induced the festival management to consider the inclusion of a similar program next year so that the public may be given an opportunity to see the work of the students.

The fesival was the largest single factor in bringing summer visitors to the county. Traffic was greatly increased, accommodations in Southern Berkshire county for the past three week-ends have been entirely taken, and eating places have done a large business.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 25 1940

Speaking of festivals, the one just concluded last Sunday in the Berkshires by the Boston Symphony was an immense success and a great tribute to the international, non-political character of music. The Berkshire Festival will probably replace Salzburg, which is not likely ever to regain its former top place.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 25 1940

The Tanglewood Musical Festival has finished its current activities, and with a flourish. It has been a striking success in point of attendance; and in many respects artistically—the Boston Symphony is the world's greatest orchestra, Conductor Koussevitzky is an eminent leader, with a large following, and the soloists have been of the "distinguished" order.

If all goes well, Tanglewood may become the foremost of our summertime music festivals. Incidentally, now is the time for all United States festivals to make plans to supply what Europe cannot be expected to do . . . for a long time.

Among Us Girls

Bristol Conn - Herald

By Lydia

Aug 22, 1940

Some people call it the American Salzburg....to many of us, whohave never been to Salzburg, it is appropriately enough named the Berkshire Festival....through it, in a musical way, for several years there has been a real reflowering of New England on the very spot that used to attract such literary highlights as Hawthorne, Lowell and their intimates....

* * *

One afternoon last week we wrapped ourselves in a cultural mood, filled up the car with gas, and set out for Stockbridge to enjoy a midsummer's night dream in the Koussevitsky way....

* * *

Most distinctive feature of the occasion was the audience, some seven thousand strong....quite different from a baseball crowd, a circus crowd, or the gathering of hopeful politicos at Elwood, Indiana, for the average age was well past the middle mark of life, indicating that there is truth in the statement that music is more necessary and more appreciated by the old than by the young....

* * *

Outstanding were the numerous austere dowagers, who looked like fine* old ocean liners, luxurious, expensive, but a little dated....with hats worn at Queen Mary angles....ancient sable tippets protected their necks from drafts....you could picture them riding around in well-kept, ancient Rolls-Royces or Packards, driven by cross chauffeurs....

* * *

There were courtly old men, too, with flowers in their buttonholes, neat moustaches, and trimmed beards....also a gleam in their eye as if their Bach or Beethoven meant almost as much to them as clipping bonds....

* * *

Musicians and genuine music lovers were everything apparent ....you could tell them by their look of rapt attention, the way in which they settled back in their seats contentedly as the opening strains of "Pomp and Circumstance" were played....

* * *

In the offing could be noted a number of wheel chairs....there were many persons dependent on canes or crutches....it seems that music offers real sanctuary to those who have been caught short in life by some physical handicap....

* * *

Always accompanying great music and deep feeling is dignity, but the atmosphere was at the same time delightfully informal ....far removed from the glitter of a Bushnell winter night....there was, for instance, a democratic individuality in dress, no place more in evidence than on the platform....presiding officer, Archibald MacLeish, wore an almost Yale blue shirt (lucky for his reputation that it wasn't red).... Governor Lehman and the British representative were conventional in black tuxedos with stiff collars ....later, while listening to the orchestra, the Governor relaxed behind a pipe....Dorothy Thompson was intense in a long gown and had a life-begins-at-fortyish-look....Koussevitsky himself was brisk in a white coat with black trousers....

* * *

The theme of the evening, was Great Britain and America's need for a British victory....and there was no denying the audience sympathy as speaker after speaker stressed the urgency of the present European situation....it was interesting to see how these outstanding figures in music, in literature, and in affairs, went straight to the point without equivocation....imaginative, sensitive, still they are able to see no glory in the world if England loses....

* * *

Such persons as these have always been the prophets to whom the rest of us, a little less perceptive, a little less far-sighted, have in the long run had to listen.....

* * *

After the speech-making was done, there was a pause for refreshment....those who had not already stopped by a Berkshire wayside to wallow knee-deep in broiled chicken and sandwiches, opened their picnic boxes in the shed, and unashamedly poured forth the contents of thermos bottles for the benefit of those in their party....others moved to the lawn to eat under a rising moon, or to chase up a New England supper in one of the tents, where the line formed at the right....

* * *

Meanwhile Author Owen Johnson engineered an auction, the proceeds of which were to provide a surgical unit for Britain ....the bidding started at fifty dollars which left us out in the cold from the start....still it was fascinating to hear the things go.... an autographed copy of Edna St. Vincent Millay's "There are no Islands," annoted with notes for musical adaption, for $225.... choice of twin registered heifers, with pedigrees worthy of Burke's peerage, for $100....a 1765 Georgian tray for $375....and so on, until $1200 was raised in a little over one half hour.

* * *

Meanwhile the rest of us had taken chances on a fabulous list of prizes....a case of champagne ....a dozen Nylon stockings....a dozen French plates....tickets to next year's festival....many others besides later the lucky numbers were drawn from a barrel by Dorothy Thompson,....and since we never expected to win, we didn't have to go away disappointed....

* * *

By now the moon was riding high....swiftly making its way through beautiful scattered clouds ....from the theatre in the distance came the strains of a Strauss waltz....people lingered to drink soda pop, orangeade, and watch the magnificent fireworks that went off with the full force of a blitzkreig....

* * *

And if we had not had a dreary two hour drive ahead, we never would have dragged ourselves away from a festival that lived up to the term in every sense of the word....with the Great Britain and the great Koussevitsky, dividing the honors as the evening's hero....

THIS CLIPPING FROM
NEW YORK CITY, N. Y.
VILLAGER
AUG 22 1940

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This Changing World

By Frank Parker Stockbridge

Most every night for the past three weeks I've had to draw up a second blanket before morning. The most delightful part of a Berkshire summer begins around the first of August and lasts until after the leaves have painted the hills with brilliant red and yellow and brown and then begun to fall after the second or third frost, along in October. Throughout that period we have bright, pleasant days except for the equinoxial rains in September, and cool nights, when the thermometer drops twenty or more degrees between sundown and sunrise and nothing seems so comfortable as to stay in bed and get that long rest that the doctor ordered.

But there have been half a dozen nights lately in which my early sleep has been broken by the unending procession of motor cars going past our house, northward from 7 to 8 o'clock, then back again between 11 and one o'clock in the morning. For we live on the principal highway leading to Tanglewood. And Tanglewood is the mecca to which literally tens of thousands of music-lovers from every part of America have been making their pilgrimage for the three series of concerts which comprise the Berkshire Symphonic Festival. Which accounts for the traffic past my bedroom window on three successive week-ends.

If you are a real music-lover you've been reading in the papers about the Festival at Tanglewood. If you're not, you don't care. But enough people in the United States have been interested, in what those who are competent to judge, call the finest music produced in America, so that there have been some 90 newspaper correspondents and music critics parked in and around Stockbridge since the beginning of the Festival, and the telegraph companies have had to set up special quarters for them to work in, with goodness knows how many extra wires and special press operators.

When All Roads Lead To Tanglewood

Whether you know just where Tanglewood is depends upon what daily paper you read. If you read the New York Times you can easily place it in Lenox. If you read the Herald-Tribune you find it located in Stockbridge. The Times correspondent had his hotel room in Lenox; the Herald-Tribune's musical staff were quartered in Stockbridge. The three hundred acres or so which comprise the old estate known for a century and more as Tanglewood lie chiefly in the town of Stockbridge. Five or six acres at the northeast corner, where the entrance gates of the Festival are located, are in Lenox. The two towns buried their jealousies and united, with the rest of the county, in calling the affair the Berkshire Symphonic Festival, though it was started in Stockbridge, by Stockbridge people, and for the first two or three years the concerts were given in the heart of Stockbridge town.

The attitude of Stockbridge folk toward Lenox was expressed in a famous quip by Owen Johnson, the author, a Stockbridge resident. "In Stockbridge," said Johnson, "we bury our dead!" To be sure, there are not a few relics of ancient grandeur still lingering around Stockbridge, but there are more in Lenox whose family heritage and tradition date back to the proud days when Lenox was the "shire town" and the center of political power as well as of wealth for all Western Massachusetts. But Pittsfield has been the county seat since 1868, and now the New Haven railroad is considering abandoning the Lenox station, so few passengers use it.

I don't know how old one has to be to profess familiarity with the writings of Nathaniel Hawthorne. Probably many who have read his "Scarlet Letter" have forgotten, if they ever knew, that one of his collections of charming short stories was called "Tanglewood Tales." Hawthorne was a good deal of a rover, seldom content to live long in one place. He moved from Salem to Concord and back again I don't know how many times, with intervals of life in England and Italy, and in 1850 he bought or leased, I am not sure which, the old Tanglewood estate, which was quite a place, with a good-sized manor house and a complete outfit of tenant houses for the workers. I think it was about the same time that Longfellow (who had told Hawthorne, his Bowdoin College classmate, that he never would learn to write) bought "Oxbow Farm" in the southern part of Stockbridge, where he lived for some time. At any rate, Tanglewood gained whatever fame it had before the Symphonic Festival started, because of Hawthorne's association with it.

The Festival started with an idea born in the brain of an energetic woman, which is the sort of place where many great achievements start. She is Miss Gertrude Robinson Smith, whose summer home in Stockbridge is one of the most charming estates in a town of lovely homes. Miss Smith lives in New York in Winter. One monument to her energy and organizing ability in the city is the American Women's Association in West 57th St. She was the driving spirit who put that daring venture across.

In the Spring of 1934, Miss Smith thought that it was about time America had a center of musical interest comparable to the Austrian Salzburg. She had spent some time at Salzburg, and I have a shrewd guess that she realized that Austria was on the way out. Hitler had been in power for a year and was beginning to show his fangs. Where to have it? There was one great estate in the heart of the town which was unoccupied, the Dan Hanna place. Dan Hanna, son of the famous Mark, had built a great house surrounded with enormous barns and stables. It was to be a breeding farm for fine horses. But Dan Hanna was dead and his heirs were willing to let an out-door musical affair be staged on the ample grounds.

Symphonic Festival Success From Start

Miss Robinson Smith got a few men and women together and formed a committee to try to put the idea over. The late Henry Hadley, famous orchestra leader, was called in, and agreed that the idea was feasible. He would assemble an orchestra capable of putting on a program of the finest music. Then sub-committees were appointed to try to enlist local support and sell season tickets for a three-day series of concerts. I know what a job they had convincing merchants and local people that it would be worth while or do any good for the town, for my wife was chairman of the West Stockbridge committee. She knows music, I don't. My musical appreciation begins with Yankee Doodle and ends with Alexander's Ragtime Band.

Anyhow, the 1934 concerts were pulled off, everybody in the open air except the musicians under a wooden shell. It was a great success. The next year, thousands more people came to Stockbridge for the concerts. They were a greater success. By this time bankers, business men, hotel keepers and tradesmen of all sorts were beginning to see that people would come from a long way and spend a lot of money in town for the sake of hearing great music.

Henry Hadley, the original conductor died. "Why not have the best possible music?" some asked. Result, Serge Koussevitsky and the Boston Symphony Orchestra were engaged for the 1937 season. The problem of a permanent site was solved when Mrs. Gorham Brooks of Boston, owner of Tanglewood, gave the estate to the orchestra. The Symphonic Festival now spreads over three weeks, with a different series of concerts each week. I don't know how many people came this year, but the Berkshire Eagle reported that there weren't a dozen vacant rooms in the county. Late comers drove down our street ringing every doorbell in the hope of finding a place to sleep; some slept on open porches. Several hundred advanced music students spent the whole Summer here, because of the school started in connection with the Festival.

Not to be sordid about a matter of art, the ticket sales for this year's festival ran close to $80,000 and you can figure more than treble that for lodgings and food spent by the visitors, besides their other purchases in Pittsfield, Great Barrington, Lenox, Stockbridge and other towns. Berkshire merchants are beaming, shop attendants are worn ragged, and Miss Gertrude Robinson Smith's dream of an American Salzburg has come true.

THIS CLIPPING FROM

ARDMORE, PA
CHRONICLE
8/23/40

Metropolitan Music

A Review of Outstanding Contributions by Florence Leonard

Director of Main Line School of Music, Ardmore

The history of the Berkshire Symphonic Festival is only a brief one, but it is, for several reasons, a distinguished one. It began in 1934, when the late Henry Hadley, who had already become an important figure among American composers and conductors, suggested to a group of residents of Berkshire County the idea of an orchestral festival.

This region of western Massachusetts had been for some years one of the principal centers of American summer concerts of chamber music, because of the festivals and concerts presented by Mrs. Elizabeth Sprauge Coolidge on South Mountain.

In the first season of the Symphonic Festival, 1934, three concerts were given by members of the New York Philharmonic Orchestra, under Dr. Hadley's leadership. The auditorium was the horse show ring of a farm near Stockbridge. There was no shelter from any kind of inclement weather, whether rain or sun. But the audiences ranged in number from 1,500 to 2,000 persons.

In the second season, three concerts were given, with the shelter of a large rented tent, and the addition of numerous benches, and the gross attendance rose to the number of 7,500.

In September, 1935, when Dr. Hadley was unable to continue as conductor because of other engagements, the trustees arranged for the Boston Symphony Orchestra, under its regular conductor, Serge Koussevitsky, to become the permanent orchestra for the future concerts.

A new location, the Tanglewood estate offered by Mrs. Gorham Brooks, became the new summer home of the orchestra. A permanent festival building, an increase in the number of concerts, the installation of an organ, and the realization, this season, of Dr. Koussevitsky's plans for an Academy at Tanglewood, are now matters of history, not of anticipation.

To quote Mr. Perkins, this festival "has become the major summer musical event of the eastern United States, outside of the large cities, and has gained this standing entirely on its own account, without trying to borrow glamor by representing itself as the American counterpart of a European series.

The historic thunderstorm of 1937, which operated in rivalry with Dr. Koussevitsky during a Wagner concert, will remain long in the memories of the audience. Dr. Koussevitsky valiantly carried out the program, but the tonal effects were not those designated by the composer.

The programs of the present season have already been outlined in these columns. One of the unusual features of them has been that works of Beethoven and Tschaikowsky have been placed on the same programs. While reviewers have been impressed with the grandeur of the interpretations of the Tschaikowsky symphonies, one at least, Mr. Lawrence, found the F minor to be "breath-taking in its emotional surge and dynamic brilliance—a convincing refutation to those who would deny the genius of Tschaikowsky."

The same writer asked Dr. Koussevitsky, the following morning, if he had any artistic reason for placing the works of these composers side by side on three programs of the festival.

"Yes," replied the conductor feelingly. "I am devoted to the music of Tschaikowsky and I am hoping to prove that he can stand together with Beethoven in the same evening without suffering from comparison. I can say, and thousands of people with me, that with Tschaikowsky it is only a matter of performance."

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
AUG 23 1940

In the Clear at Tanglewood

It is evident now that at Tanglewood in the Berkshires America has the makings of the greatest Summer music festival on this side of the Atlantic, and perhaps the greatest enterprise of its kind the world has yet seen, Salzburg and Bayreuth notwithstanding.

The Berkshire Festival is still young. Yet in the season lately closed, some 70,000 persons attended nine concerts by the Boston Symphony Orchestra, and an extra concert for British relief yielded $25,000. The Festival produced a substantial financial surplus, which will, of course, be devoted to improvement and maintenance of the facilities for future Festivals.

Artistically, success was pronounced; there is critical agreement on that point. By performing the first symphonies of several of the greatest masters as well as several works of the modern school, Dr. Koussevitzky provided a feast for those who, so to speak, take their music as a meat course; he performed also a rich listing of works to delight those for whom music is chiefly a pleasant dessert. It was a true festival program.

This year, for the first time, the Berkshire Music Center, offering six weeks of assorted music study, with orchestral and choral units, made its appearance. The Music Center, too, was a success. In short, Tanglewood has now all the ingredients for becoming the capital of Summer music in the country. It has everything but the ivy of tradition, if anything featuring the splendid Boston Symphony can be said to lack tradition.

A standout fact, moreover, is that apparently this great Festival will be able to make its own way, and offer fine opportunities for musical study from the resources acquired through the annual concerts. It is a tribute to the Symphony, to Dr. Koussevitzky and all others concerned to observe that the Berkshire Festival, having acquired its Music Shed and other facilities, is now able to operate without having to pass the hat.

This Clipping From
CLEVELAND, OHIO
NEWS
AUG 24 1940

Berkshire

With the Cleveland Institute of Music moving into its new home, Clevelanders returning from the Berkshire Festival and Cain Park Theater staging its final community sing tomorrow night, we are experiencing the well known lull before the fall music storm breaks.

Numerous Clevelanders enjoyed the Boston Symphony's festival this summer at its Berkshire home. Dr. Artur Rodzinski, director of the Cleveltand Orchestra, and Mrs. Rodzinski attended several of the concerts and entertained a number of Cleveland festival visitors at their nearby Massachusetts farm.

Boris Goldovsky headed the opera department at the Berkshire Music Center, with Maurice Goldman also a member of the staff. Carabella Johnson was a member of the opera production staff.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 24 1940

The Melting Pot

—*By LAURENCE M'KINNEY*

Note: In order to ascertain the influence of great music on other than the music lover Slugger Mac was sent over one evening to the Berkshire Festival to hear the Boston Symphony Orchestra. His write-up wasn't published at the time; but now that Dr. Koussevitzky and Mr. Roseberry have both left this vicinity it might as well be read. It will save me writing a column, anyway.—Laurence McKinney.

Koussevitzky Drops Tchaikovsky in Third (Blow by blow account by Slugger Mac Coy)

"Want to see Koussevitzky play Tchaikovsky," says Tip, handing me a couple of blue tickets.

"In what"? I says.

"In Lenox," he replies. So I say, sure, and pushes off.

I got there in the intermission before the main bout. It is marked Symphony No. 6 so I guess I miss five of the prelims. The stadium is full, about seven thousand customers, looking toward the ring at one end. A guy with a white tux and a gray goatee sits next to me. He is probably the Marquis of Queensbury and he is reading a little book with lines on it.

"What's that"? I ask.

"It's the score," he says.

"Well, what is it"? I ask.

He looks at me again and says, "It's the score." So I know he's nuts. Just then one of the fighters come in.

"Who's that"? I ask the Marquis.

"Serge Koussevitzky," he says.

"Who's he tackling"? I ask.

"Tchaikovsky,—Peter Ilitsch Tchaikovsky."

A couple of Russian scrappers, I says to myself. This guy gets on a soap box, looks over the bunch of plumbers and carpenters in front of him, and lets them have it with both fists. There is one hell of a noise.

"He got Red Pete right on the horn. Go it Blue Serge," I yell. The Marquis pulls me down and I watch more quiet-like. Serge is working hard. No sooner does he slap down a bunch of Gut-Strokers on his left than a gang of junk dealers in the back let out a lot of Bronx cheers and he has to give them a poke. He gets one of them on the snozzle.

"Who's that"? I says.

"Oboy," says the Marquis, and I can see he's gettting human.

That's the end of the round. Blue Serge is still on his feet wiping his face with a towel. He looks pretty fresh, but Red Pete still has some wind left. In a minute they are at it again. They start slow this round. I can see Pete is saving his strength. He gets knocked down.

"What's the count"? I ask the Marquis.

"Five-four," he says , glumly. That adds up to nine, I figure, and pretty close to a knock-out. No wonder he's sparring for time. Blue Serge isn't working so hard either but he's got Pete petrified. Some of the guys on the side are standing up and hiding behind their Noise Crates. They are scarred stiff. It is a dull round.

But, Boy, that third round! Both Pete and Serge come out fighting and begin mixing it up from the start. Pete knows he has to show something so he pulls out all the stops. But Serge takes it. Three fellows in the back keep pushing things at him, and Serge knocks them down their throats. Then a fellow in the corner grabs a pair of mallets and begins pounding all the furniture in front of him. Then the Gut Strokers begin picking in him, and a battery of anti-aircraft stick up their barrels and let fly with pot shots. Blue Serge is swinging hard now, both arms pumping. He's up, he's down, he's up again. He takes a crack at the basson who blows up. He's got the piccolo squealing, and the tuba grunting. Then all of a sudden they all get together and rush him. But no use, they're winded. Right, left, right, left, and he takes Red Pete just as the round ends. The customers cheer.

And then Serge does a cute thing. Just to rub it in he plays a funeral march. No one but a card like Serge would think of that after the Kayo. Poor old Pete, he got what was coming to him. The customers kept on cheering and Serge comes back and takes a flock of bows.

I turn to the Marquis of Queensbury.

"What do you think of this guy Tchaikovsky"? I crow.

"Pathetic"? he murmurs.

"You said it, Feller," I shout.

This Clipping From
BUFFALO, N.Y.
NEWS
AUG 24 1940

143

Enchanting Readings Resound in the Berkshires

By THEODOLINDA C. BORIS

VERILY there is magic in the number seven! Both in enthusiasm and attendance, this reputed numerical magic was overwhelmingly evident at the seventh annual Berkshire Symphonic Festival given by Dr. Serge Koussevitzky and the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. The Festival sponsored nine concerts, the last three of which this observer was privileged to hear.

According to the box office, enthusiasm and attendance at the Festival had grown to record-breaking proportions, a total of nearly 70,000 persons having heard the concerts, while the unique new music school, instituted and directed by Dr. Koussevitzky, attracted more than 300 students, eager to learn and enjoy what the director had called "a Summer of living and working in music."

The real magic of the festival, however, lay in the remarkable interpretations of the music selected for re-creation. It was a magic that made oft-heard masterpieces exciting with a new radiance. It was a magic that so illumined contemporary masterworks as almost to make the hearer powerless to judge whether it was context or interpretation that made the readings so significant.

Moments of Grandeur

Admittedly, the climax, both for the Festival and the Music Center, was the performance of the Bach B minor Mass on Aug. 15. A 200-voiced chorus, the orchestra, four soloists—Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass—and Dr. Koussevitzky, combined to give a performance in which there were moments when the grandeur, entreaty and consecration of Bach's music seemed as closely met in the interpretation as human effort and expressiveness could make possible.

Most memorable of the choral singing were the choruses "Qui tollis" and "Cum sanctu spiritu" from the Gloria, and the "Et incarnatus est" and "Crucifixus" from the Credo. An outstanding solo was Miss Silva's "Agnus Dei," which she sang with fine feeling. Highly commendable was the singing of Miss Schumann and Mr. Hain, while the magnificent voice and musicianship of Mr. Kipnis seemed less happily at home in the oratorio style.

The instrumental soloists were of inestimable assistance to the sum total. They included Richard Burgin, violin; Willen Valkenier, horn; Georges Laurent, flute; Louis Speyer and Jean Devergie, oboes d'amore, and Putnam Aldrich, harpsichord.

New Discovery

Two prolonged and enthusiastic ovations marked the Saturday evening (Aug. 17) concert. The first was for Dorothy Maynor, Negro soprano who was "discovered" at a Festival picnic last Summer. The second was for Paul Hindemith, noted composer, whose symphonic work, "Mathis der Maler," was given a remarkably effective interpretation by Dr. Koussevitzky and his men.

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EVANSVILLE, IND.
COURIER

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During the three-week festival on beautiful Tanglewood grounds near Lenox, Mass., the orchestra presents three concerts weekly. Chamber music and opera are also on the programs

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This Clipping From
NEW ORLEANS, LA.
ITEM

AUG 28 1940

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS
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Summer Music Centers

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When this summer school was first projected not so large a proportion of American students of music were settled abroad as had formerly been the case, for the old belief that first-rate instruction could not be had in the United States was waning. But, on the other hand, the number of students and professional musicians going abroad during the long summer vacation for intensive study under Europe's most famous master was rapidly increasing, and in Europe many summer classes were being formed, some of them in pleasant summer resorts, to meet this growing demand.

All this has, of course, been changed by the war. Europe is closed to cultural pilgrims, and an unprecedented number of Europe's most famous musicians have found a haven in the United States. Some of them have found congenial posts in American universities as teachers of composition, musical theory or musical history. Others practice their profession or give private lessons. Opportunities for first-rate instruction have never been greater, but they need organizing, and in particular provision has to be made for the growing army of music students, music teachers and professional musicians who desire to make a summer of study as richly profitable as possible.

This need the Tanglewood school and music center are well designed to meet, and the exhibition of the work of students in conducting, orchestral playing and operatic singing, for which a place was made during the festival, was but a sample of a cultural work which is capable of great extension.

Tanglewood is almost uniquely qualified as a summer music center of this kind, first of all by the presence of a famous conductor and a famous orchestra in which unsurpassed virtuosi are included, but also by an ideal environment. Not even in Berkshire can the weather be guaranteed to be as nearly 100 per cent perfect as was the case this year, but Berkshire's virtues as a summer resort have long been celebrated, the hills are better than valley or seashore for summer music, and scenic beauty adds to the attractiveness of Tanglewood to music lovers.

This Clipping From
BUFFALO, N.Y.
NEWS
AUG 24 1940

143

Enchanting Readings Resound in the Berkshires

By THEODOLINDA C. BORIS

VERILY there is magic in the number seven! Both in enthusiasm and attendance, this reputed numerical magic was overwhelmingly evident at the seventh annual Berkshire Symphonic Festival given by Dr. Serge Koussevitzky and the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. The Festival sponsored nine concerts, the last three of which this observer was privileged to hear.

According to the box office, enthusiasm and attendance at the Festival had grown to record-breaking proportions, a total of nearly 70,000 persons having heard the concerts, while the unique new music school, instituted and directed by Dr. Koussevitzky, attracted more than 300 students, eager to learn and enjoy what the director had called "a Summer of living and working in music."

The real magic of the festival, however, lay in the remarkable interpretations of the music selected for re-creation. It was a magic that made oft-heard masterpieces exciting with a new radiance. It was a magic that so illumined contemporary masterworks as almost to make the hearer powerless to judge whether it was context or interpretation that made the readings so significant.

Moments of Grandeur

Admittedly, the climax, both for the Festival and the Music Center, was the performance of the Bach B minor Mass on Aug. 15. A 200-voiced chorus, the orchestra, four soloists—Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass—and Dr. Koussevitzky, combined to give a performance in which there were moments when the grandeur, entreaty and consecration of Bach's music seemed as closely met in the interpretation as human effort and expressiveness could make possible.

Most memorable of the choral singing were the choruses "Qui tollis" and "Cum sanctu spiritu" from the Gloria, and the "Et incarnatus est" and "Crucifixus" from the Credo. An outstanding solo was Miss Silva's "Agnus Dei," which she sang with fine feeling. Highly commendable was the singing of Miss Schumann and Mr. Hain, while the magnificent voice and musicianship of Mr. Kipnis seemed less happily at home in the oratorio style.

The instrumental soloists were of inestimable assistance to the sum total. They included Richard Burgin, violin; Willen Valkenier, horn; Georges Laurent, flute; Louis Speyer and Jean Devergie, oboes d'amore, and Putnam Aldrich, harpsichord.

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THIS CLIPPING FROM
OKLAHOMA CITY, OKLA.
TIMES
AUG 26 1940

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL
AUG 24 1940

ARTISTS HAVE A STAKE IN WAR

Mr. Anderson writes another attractive piece about the arts, the war, and music in the Berkshire hills

By **DWIGHT ANDERSON.**

Lenox, Mass.

THE climax of the Berkshire Symphonic Festival was not listed on the original program. It took place at Tanglewood a week ago in the form of a monster Allied Relief Fund Benefit for British Aid before an audience of more than 7,000 with more than $20,000 raised for Britain's help.

Accounts of the event have reached Kentucky through local and national papers but little mention probably has been made of the musical side. Addresses were given by Archibald MacLeish, Dorothy Thompson, Governor Herbert H. Lehman, and Sir Louis Beale, the latter representing Lord Lothian.

Mr. MacLeish, Librarian of Congress, in his brief and moving speech said: "In other wars, at other times of need, artists and particularly musicians have given their services often in public cause. But never in modern times until this war have artists and musicians been themselves involved in war in their capacity as artists and musicians. Never until now was there a war in which the artists of all countries, the musicians, the poets, the writers, the scholars, were of necessity, and because they were artists and writers and scholars and musicians, enlisted by their love and their lives upon one side against the other."

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BEFORE the addresses there was music by the Institute Orchestra in the Shed, the Academy Orchestra in the Barn, and the Opera Department in the Theater.

The formal concert, later in the evening, was given by the Boston Symphony Orchestra combined with the Institute Orchestra and conducted by Dr. Koussevitzky and Stanley Chapple, Koussevitzky's assistant at the Center, who made an auspicious debut. Albert Spalding, Alexander Kipnis, and Gregor Piatigorsky appeared as soloists, and the Festival Chorus sang three excerpts from the Bach Mass plus Handel's "Hallelujah Chorus." The evening closed with Strauss Waltzes played by the Boston Pops Orchestra, conducted by Arthur Fiedler, to the—sometimes—disconcerting accompaniment of fireworks.

Dorothy Maynor, American Negro soprano, after her superb singing of a Mozart aria and Beethoven's "Adelaide" in the eighth concert, was called back to the stage nine times, receiving the greatest demonstration accorded any soloist in the Festival. Robert S. Whitney, conductor of the Louisville Civic Orchestra, distinguished himself last Tuesday when he conducted the Institute Orchestra in the Shed.

Due to the presence of Paul Hindemith, as teacher of composition at the Center, his music has been widely performed in the Berkshires this summer. Edwin Ideler and Gunnar Johansen played his second sonata for violin and piano at one of the concerts of the South Mountain Quartet. The Opera Department of the Institute gave an hilarious performance of "Hin Und Zurich" with the composer and Sanroma at the piano. At a girls' camp near Hinsdale the charming operetta, "Let's Build a Town," was played and, finally, excerpts from Hindemith's opera, "Mathis der Maler," were magnificently presented by the B.S.O. in the eighth concert of the Festival.

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AT Bennington, Vt., the Bennington School of the Arts has just concluded a Festival that contained twelve concerts. One of them, of Seventeenth and Eighteenth Century music, was directed by Ralph Kirkpatrick who will open the 1940-41 series of concerts of the University of Louisville Chamber Music Society. Mr. Kirkpatrick, the leading American harpsichordist, was at the harpsichord throughout the program that featured the first American performance of Two Psalms by de Mondonville for soprano and harpsichord.

Another program was devoted to contemporary music and still another one was given by Martha Graham and her dance group. A melodramatic farce, "The King and the Duke," based on "Huckleberry Finn," utilized all the departments of the Bennington School—drama, dance, and music. The play was devised and directed by Francis Fergusson, the dances by Martha Hill and the music by Gregory Tucker. The result was a provocative performance in which the greatest success was achieved in the dances and the music.

This account of music in the Berkshires, as well as the one last week, has been reportorial rather than critical. Still, a few words about Koussevitzky as a conductor might be of interest to those Kentuckians who are unfamiliar with him. Most of his concerts have begun impassively and ended in a frenzy. There is a great deal of the spell-binder about him that is magnificently effective in the theatricalisms of Tchaikovsky, Sibelius and Ravel. In the less frenetic pages of greater composers, like Bach and Beethoven, he is not so successful. In conducting he shows an economy of gesture which, while more pleasant to watch than angular movements, does not make for performances of precision but the warmth of his personality pervades all that he does and sweeps his audiences with him.

THIS CLIPPING FROM

ARDMORE, PA
CHRONICLE
8/30/40

The Berkshire symphonic festival takes place in a region where favorable weather may be expected, and shelter from storms is provided in the new building. The reports show that this festival of nine concerts has broken all previous records.

The last concert was given for an audience of 8000 persons, and 70,000 visitors heard the nine regular concerts. There were three special rehearsals, in addition, conducted by Koussevitsky for festival members and school children from the neighborhood.

The sizeable surplus, announced by the president and the clerk of the festival will be applied to the maintenance of the Tanglewood estate of 210 acres which was given to the Boston Symphony for these festivals.

This Clipping From
MIAMI, FLA.
HERALD

AUG 24 1940

Pianists Have Their Fling Beneath New York Moon

Alice Finds Open Air Concert In Gotham Stadium Beautiful Interlude In Midst of Labors, Frets

By **ALICE HUGHES**
Special Dispatch To The Herald

NEW YORK, Aug. 23.—These have been great nights up on the hill above Manhattan, where music is played by our Philharmonic and beauty can be soaked up under the stars.

Recently the pianists have been having their fling as soloists, and on two succeeding nights there were interesting examples of the piano-forty art.

One night a 12-year-old girl named Teresa Stern marched up to the keyboard and gallantly attacked the very tough and tricky Concerto in B Flat Minor by Tschaikovsky. That's a show piece for mature artists with "strong and sinewy hands," but the kid gave it a good fight, and only lost by one grace note.

She's Lovely Woman

The very next evening, Ania Dorfman, probably the best lady piano player in active practice here, an artiste of remarkable talent, took the same long trail. But observe. Instead of choosing a stunt piece to startle the neighbors on Friday afternoon, Ania chose the first concerto written by the mighty Beethoven, the "easy" one in C Major.

The young artist hurled herself at a job fit to baffle her elders and betters; the mature one picked a beautiful one requiring infinite artistry, and made superb music. There's a lesson here for all baby wonders at the keyboard or the fiddle.

Ania is also a very lovely woman—a little mite of a thing rassling that Steinway grand around—and she has scores of devoted friends here. A lot of us gathered at the tables close under the band shell, Tobe Davis and Margaret DeMille and many more. Overhead was a midsummer moon bigger than a ripe cantaloupe, and noisy airplanes that insist on roaring over the stadium and winning many a decision over Beethoven, Mozart and Brahms.

It's a lovely exeperience, the stadium on a perfect summer night. Moon, stars, melodic beauty in a breathing space between the labors and frets that beset our days in these times.

Girl About Town

In fact, we're in for quite a spell of music, and culture will rage unchecked. My sisters Ada and Frances, and I, have taken a cottage at Stockbridge, Mass., for the duration of the music festival played there each summer by the great Boston Symphony. A beautiful place and an exciting experience. Since Ada's husband, Pierre Mayer, fiddles in the Boston band, we can sneak into morning rehearsals and watch Conductor Koussevitzky's alarming didoes.

Alleged helpmate Hall dreads the union of us three girls, goes around muttering "The three fates!" and then Shakespeare's little tidbit from the "Macbeth" three witches scene—Double, double, toil and trouble! Fire burn and cauldron bubble!" This is because the trio is always trying to keep him from being bad, I suppose. Hopeless job.

Zorina Was There

After Ania Dorfman's stadium concert, Mrs. Morgan Hamilton gave a beautiful party for her in the Hamilton garden overlooking the East river. It has trees, even! Nice crowd, elegant wine and grub, but the evening was made when the superb spectacle Zorina, clad in flowing white, made an entrance and actually sat down at our table.

Hall turned pale under his night-club tan, and his jaw dropped into a glass of campagne. I had to fish it out for him. Odd how many men found it necessary to come up to our table and say howdy. Their mouths wagged at me, but their eyes bugged at the dancer, who looked illegally beautiful in the moonlight. The infatuated dolt, my old Hall, didn't even hear the grunt of East river tugs as they hauled scows of rubbish to the open Atlantic. What a dope.

Dagger Watch, Is 'Time-Killer'

A REAL "time-killer" is the new dagger watch to decorate your lapel. The unusual and moderately priced timepiece is a copy of an early eighteenth century piece once in possession of King Francis I of France, an authority on timepieces and no mean hand with a dagger.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 25 1940

FESTIVAL SUMMING UP

Immense Success of Berkshire Meeting And Its Democratic Roots

By OLIN DOWNES

THE results of the seventh Berkshire Symphonic Festival held at Stockbridge, Mass., are very significant as a sign of musical trends in this country and the continuous development of public taste and appreciation of symphonic literature.

For the first time in the history of this festival a season of nine concerts, three weeks in length, was given. (A tenth concert, very successful for the benefit of the British cause, is omitted from this enumeration.) There had been misgivings in conservative quarters of Berkshire as to whether a week added to the length of the earlier festivals would be successful in point of attendance and financial returns. The answer is provided by the fact that the 1940 festival had the biggest attendance in the institution's history. The smallest audience was equal almost to the largest of last season, numbering between 6,500 and 7,000. There were two audiences of 9,000 each on the two last Saturday nights of the season.

On one of these nights there was no soloist, only two symphonies, each the sixth, by Beethoven ("Pastoral") and Tchaikovsky ("Pathétique"). On the last Saturday night Dorothy Maynor, the negro soprano who was the "find" of the Berkshire Festival of last year, sang two solos by Mozart and Beethoven with the orchestra. The program contained works of a highly advanced character, and Hindemith's symphony, "Mathis der Mahler," one of the most intellectual of modern scores, received a remarkable welcome, which the composer acknowledged with Dr. Koussevitzky from the stage. Perhaps the most important point of all is this: the audience which thus listened, and responded, numbering 9,000, came from apparently every class of society capable of owning a Ford or up—came, in many cases, as a special pilgrimage, from long distances as well as the New England vicinity, to hear the programs and the performances.

* * *

THE evidence accumulates that this Festival is destined to become in the years immediately before us the most important Summer festival of music in the world. This does not mean that its programs at the present time approximate the completeness and importance, in more than one field of musical composition, offered the visitor in happier days in such places as Munich and Salzburg. In those places there were given operatic performances as well as symphonic, with many noted conductors and numbers of world-famous artists. But there was a reverse side to this glamorous exterior. These festivals were, in a sense, speculative, especially Salzburg. And they were snobbish. They were designed to attract, as a principal consideration, large numbers of the tourist rich, and the fashionable element. They did so, and with such effect that as long as Toscanini was present, with other famous conductors and artists flanking him, the Salzburg Festivals are said to have brought in a sum equal to Austria's annual taxation.

Fortunately, the Berkshire Symphonic Festival is entirely another thing. It does not depend upon fashion, or snobbery, or sensational publicity. Nor do the programs depend for their success upon eminent singers or virtuosos. Sometimes these appear, as ornaments and additions to the occasion. But the orchestra, its conductor and its literature remain the supreme attractions, and the whole community supports the undertaking. From this center of art and community activity there radiates to the four corners of the continent the attraction of a supreme musical event, which ministers to people plain and otherwise, in all the walks of life, and regardless entirely of social glamour, wealth or precedence.

* * *

THE Boston Symphony and the Berkshire Festival Association are, of course, exceptionally fortunate in the site of this festival. The selfless gift of Mrs. Gorham Brooks of Tanglewood Estate to the orchestra for festival purposes provides an environment and "atmosphere" which in themselves would be almost sufficient to impose artistic character. Then there are the remarkably fine acoustics of the Music Shed. It is a pity that for purposes of economy it was built with steel supports and braces in the ceiling, inconspicuous from outside, but suggestive from certain angles within of, say, a steamship dock or warehouse rather than a nobly created music auditorium to stand as a monument to its purpose. But where practical and purely musical conditions are concerned the Shed offers wonderful conditions for sheltered listening, in the open air, to symphonic music. And then there is the spaciousness of the grounds upon which thousands of people, comfortably ensconced on the grass or under trees, may listen. In fact, the extent of those beautiful grounds is absolutely essential, in view of this year's attendance, for the accommodation of the audience. Thanks to the sonorous conditions established by the Shed, the orchestra is heard clearly and well for a long distance. There are owners of estates who prefer to bring camp chairs and rugs and listen at ease outside the auditorium to inhabiting boxes or seats under its roof. Nor is there lack of dignity or comfort in these arrangements.

* * *

IN this latter respect the attractions of Tanglewood are not without parallel. At Hollywood Bowl, for example, even greater audiences can assemble, and the California climate is unequaled anywhere for pleasantness. But it is not merely a pleasurable environment which gives the Berkshire Symphonic Festival its special place among the existing institutions of its kind. The reason for its superiority and exceptional attractiveness to the public is simply the unique quality of the performances, enhanced by the fact that they sound with the completeness and sensitiveness in expression which are customarily expected only of performances that take place indoors in the wintertime. These performances withstand the most critical examination. They require neither explanations nor excuses of any kind for their standards. And that is what the American public of today, even the public of the summertime, wants, and for which it is glad to pay.

* * *

THAT is a matter for music managers, orchestral boards, festival associations to ponder. The day is passing for mere quantity, in place of quality, of music, even in the allegedly "silly season." It is true that music festivals and Summer series of opera or symphony are now institutional in a hundred different places in the country. Such series range from the performances of symphonies already mentioned, on the Western Coast, popular and serious opera at Forest Park in St. Louis, or orchestral music at Grant Park in Chicago, where 30,000 often listen to free open-air performances, to the justly famous annual symphonic season at the Lewisohn Stadium, or opera at the Cincinnati Zoo, or free open air concerts on the Charles River Esplanade in Boston. These various festivals and series of performances are everywhere multiplying. It is shown that the public will not relinquish good music to the ministrations of the Winter season and forget it through the most beautiful months that we have. In fact, there are many whom the activities of the Winter keep away from concerts, who find opportunities on Summer evenings or during vacation time to hear more good music at first hand than they can enjoy at any other time of the year.

* * *

BUT this public has every year a more discriminating taste. It comes now to the Berkshire Festival from both the Americas and the West Indies, because it is well aware that the artistic conditions at that festival are such as to guarantee more than mere Summer entertainment. The patrons know they are going to hear one of the finest orchestras perform with the finish, exactitude and eloquence that other orchestras reserve only for the city subscribers. Nothing, indeed, could exceed the thoroughness with which those performances are prepared. For the programs of the Berkshire Symphonic Festival Dr. Koussevitzky selects what he believes to be the most attractive works and interpretations of his Winter repertory, in which he has already exhaustively prepared the orchestra. Then these compositions are re-rehearsed as though they had not been played at all, immediately before and during the Berkshire Festival. Even the semi-public rehearsals on Saturday morning, to which Festival subscribers are invited guests, are real rehearsals—in some instances rather a final going-over of passages already worked out than a breaking of any new ground; in others, arduous and scrupulous restudy intended to bestow the final unification upon the performance. Moreover, three concerts are given a week—no more! Between the Thursday and Saturday night concert is a day and a half upon which two rehearsals, and long ones, are held. The first three days of the week are available and are used for preparation of the Thursday concert.

* * *

REGULAR concert prices, which obtain for Winter subscription series, are asked for these performances and are cheerfully given. Admission is $1.50. The price of thousands of seats is equivalent to the prices at Carnegie Hall, and there are special prices for the box seats. A big proportion of the ticket sale is of admissions and of the cheaper seats. We have nowhere seen an audience which listens more intently and, by all available evidence, more intelligently and appreciatively than this one.

The lesson of this is that American orchestras and music festivals should not regard the Winter as the only time for great performances. And it is a pity that more of our musical institutions cannot take a leaf from the Boston Symphony's book in giving fewer performances with more time for preparation of their offerings. At Tanglewood one does not hear an orchestra exhausted by the number of concerts it gives, with too few rehearsals, between other engagements accepted by the players for the profit involved. That profits in serious music are seldom excessive may be granted, as also the propriety of making them. The inevitable result, however, of profit first and art afterward is second-class performance, or worse, which is not welcomed by the public.

Nor is this profitable. The inexperienced or unsophisticated listener may not know just what the faults are of a performance. He may excuse them by laying his indifference to his ignorance of the musical art. But in most cases his musical instinct, if he loves the art at all, leads him aright. The American public of today, earnestly desiring the best, responds almost infallibly when the best is given. It remains, usually, good-natured, but seldom fully responsive when quantity of music is substituted for quality, or when alleged interpretation becomes lifeless and undistinguished routine.

It is because the Berkshire Symphonic Festival responds to the highest need of this time in the musical art and because of the vision, the unconquerable devotion to an uncompromising purpose of its directing and creative spirit, who is Serge Koussevitzky, that it has reached, so quickly, its present firm eminence. Its example should have a profound influence upon standards of performance and the cultivation of the musical art in this land.

William Hacker will conduct newly organized Lake George Symphony next Sunday.

THIS CLIPPING FROM

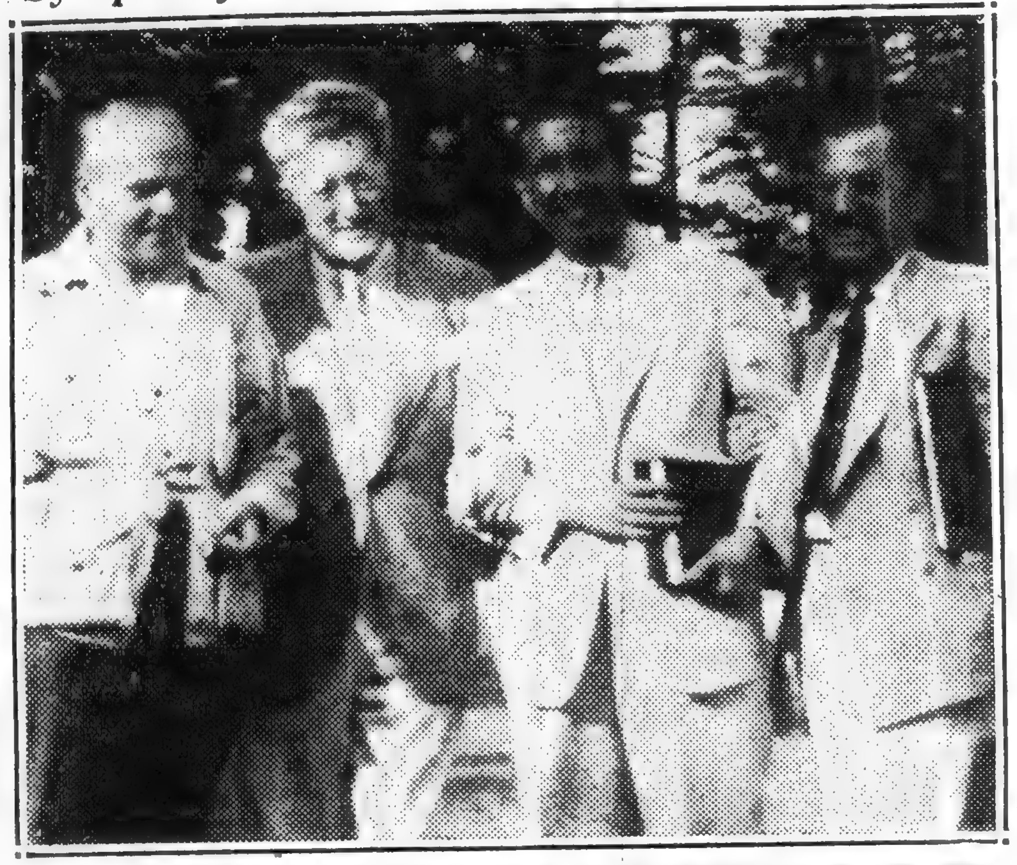
BLOOMINGTON, IND
STAR
8/30/40

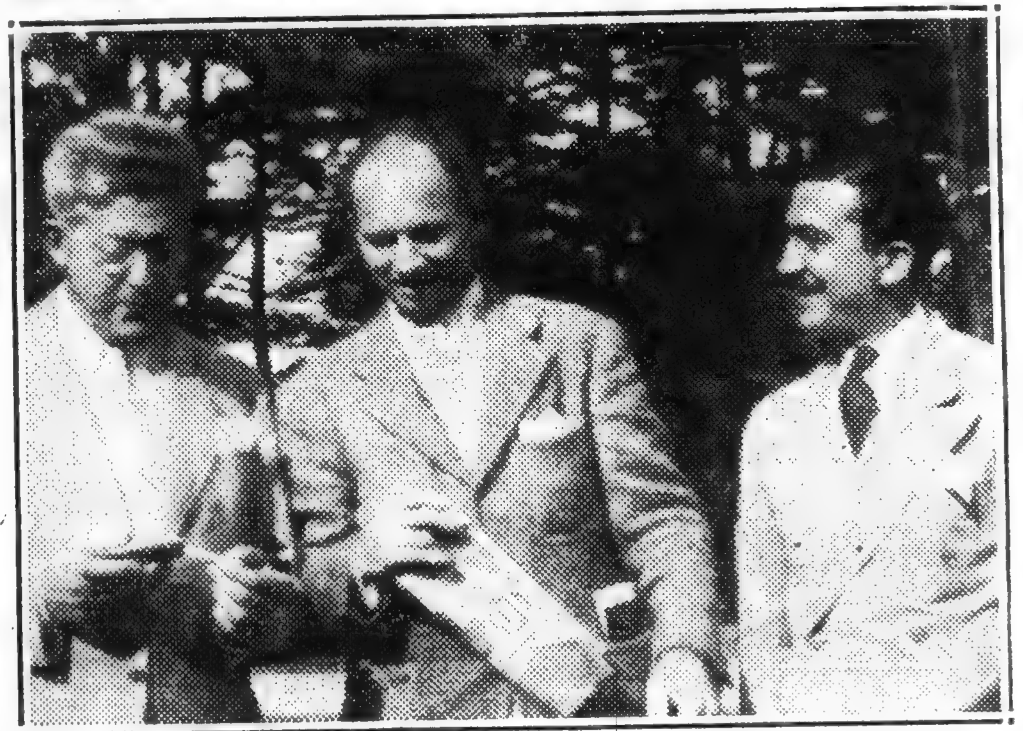
SATURDAY evening back to Tanglewood. Prokofieff's week-end vacation from modernism, his clipped, concise, and intriguing, more or less "Classic Symphony."—Paul Hindemith's "Mathis der Maler," labeled a symphony, but really a tone poem, a triptych inspired by the paintings of Matthias Grueneberg on the Isenheim altarpiece now in the museum at Colmar, Alsace. The titles taken over by the composer are: Angelic Concert; Entombment of Jesus; Temptations of St. Anthony. The third movement is the longest and most significant for the whole. It depicts the struggles of the painter, for Grueneberg is the painter Mathis of Hindemith's title, torn between the old and the reformed faith.—Hindemith, a refugee, was on the faculty of the Center this summer. He was present at this performance and took curtain call after curtain call.—Dorothy Maynor, the Negro singer discovered by Koussevitzky, opened the second part of the program with Mozart's "Bella mia Fiamma, addio" and Beethoven's "Adelaide" (five syllables, please), next to the Bach Mass, was what particularly attracted me to Tanglewood this week-end. Beethoven took Matthison's cameo elegy and made of it a large canvas full of color and passion. This unique song-composition, which I admire and wonder at, I have heard sung only twice, both times by Negro singers and both times in a memorable rendition; the first time was by Roland Hayes in his Bloomington recital.—A storm of applause greeted Miss Maynor when she had finished; it seemed unending; finally Dr. Koussevitzky appeared with her and shortly mounting the conductor's stand gave pragmatical notice that this salvo would have to be the last.—Suite from Faure's "Pelleas et Melisande," which antedates Debussy's setting of the Maeterlink drama by a few years. (This is the two-syllable Faure, not the one-syllable Faure of "The Palms.")—Then after so much which was modern that one would like to check up on it with Krenek's book on the subject, a grand swing to classical foundations with Bach's Passacaglia and Fugue in C minor in the *"interpretazione orchestrale"* of Ottorino Respighi—classic and modern meeting upon common ground.

This Clipping From
YOUNGSTOWN, O.
VINDICATOR

AUG 25 1940

Symphony Directors Attend 'Summer School'





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M

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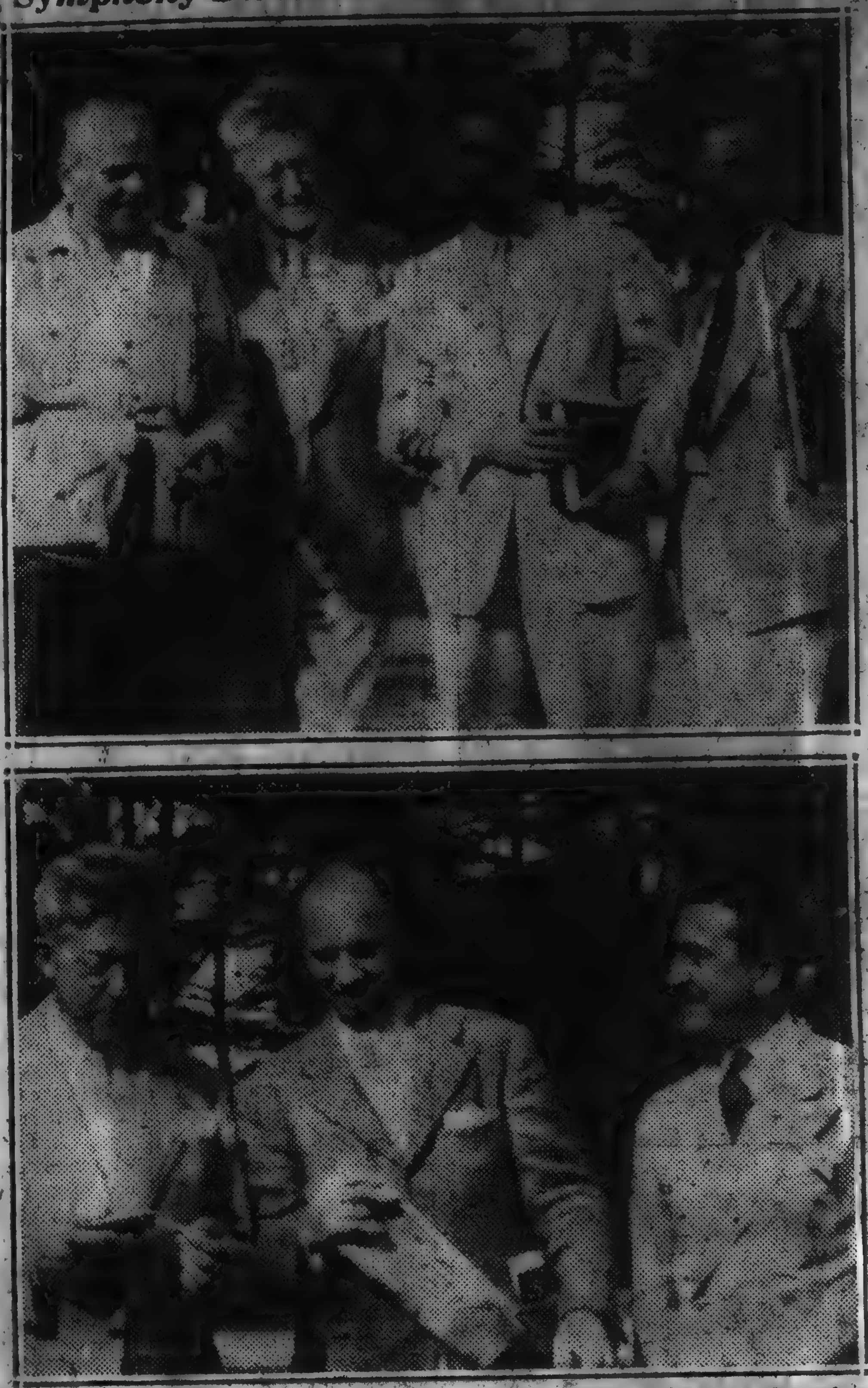

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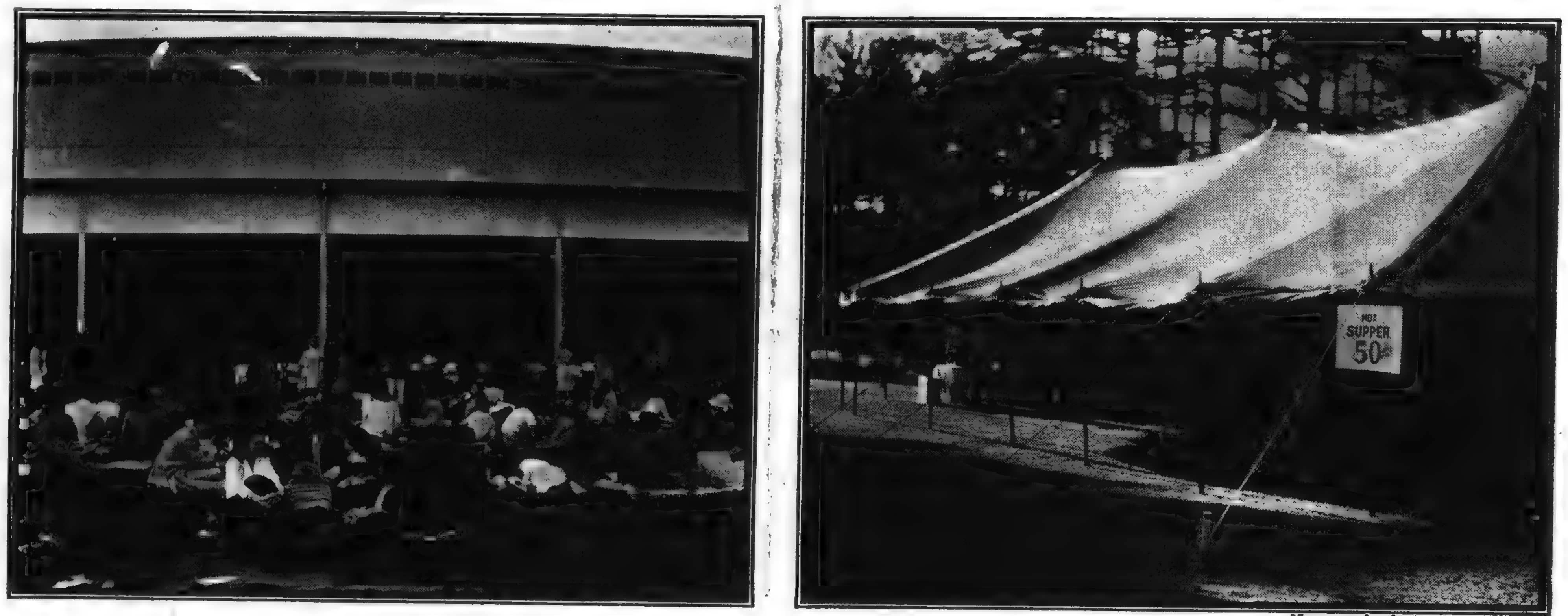
DAYTON, O.
NEWS WEEK
AUG 26 1940

Berkshire Festival: Koussevitzky was serenaded at garden party, and performed before 7,000 . . .



Newsweek photos by Pat Terry

. . . who sat in the huge shed, overflowed onto the grass outside, and bought supper next to nature

with the piano selection by a single person, or by the other member of a duet. The little cabinet contains fourteen radio vacuum tubes and houses a range of tone from the shrillest piccolo to the surliest growl of a bass fiddle. The attachment is intended for domestic, not concert use.

Among those who see "endless possibilities" in the new instrument is Fritz Reiner, Pittsburgh Symphony conductor. He believes Hammond's invention "will kindle the imagination of every pianist . . . may revitalize the present style of writing for the piano."

Double Feast of Culture

Last week saw the windup of the nation's leading summer dance festival at Bennington, Vt., and the nation's leading summer music festival at Stockbridge, Mass. Any visitor who motored 46 miles through the blue Berkshire Hills from a recital by Martha Graham and company to the Bach B minor mass, as performed by Sergei Koussevitzky and the Boston Symphony Orchestra with chorus, could take in a fair cross-section of these two phases of American culture.

¶ This year's close of the Bennington Festival included a farce to music based by Francis Fergusson on Mark Twain's "Huckleberry Finn," a program of seventeenth- and eighteenth-century music, and a hot afternoon of contemporary music which saw a new star rise higher in the sky: Robert McBride, 29, an Arizona-born one-man band (he plays the clarinet, piano, organ, sax, oboe, and English horn) whose "Wise Apple Five, for Clarinet and String Quartet" was the popular hit of the festival. In addition to "Every Soul Is a Circus," Martha Graham presented the world première of two works—one a "Letter to the World," inspired by the split personality of that New England spinster and repressed poet of the Victorian era, Emily Dickinson. The other, "El Penitente" (The Penitent), is a dance adaptation of Mexican religious rites to music by Louis Horst.

¶ The frail but vigorous little Boston Symphony Orchestra leader beamed recently: "Zeese are the happiest weeks of my life." And well they might be. The Berkshire Music Center, a six-week course of study for 325 students of all ages and both sexes —of which Sergei Koussevitzky had dreamed since 1917—has become a reality (NEWSWEEK, July 22), and the Berkshire Festival never shone more brilliantly than last week when, before an audience of 7,000, Koussevitzky conducted a chorus recruited from the school, the Boston Symphony, and four soloists in a spellbinding four-hour performance of a great masterpiece of choral music: Bach's B minor mass. And the next day, most of the same artists, along with violinist Albert Spalding, participated in a mammoth Allied Relief Fund benefit—a good-will gesture to old England from New England.

THIS CLIPPING FROM
CARAVAN
NEW YORK, N.Y
AUGUST, 1940

MUSIC and the BERKSHIRES. Music lovers will undoubtedly be very pleased to know that the concerts given during the Music Festival at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra, has been extended to three weeks this year—Series A, B, and C, beginning with Series A, on August 1st and ending with the last concert of Series C, on August 18th. This offers a delightful vacation to those who enjoy enchanting music and magnificent scenery for the Berkshires and the Festival provide both.

This Clipping From
BRIDGEPORT, CONN.
POST

AUG 2 8 1940

Last Year's Soprano 'Discovery' Faces Difficult Test as a Star

orothy Maynor, New Sensational Negro Soprano, Sings Here Nov. 14 in What Many Believe to Be Her Crucial Season.

A lot of folks in Norfolk, Va., are keeping their fingers rossed these days for they believe that the coming musical ason will be the crucial point in the career of Dorothy May- r, chubby little Negro soprano with the big voice who left city half a decade ago to become the sensation of the mus- ical world in 1939 and 1940.

Miss Maynor, in the brief span of one year, has jumped from semi-obscurity to a place with Paul Robeson and Marian Anderson as the outstanding singers of their race and the peer of great singers of any race.

Two years ago the Wednesday Afternoon Musical club could have engaged Miss Maynor to sing here for $150 an evening, and while musical groups do not usually discuss publicly their financial arrangements with their artists, one could add another cipher to that figure today and come fairly close to the sum which she will receive in her concert at the Klein Memorial auditorium here on Nov. 14.

1939 Festival "Made" Her

The most spectacular surge upward in this meteoric career came during the 1939 Berkshire Symphonic Festivals at Tanglewood. This was in August, only two months after she had made her début at Carnegie Hall before an audience of about 35 persons. Small as the audience was, the concert had created a considerable stir and when Miss Maynor went up to Stockbridge to attend the festivals in August her friends were able to persuade Serge Koussevitzky, conductor of the Boston Symphony and director of the festival, to take a few minutes off from rehearsals to listen to her.

Koussevitzky and the whole Boston Symphony became charter members of the plump soprano's public before she had sung a dozen notes. "An American Flagstad" was one of the terms Koussevitzky used to describe her later. Before the year was over she was singing to sell-out audiences in Town Hall and in the 1940 Berkshire Festival a few weeks ago she appeared, not as a shy unknown, too modest to ask for an audition without the prodding of her friends, but as a star.

Sang in Father's Church

Of course, the foundation for this suddenly expanding career was not built so easily or so quickly. The singer was born Sept. 3, 1910, in Norfolk, Va., the daughter of the Rev. John J. Mainor, a colored preacher. (She changed the spelling of her name for professional reasons). She sang in the choir of her father's church as a child, and at 14 she was a member of the famous choir of Hampton Institute.

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Her capacity for study and hard work amazed her tutors, but not her friends, who recalled the willingness she had shown at her job in the school laundry at Hampton Institute, and the tireless physical energy she had displayed as a hockey player and captain of the institute tennis team.

Now that she is a success, they believe her willingness to study will carry her over the crucial period of the second season, usually the most difficult season for a last year's "discovery." Audiences will expect more of her and be more critical in their appraisal of her singing than they were a year ago when she first flashed into their awareness. They will have that "show me" attitude which they did not have last year. And Miss Maynor's friends are confident that she will "show them" in her Klein Memorial appearance and in her other concerts throughout the season.

MISS DOROTHY MAYNOR

THIS CLIPPING FROM
LAYMAN'S MAGAZINE
OF THE LIVING
CHURCH
MILWAUKEE, WIS
AUGUST, 1940

NEW YORK HIGHLIGHTS

By E. Sinclair Hertel

THE summer lull reaches its climax this month. But New Yorkers and others who can go to the Berkshire Hills, between Stockbridge and Lenox, Mass., will hear some fine music at the seventh annual Berkshire Symphonic Festival.

There are three series of concerts, one series being heard in each of the three weeks of the month. They are always on Thursday and Saturday evening and Sunday afternoon. The dates are: August 1st, 3d, and 4th for the first series; August 8th, 10th, and 11th for the second; and August 15th, 17th, and 18th for the third. The Thursday and Saturday evening performances begin at 8:30; the Sunday afternoon performances at 3:30. The sole exception is the presentation of the Bach Mass in B Minor on Thursday the 15th, which begins at 7 P.M.

The singing of the Bach mass is naturally one of the highlights of this season's offerings; the Berkshire Festival Chorus assists the Boston Symphony Orchestra, led by Dr. Serge Koussevitzky, which gives the nine concerts. The second series (August 8th, 10th, and 11th) consist of works of Beethoven and Tchaikovsky, the latter commemorating the centennial of Tchaikovsky's birth. The first concert of this series includes his Symphony No. 6; the second the Symphony No. 4; and the third the Symphony No. 5. All, of course, are magnificent.

This annual music festival is rather unusual. The concerts are given at "Tanglewood," on motor route 183, between Stockbridge and Lenox, where the music shed accommodates 6,000 listeners. This stands on a 200 acre estate overlooking a beautiful lake, and the scene is one of great beauty. There is also historical interest connected with it, for it was on this same estate that Hawthorne lived and wrote *The House of the Seven Gables* and other books.

There are excellent hotels in Stockbridge and Lenox, and both towns have attractive Episcopal churches. Many music lovers find a week-end at the Berkshire Symphonic Festival a wonderfully pleasant way to combine the enjoyment of good music with a rural holiday in a lovely countryside.

[18]

THIS CLIPPING FROM

CORONET
CHICAGO, ILL
AUGUST, 1940

A REPORT—FROM A NEUTRAL CORNER—ON THE LIVELIER ARTS . . . BY CARLETON SMITH

GRACE NOTES AND OVERTONES

CORONETS:

To the Sibelius Society for Album No. 6, including *En Saga*, *In Memoriam*, *The Bard*, Suite from *Pelleas and Melisande*.

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To Serge Koussevitzky for his scheduled Tschaikowsky contribution to the Berkshire Symphonic Festival, Lenox, Mass., Aug. 1-18.

This Clipping From
BRIDGEPORT, CONN.
POST

AUG 28 1940

Last Year's Soprano 'Discovery' Faces Difficult Test as a Star

Dorothy Maynor, New Sensational Negro Soprano, Sings Here Nov. 14 in What Many Believe to Be Her Crucial Season.

A lot of folks in Norfolk, Va., are keeping their fingers rossed these days for they believe that the coming musical ason will be the crucial point in the career of Dorothy May- r, chubby little Negro soprano with the big voice who left r city half a decade ago to become the sensation of the musical world in 1939 and 1940.

Miss Maynor, in the brief span of one year, has jumped from semi-obscurity to a place with Paul Robeson and Marian Anderson as the outstanding singers of their race and the peer of great singers of any race.

Two years ago the Wednesday Afternoon Musical club could have engaged Miss Maynor to sing here for $150 an evening, and while musical groups do not usually discuss publicly their financial arrangements with their artists, one could add another cipher to that figure today and come fairly close to the sum which she will receive in her concert at the Klein Memorial auditorium here on Nov. 14.

1939 Festival "Made" Her

The most spectacular surge upward in this meteoric career came during the 1939 Berkshire Symphonic Festivals at Tanglewood. This was in August, only two months after she had made her debut at Carnegie Hall before an audience of about 35 persons. Small as the audience was, the concert had created a considerable stir and when Miss Maynor went up to Stockbridge to attend the festivals in August her friends were able to persuade Serge Koussevitzky, conductor of the Boston Symphony and director of the festival, to take a few minutes off from rehearsals to listen to her.

Koussevitzky and the whole Boston Symphony became charter members of the plump soprano's public before she had sung a dozen notes. "An American Flagstad" was one of the terms Koussevitzky used to describe her la[illegible] Before the year was over she was singing to sell-out audiences in Town Hall and in the 1940 Berkshire Festival a few weeks ago she appeared, not as a shy unknown, too modest to ask for an audition without the prodding of her friends, but as a star.

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Play WHERE AMERICA WAS BORN IN MASSACHUSETTS

THERE is good reason for the old saying that no American knows his country until he has seen Massachusetts. The Commonwealth's stirring and magnificent past has been preserved and is to be seen—even felt—on every hand, side by side with the amazing variety of playgrounds provided by Nature and maintained by a people who cherish their outdoors as they do their traditions. And no hospitality is more genuine and heartwarming than the unassuming courtesy that is common heritage in the old Bay State.

Massachusetts is venerable, in years. A century and a half old when the Republic was born, its Pilgrims and Puritans hewed their homes out of the dark forest that grew down to meet the tides and were often obliged to "stande to armes and shote a cupple of mosketts" to frighten "ye wolfepack and Indeans." They were resolute people, however, and they founded a new civilization from which so much that is now America has stemmed.

During three centuries the Commonwealth has participated in many flaming episodes of American history, and its other contributions are as well known. Massachusetts is proud of its past, and in the matter of modern ideas it likes to call attention to what is perhaps the most complete network of fine highways in the United States. Once within its borders, it is easy to reach any of the famed historic and scenic places, or simply to find a restful spot in mountains, countryside or along a thousand miles of seashore.

You can play, where America was born, and inexpensively, too. In one and the same day, for instance, you can golf over ground in the Berkshires where Ethan Allen recruited his Green Mountain Boys, have lunch in beautiful old Northampton in Pioneer Valley, dine within shadow of Faneuil Hall in Boston, and go to bed to the wash of tides on the wharf at Provincetown, haven for artists, on Cape Cod.

There are really two Bostons, both worth seeing. One is the Boston Town of the past, where history moved at terrific pace and literature and the arts and sciences flowered as they have nowhere else on the Continent. The other Boston is the city of fine hotels, exquisite buildings, gorgeous parks, libraries and museums, and scores of noted schools and colleges.

To see Boston you can start almost anywhere and work in any direction. In the heart of town is Boston Common, where Puritans pastured their cows and Redcoats camped in preparation for Bunker Hill, in nearby Charlestown. The Common is shaded by elms of colonial age, and the ghosts of great Americans are said to stroll here, their presence invisible, yet felt alike by native and visitor. Ben Franklin often walked the Common, and so did Hancock, the Adamses, Garrison, Beecher, Edward Everett Hale, and many others you'll find in books. A short stroll brings one to the site of Griffins Wharf, where the Tea Party was held; to Old South Meetinghouse, with its many relics; to Kings Chapel and its ancient burying ground; to the Old State House, where Patriots fulminated; and to Faneuil Hall, the Cradle of Liberty. Near the Hall is Paul Revere's House, and the Old North Church where the lanterns were hung. Old Ironsides is moored at the Navy Yard. Lexington and Concord are but a short drive, as is Waltham, where Gore Place House attracts.

All about, in Boston and in nearby Cambridge and Concord, are the homes and haunts of the Titans of American letters—Emerson, Thoreau, Hawthorne, Longfellow, Alcott—and of Alcott's daughter, Louisa. Boston's famous library, with its Sargent murals, and Harvard and M. I. T., offer much to see. The Boston Museum of Fine Arts is rated a visit by the most hurried tourist. For the sports minded are Boston's two major league ball parks, golf and tennis, and canoeing and sailing on the

Covered bridge at Charlmont, Massachusetts on the famous Mohawk Trail, route of the pioneers generations ago, and traveled now by thousands of summer visitors to the old Bay State.

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Charles and in the Bay. East Boston has Suffolk Downs horse racing, and at Revere the dogs run.

At Cape Cod Canal begins the bared and bended arm of Massachusetts, the shoulder at aristocratic Buzzards Bay, the elbow at old Chatham, the wrist at quaint Truro, and the hand at picturesque Provincetown. This is The Cape, 65 miles of rugged headlands, sun-drenched sand, lighthouses, and the originals of an architecture that is truly American—the Cape Cod Salt Box, the historic land of the Pilgrims.

Yet the Cape has "new" things, too. Ribbons of level highway reach the remotest hamlet, and take you to golf courses, to antique shops, summer theatres, colonies of artists and writers, and an array of accommodations that includes swank hotels, overnight cabins and tourist homes in private residences. There are bridle trails for exploring the singing sand dunes, miles of matchless bathing beaches, and offshore is superb fishing. Sailing is taken for granted. At night the surf rumbles a deep romantic accompaniment to the dance bands.

Today's landlords on the Cape will serve you classic blueberry dumplings, quahaug chowder, and bluefish, cooked only as Codders know how. And you will be agreeably surprised at the modest cost of such royal fare.

All the primeval magic of islands abounds on Nantucket and Martha's Vineyard, which are reached by steamer from New Bedford, with stops at Woods Hole, and by plane from Boston.

From Boston to the Cape Cod Canal runs the history crammed South Shore, a drive through superb scenery and trim villages where *Mayflower* passengers founded "Plimouth Plantation" and where many of America's great were born or have lived.

Locally, the South Shore is celebrated for its sea-food, which is saying a good deal in the Bay State. Cohasset is especially noted for its clams. Picnic grounds, beaches and eating places are everywhere along the South Shore. Nantasket Beach is an exciting summer resort, with unusually warm bathing beaches, an amusement park, and many hotels and overnight cabins

Inland a few miles are Brockton, the great shoe city; Attleboro, jewelry making center, and historic Taunton.

Anywhere on the South Shore you can play where America was born.

Long celebrated as an aristocratic playground, the North Shore nevertheless offers a warm welcome to the visitor and a permanent mood of vacation-time. The combination of wild shore-line and forest is responsible—a natural setting in which Nature counts for most and plays no favorites. Public beaches, like those at Lynn, Revere, Swampscott, Salem, and Salisbury offer dashing surf and quiet sandy coves for bathing. Sailing and fishing are bred in the North Shore's bone. Regattas here are national events. Tuna fishing is good.

Beautiful Marblehead, of winding streets and ancient houses, including the home of Moll Pitcher, is lively in summer with thousands who come for the yacht races. Visitors often are surprised to find here the original painting of "The Spirit of '76," known to every schoolchild.

One of the most beautiful as well as historic buildings in America is the Old State House in Boston. Built under the English kings, and scene of the pre-Revolution Boston Massacre, the building now houses a wealth of old furniture, paintings, ship models and other souvenirs of early America.

Salem has many attractions, but most visitors ask to see the House of the Seven Gables, Pioneer Village, Old Witch Jail, and Peabody Museum. Gloucester's artist colony shares importance with its fishermen, who have been going down to the sea since 1623.

Flowing unhurried through the State from top to bottom is the long river that spans New England from Canada to the sea; the broad Connecticut that beautifies Massachusetts' Pioneer Valley. Here is an inland playground of hills and countryside, fine trout streams, lakes, golf courses and bridle paths galore. Here are cool, shaded villages and attractive farm houses becoming popular for summer homes.

In this 1800-mile vacation-land you can see some well known colleges and schools; Smith College at Northampton, Mount Holyoke at South Hadley, and the famous Northfield Schools at Northfield, Deerfield Academy, Massachusetts State College at Amherst, and others. There are sixty fine hotels and inns.

The Berkshires of western Massachusetts are rugged mountain country, where the resounding voice of Colonel Ethan Allen shouted for hardy mountaineers to rally against the British and Yorkers. Broad highways now replace the rockbound paths and lead over the wooded hills and through echoing glens to display the Bay State's high panorama . . . soft green and vivid blue in summer, blazing with bright hues in autumn.

No one who has driven the Mohawk Trail through these scenes ever forgets them, and most visitors are drawn back more than once. You may camp beside mirrored lake or highland peak. Tumbling mountain streams, cold and clear as crystal, beckon the angler. There is canoeing on lakes and rivers. Wooded bridle trails, passing through sunshine and shadow, give the horseman breathtaking glimpses of valleys below.

Each August the Berkshire Symphonic Festival at Stockbridge, with Serge Koussevitzky conducting the Boston Symphony Orchestra, brings music lovers from afar; while Broadway and Hollywood combine talents to shine with the Berkshire Players, also at Stockbridge. At North Adams is Mount Greylock, where the visitor, without leaving his car, can see the Green Mountains of Vermont, the White Mountains of New Hampshire, and farmlands of distant New York. The Berkshires have an annual Laurel Festival, while winter brings thousands to the many fine ski trails.

Williamstown in the Berkshires has the serene and simple dignity of its old and famous college. And there is historic Pittsfield, whose General John Brown warned Congress, long before it became apparent, that Benedict Arnold was no patriot; and the sedate and beautiful old towns of Lee and Lenox, with their huge mansions and great estates. In the Berkshires you can play all year where America was born.

This Clipping From
CUE
NEW YORK, N.Y.
AUG 31 1940

PIX

When Koussevitzky raises his baton over the Boston Symphony Orchestra at the Berkshire Festival, he symbolizes a side of life of which Americans may be proud. Long may his baton wave!

YOUR CUE

GROWN UP

THROUGH AN OVERSIGHT I let last week go by without informing you that CUE was in the act of passing another milestone. Perhaps you noticed it. If you have a binder and keep your old copies, you certainly noticed it, and were very properly annoyed.

Albeit tardily, let it be announced that CUE, with the issue of August 24, increased its height by six-sixteenths of an inch and its width by seven-sixteenths of an inch, fractions that brought its dimensions to the conventional *Time Magazine* size.

As usual, it was not God but Mammon who cracked the whip. About a year ago at Mammon's request CUE jumped its size by a considerable amount in order to be able to run the same advertisements that appear in other magazines—advertisements of column length. It now appears that an even bigger size is desirable to accommodate advertisers who use color. Once again CUE is happy to oblige.

I doubt if any reader will object. In the last three horrid years of depressions, recessions, hurricanes, wars, and blitzkriegs, CUE has struggled steadily up the hard road to success. No 1920 decade of optimism and easy money has helped CUE on its way. One by one, as income increased, the departments you like have been added. Bit by bit, the articles have been improved. And I think that CUE's 65,000 readers will now admit that CUE has earned its right to a permanent place among established magazines on the newsstands and on your library table.

There is a proper time for everything, and it seemed to us at CUE that the moment had come for our fast-growing child to dispense for good and all with that affectionate appellation, "invaluable little magazine".

CUE is now standard size.

OF THE SPIRIT

A LADY writes to me that she is appalled at the indifference of Americans to the present critical condition of Europe. "Americans still think only of money", she says, "and their own pleasure." To her way of thinking, vacations should be given up and every bit of spare time devoted to charity and foreign relief.

Maybe she's right. A fortnight ago on a Saturday evening I sat under that superb shed at Tanglewood, near Lenox in the Berkshires, and listened to Dr. Koussevitzky and his Boston Symphony Orchestra. Afterwards I walked through the formal gardens and let the moon shine on me. Some eight thousand other people did likewise. Perhaps we sinned.

Everything was peaceful and secure. The roads in the Berkshires were full of smooth-running automobiles; the tearooms full of people with money in their pockets. Everywhere, from Riverdale to Danbury, to Pittsfield, to Manchester, north to Murray Bay, and beyond, the countryside was dotted with Americans enjoying themselves.

Should this be so? I doubt if Socrates himself could say with confidence exactly how much pleasure the American nation is justified in taking at this time. We know that it doesn't do to fiddle while Rome burns. But are we supposed to rush to the opposite pole and throw the entire six states of New England into bankruptcy by skipping our vacations?

You answer it.

This much I do know—one of the things America would be fighting for, if it were to fight, would be the privilege of perpetuating such an institution as the Berkshire Symphonic Festival. When festivals go, and all the world takes jobs in munitions factories, something vital will be gone. If the British prevail over the Germans, it will be to some extent because the British recognize this spiritual fact, and because the Germans don't.

This year the Festival ran for three weeks, with a greater crowd on hand for the third weekend than for the first. Next year, Hitler permitting, it may run four weekends—and at present writing no limit is in sight to the number of people who can be attracted to this superb musical feast.

Dr. Koussevitzky has taken a house near the scene of the Festival, and hopes to make his Summer season as important musically as his Winter series in Boston. His orchestra is undoubtedly as fine as any in the world. And the conditions under which it plays, the outdoor setting in the luscious Berkshires, make an evening in Tanglewood a pleasure long to remember.

For my part, I hope the Berkshire Symphonic Festival thrives mightily, come what may. And that a way will be found whereby this continent can equip itself to hold its own in a most hateful wicked world without destroying the aesthetic elements of life.

It is to preserve these aesthetic elements that I would most readily fight.

—FILLMORE HYDE

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This Clipping From
STAMFORD, CONN.
ADVOCATE

AUG 16 1940

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 16 1940

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 16 1940

This Clipping From
BRIDGEPORT, CONN.
POST

AUG 16 1940

THIS CLIPPING FROM
MERIDEN, CONN.
JOURNAL

AUG 16 1940

7,000 PERSONS AT STOCKBRIDGE MUSIC FESTIVAL

Stockbridge, Mas.. Aug. 16 (AP)—No audience of 7,000 ever took the Bach B Minor Mass more easily in its stride than the one which heard the gigantic work last night at Tanglewood. The mass opened the concluding third of the Berkshire Symphonic Festival in the now famous "music shed" perched on the rim of the Stockbridge bowl.

Because of the length of the work, Serge Goussevitzky elected to begin at 7 o'clock, and declare an hour's intermission at 8:30.

And because of the many who drove long distances to hear the first performance of the mass by such distinguished forces in the Berekshires were unable to eat dinner at home, the intermission became one gigantic picnic.

Hundreds lined up in a cafeteria tent where chicken, baked beans and such were sold; even more besieged the larger tent in which the Thursday Morning Club of Great Barrington served sandwiches and drinks. Then for a while the spacious Tanglewood grounds seemed paved with eating and chattering people, somewhat oddly for so noble a setting. But it was fun.

The performance was more than that—it came close to being a miracle. There have been finer choruses than the 200-voice group heard last night, but probably these have not prepared so monumental a work in six weeks. as this one has. Its members are from Dr. Koussevitzky's unique Berkshire music center, the school which provides a summer of study for professionals and non-professionals alike, giving no scholastic credit and attempting to make no money. It has been prepared by Prof. G. Wallace Woodworth of Harvard University in a series of daily sessions which began last July.

The orchestra was the Boston Symphony, and no more need be said of that. Abetting these forces were the new so-called "Bach organ" installed this summer with Carnegie Foundation money and played last night by E. Power Biggs; the harpsichord in charge of Putnam Aldrich, and five soloists from the orchestra: Richard Burgin, violin; Willem Valkenier, horn; Georges Laurent, flute and Louis Speyer and Jean DeVergie, oboi d'amore.

The solo voices were adequate if not startling: Elizabeth Schumann, soprano; Viola Silva, contraltor; William Hain, tenor; and Alexander Kipnis, bass-baritone.

The welding and impelling force was, of course, Dr. Koussevitzky.

The last notes of the concluding "donanobis pacem" had hardly faded away when a large force took over the grounds to put them in shape for tonight's benefit for British war relief at which all the Music Center organiaztions will be heard, the Boston Symphony will play, Albert Spalding and Gregor Piatigorsky will appear as soloists, and talks will be made by Archibald MacLeish, Gov. Herbert H. Lehman, Sir Louis Beale, and Dorothy Thompson.

THIS CLIPPING FROM
ANSONIA, CONN.
SENTINEL
AUG 16 1940

This Clipping From
TORRINGTON, CONN.
REGISTER

AUG 16 1940

This Clipping From
WILMINGTON, DEL.
JOURNAL EVERY EVENING
AUG 16 1940

This Clipping From
NEW HAVEN, CONN.
REGISTER

AUG 16 1940

This Clipping From
WATERBURY, CONN.
REPUBLICAN

AUG 16 1940

Bach's B Minor Mass Heard By 6,500 At Music Festival

BY JOHN SELBY

Stockbridge, Mass., Aug. 15—(AP)—An audience of about 6,500 persons sat down tonight in the famed music shed of the Berkshire Symphonic festival to one more demonstration of the international quality of great music.

They heard the music of a German, Johann Sebastian Bach, at a time when the ambitions of another German of a different culture make headline news.

The music was played by an American orchestra, the Boston ton symphony, which since 1936 has made the former estate of Mrs. Gorham Brooks a summer mecca for music lovers for all lands. Among the musicians of the orchestra are men from most of the European countries, as well as America.

And Serge Koussevitzky was, of course, the director—he is Russian born and a cosmopolitan.

The music was B Minor Mass, perhaps the highest peak of all religious music, and tonight it was given a performance so moving that the audience seemed not to notice the fact that it ran something over three hours. It was one of the largest audiences ever to hear the work in America, and although there were many Bach fans in the shed who would be expected to sit in awe, the more casual hearers seemed quite as interested.

As a final distinction, the chorus involved was that of the Berkshire music center, under G. Wallace Woodworth, and it is representative of many sections of America, and all social strata. The chorus is the chief activity of the non-professional section of Dr. Koussevitzky's highly successful school at Tanglewood, and has been rehearsing since July 8 for this occasion.

Tonight's soloists were: Elisabeth Schuman, soprano, Viola Silva, contralto, William Hain, tenor, and Alexander Kipnis, bass baritone, and for the most part they matched the other features of the performance.

For the first time an extra event has been added to the festival program. It is to be a gigantic benefit tomorrow night for British relief in which the Boston symphony, and the chorus and two orchestras from the music center will take part. Archibald MacLeish will be master of ceremonies, and there will be talks by Sir Louis Beale, representing Lord Lothian, Gov. Herbert H. Lehman of New York and Miss Dorothy Thompson.

THIS CLIPPING FROM
LEWISTON, ME.
SUN

AUG 16 1940

PLAY GERMAN MUSIC AT BERKSHIRE FESTIVAL

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This Clipping From
BIRMINGHAM, ALA.
SUNDAY NEWS-AGE-HERALD
AUG 18 1940

* * *

BERKSHIRE FESTIVAL, which has drawn thousands of music lovers from all parts of America to Tanglewood in Massachusetts this month, closes this Sunday afternoon with the Boston Symphony Orchestra and Serge Koussevitzky, conductor, playing the Brahms First Symphony as a climax to a series of festival programs that has included concerts by Albert Spalding, violinist; the festival chorus of 200 students at the orchestra's Berkshire Music Center in the Bach B Minor Mass; the dedication of the new organ, and Dorothy Maynor, the newly "discovered" Negro soprano, as guest soloist.

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD JOURNAL
AUG 14 1940

Tanglewood Has Throngs for Festival

Berkshire Music Center to Assist In Singing Bach

Tanglewood, home of the Berkshire Symphonic Festival, near Stockbridge, Mass., is ready to handle its biggest crowd in history for the final week of activity. Already it is estimated that 45,000 persons have attended the six concerts and two rehearsals given by the Boston Symphony Orchestra.

An outstanding feature this week will be the Bach B Minor Mass tomorrow night at 7 o'clock. At this concert the Berkshire Music Center forces will join with the orchestra. The Festival Chorus of 200 voices which has been rehearsing diligently since the Center opened July 8 under the direction of Prof. G. Wallace Woodworth of Harvard University, widely known here, will perform with these soloists: Elisabeth Schumann, Viola Silva, William Hain and Alexander Kipnis. Regular Festival patrons as well as Bach enthusiasts from a wide radius will be in attendance for this concert.

The Bach program will open at the earlier hour because of the necessity of dividing the program in two parts. Tickets for the performance of course include the complete program. There will be an intermission of an hour starting at 8:30 to permit the audience to enjoy supper on the grounds.

On Friday starting at 6 o'clock comes the gala benefit program being presented for Allied Relief by the orchestra with the cooperation of the Festival. Tickets for this event may be obtained from local chairmen, from the Festival office at Stockbridge, at Tanglewood or at Allied Relief offices in New York and Boston.

Dorothy Maynor, Negro soprano whose star has soared since her appearance last summer at Dr. Koussevitzky's Tanglewood picnic, will be heard by the great Festival audience Saturday night at 8:30 o'clock.

The Festival will close Sunday afternoon at 3:30 o'clock with a program of Haydn, Sibelius and Brahms.

Persons from a distance planning to attend the final series of concerts are urged to communicate with the Festival Accommodations Bureau at Stockbridge as soon as possible if they have not yet made arrangements for rooms. Tickets for the concerts may be obtained at the Stockbridge office of the Festival or by telephoning Stockbridge 400.

The complete musical programs for the week follow:

Thursday—7:00 P. M.
Mass in B Minor......................Bach
Berkshire Festival Chorus: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass.
Friday—6:00 P.M. (Allied Relief Benefit)
March—"Pompt and Circumstance"..Elgar
Combined Boston Symphony and Institute Orchestras. Serge Koussevitzky, conducting.
Jupiter from "The Planets"..........Holst
Combined Boston Symphony and Institute Orchestras. Stanley Chapple, conducting.
Rondo Capriccioso (with orchestra) Saint-Saens
Soloist—Albert Spalding, Violin
Violincello Solo, With Orchestra
Soloist—Gregor Piatigorsky
Choruses From the Mass in B Minor..Bach
Academy Chorus and Boston Symphony Orchestra. Serge Koussevitzky conducting.
Hallelujah Chorus From "The Messiah" ....Handel
Academy Chours and Boston Symphony Orchestra. Serge Koussevtzky conducting.
Strauss Waltzes by the Pops Orchestra.
Arthur Fiedler, Conductor
Saturday—8:30 P. M.
Soloist—Dorothy Maynor, Soprano
Classical Symphony, Op. 25......Prokofieff
Symphony, "Mathis der Maler"..Hindemith
Concert aria "Bella mia Fiamma"...Mozart
Adelaide ....Beethoven
Pelleas et Melisande, Op 80..........Faure
Passacaglia and Fugue in C Minor for Organ ....Bach-Respighi
Sunday—3:30 P. M.
Symphony in G, No. 88............Haydn
Symphony No. 7, Op. 105..........Sibelius
Symphony No. 1 in C Minor, Op. 68.Brahms

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 16 1940

Bach Mass Opens Last Series

Festival Chorus Joins Orchestra In Concert

By JAY C. ROSENFELD

Last night at Tanglewood the Boston Symphony Orchestra, Serge Koussevitsky conducting, with the assistance of the Berkshire Festival Chorus, gave the B minor mass of Johann Sebastian Bach as the seventh concert of the current Berkshire Symphonic Festival and the opening of the third and final trio of scheduled programs. The chorus was supplied by the students of the Berkshire Music Center, the school newly organized in conjunction with the orchestral concerts, and had been trained by G. Wallace Woodworth of Harvard University.

There are a rare few masterpieces in the literature of music whose proportions and dimensions not necessarily in chronological measurment, but in those eternal elements whose grandeur and magnificence are recognized and revered by all, which stand out hors concours. Such a piece is the Bach mass. It does happen to be a massive work in size as well, much too long to fit into the scheme of ordered religious rituals. The performance last night began at 7 and proceeded until the Kyrie and the Gloria had been completed, when there was an hour's intermission, after which the remaining Credo, Sanctus and Agnus Dei were sung.

Two Centuries Old

The mass dates from a bit over two centuries ago, and yet its primitive sublimity is timeless. Its infinite qualities are not marred by transient favor. Its theme is that of the ageless aspiration of man for that which we all recognize as paramount and the affinity of Bach's music with the text is the superlative effort. It is not the type of exciting music which was played during the Tchaikovsky celebration last week. Dr. Koussevitzky did build up a few of the endings of several choruses to achieve telling, broad climaxes, but the mass, in the main, does not make the immediate impact on a listener that something of a more secular nature might effect. Its cumulative impression, however, is profound and lasting. As the evening progressed this was sensed quite distinctly, possibly due, in some degree, to the increasing steadiness of the performance, especially after the intermission.

Fritz Volbach says that "it need not surprise us that a Protestant, like Bach, composed a mass. Luther had not abolished the mass, but merely taken from it the character of sacrifice by the rejection of the sacrificial act."

200 Voices

The chorus included more than 200 voices, of which the male sections were more satisfactory. The female voices were largely those of young women, lacking in vocal maturity, resulting in a timbre less than the music demanded. The training, which had been done under the skilled hand of Mr. Woodworth, showed careful preparation. The singers gave alert attention to the conductor, and executed his meager demands beyond precision with eager fidelity, although it was not until the chorus in the Gloria, "We give thanks to thee for thy great glory" that they were asked to give of that which they showed themselves amply capable. Again later in this same section, "Thou that takest away the sins of the world," was probably the big moment in this shorter half of the whole mass, with the greatest display of trenchant zest coming in the final chorus of the Gloria, "With the Holy Ghost in the glory of God the Father."

During the long intermission, the whole audience left their chairs to secure refreshment at the booths or the less expensive variety which was inhalable through one's nostrils anywhere on the great parade upon which the full moon, dimmed
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Yet the Berkshire Festival remains, without much doubt, the most important of the lot. One reason is that the Boston Symphony is probably at this moment the finest orchestra in the world. Another is that Serge Koussevitzky is the only regular conductor for the festival while most of the others suffer from a series of excellent-to-bad guest conductors, few of whom have sufficient time for adequate rehearsal. A third is that the Berkshire Festival has social prestige.

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Money can also help develop a music school attached to the festival, a school with so brilliant a faculty and in such beautiful surroundings that a group of the most talented students in the country can be attracted to it. A large percentage of these students are music teachers—teachers with sufficient standing and interest not to need the academic credits offered by university summer schools.

Teachers Carry Torch

These teachers go back to their own communities carrying the torch of only the best in music all over the country. Thus, the Berkshire Festival assumes its position of paramount importance in America's summer musical life.

Critic after critic has called the festival the Salzburg, the Florence of 1940. It isn't that yet, though it may easily become so. Salzburg is only a Greater-Germany affair now; Bayreuth performances are given for Nazi soldiers on leave. Berkshire is slowly taking on their former international coloring.

But its importance probably lies even more in its direct influence on our national musical life through its Institute, Academy and opera school than purely in the superb performances given by the Bostonians.

In a democracy, a cultural movement is most important when it comes from the bottom. If the Berkshire Festival gives impetus and standards for smaller festivals, for music indigenous to the community that produces it, it will have fulfilled its best function as a catalyzing agent.

One of Berkshire's most enthusiastic faculty members, Boris Goldovsky, summed up this aspect of the question perfectly.

"What American music needs," he said, "is to develop the bush leagues."—H. W. S.

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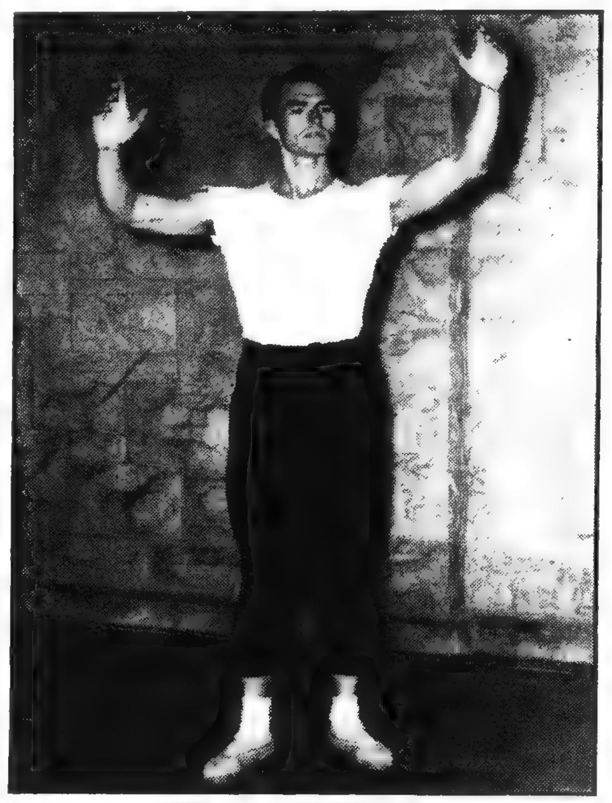

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How to conduct an orchestra?

To Tanglewood he brought Composers Aaron Copland and Paul Hindemith to teach composition; G. Wallace Woodworth, Chairman of Harvard University's Department of Music, for choral instruction; Herbert Graf, Metropolitan Opera Stage Director, to teach opera dramatics; New York *Times* Music Editor Olin Downes, Composer Roy Harris, and many another to lecture. By last week the month-old centre, with its 300-odd students, had worked its creator up into a well-turned ecstasy. Said Koussevitzky: "How can I speak of something part of myself, so much of my heart, a cherished ideal? It's like my child."

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TELEGRAM
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The music was played by an American orchestra, the Boston Symphony, which since 1936 has made the former estate of Mrs. Gorham Brooks a Summer mecca for music lovers for all lands. Among the musicians of the orchestra are men from most of the European countries, as well as America.

And Serge Koussevitzky was of course the director—he is a Russian born and a cosmopolitan.

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As a final distinction, the chorus involved was that of the Berkshire music center, under G. Wallace Woodworth, and it is representative of many sections of America, and all social strata. The chorus is the chief activity of the non-professional section of Dr. Koussevitzky's highly successful school at Tanglewood, and has been rehearsing since July 8 for this occasion.

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PM's WEEKLY, AUGUST 11, 1940 • NEWS OF MUSIC

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THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 15 1940

Bach Mass To Open Final Tanglewood Series Tonight

Boston Symphony Orchestra With Serge Koussevitzky as Conductor Will Play Composer's B-Minor Work at Single Concert Starting at 7 O'clock With Chorus of 200 and Soloists—Gala Benefit Program Tomorrow Evening—Dorothy Maynor to Sing Saturday—Three Symphonies Scheduled for Sunday.

Departing from the customary symphonic concert proceedure, the Boston Symphony orchestra under the direction of Conductor Serge Koussevitzky will play the B-minor mass by Bach in one concert tonight, starting at 7 o'clock instead of the usual hour of 8:30 o'clock due to the length of the work which is ordinarily divided between two successive evenings. Supplementing the orchestra will be the Festival chorus of 200 voices and Elisabeth Schumann, soprano, Viola Silva, contralto, William Hain, tenor, and Alexander Kipnis, bass, as soloists as the Berkshire Symphonic Festival presents the first concert in the third and final series of the 1940 season.

A large crowd is expected to be on hand tonight for the exceptional concert, although it is not likely that the attendance record set last week-end will be shattered. There will be an intermission of one hour at 8.30 o'clock this evening to allow the audience to enjoy a supper on the grounds of the Tanglewood estate.

Benefit Plans Complete

Tomorrow night the gala Allied Relief benefit program will be presented starting at 6 o'clock with many features including a concert by the Symphony orchestra, Strauss waltzes by the Boston Pops orchestra, an auction, a speaking program and supper on the grounds.

A large attendance is seen for this week-end at the final concerts of the final series. Crowds even surpassing the all-time record set last week-end are expected. It is estimated that 46,000 people have heard the six concerts to date. The program for the Saturday night concert which will start at the usual hour of 8.30 o'clock will open with a performance of Prokofieff's Classical symphony, Opus 25. This will be followed by the "Mathis der Maler" symphony of Paul Hindemith, who is a member of the Music Center faculty, with Mozart's concerto aria, "Bella mia fiama, addio," following for contrast.

Miss Maynor to Sing

Dorothy Maynor, "discovered" by Dr. Koussevitzky last season when she sang at a party he gave for his musicians at Tanglewood, will sing with the orchestra in a performance of Beethoven's "Adelaide," and the program will conclude with Faure's "Pelleas et Melisande" suite and Ottorino Raspighi's orchestral arrangement of Bach's Passacaglia for organ in C minor.

The Sunday afternoon program will consist of Haydn's G-major symphony, Sibelius' Seventh symphony, written as a single movement, and Braham's C minor symphony, his first.

Koussevitzkys Are Hosts

Dr. and Mrs. Koussevitzky gave a housewarming yesterday afternoon at their summer home, Seranak, Bald Head, Lenox, and a farewell tea to the faculty and students of Berkshire Music center who are leaving Tanglewood Mond[illegible]tion of the Center Institute [illegible]tra gave the conductor and Mrs. Koussevitzky a drum serenade. Among the 400 guests were Miss Ethel Barrymore who drove over to Seranak following the Berkshire Playhouse matinee at Stockbridge. Miss Alice Clapp with Mme Blanca Renard and Mary Craig, her guests at Curtis hotel; Mr. and Mrs. Lester Roberts, Carleton Smith, Mr. and Mrs. Albert Spalding and Mr. and Mrs. Gregor Piatigorsky. Mme. Piatiforsky is the daughter of Mr. and Mrs. Edouard de Rothschild of the Paris branch of the international family of bankers, who arrived recently at New York on a flying Clipper with $1,000.000 worth of jewels.

Tea was served on the loggia overlooking Lake Mahkeenac and Dr. Koussevitzky and Miss Barrymore spoke briefly to the group.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

AUG 16 1940

R. I. GOVERNOR'S PARTY ATTENDS MUSIC FESTIVAL

Vanderbilts Motor Down — Bach Mass in B Minor Heard by 7300 — Interest Keen in Festival Chorus

Tanglewood, Aug. 15—An audience which, according to the boxoffice totaled 7300 persons tonight, heard the Bach Mass in B Minor played and sung by the Boston Symphony orchestra and the Berkshire Festival chorus with Dr Serge Koussevitzky conducting.

Gov William H. Vanderbilt of Rhode Island, Mrs Vanderbilt, Misses Elsie and Anne Vanderbilt were surprise visitors. They motored down from Cricket Creek farm, South Williamstown, and occupied blue ticket seats in the front right section.

Interest was keen in the fine performance of the Berkshire Festival chorus, which has been trained by Prof G. Wallace Woodworth of Harvard and head of the Tanglewood academy under Dr Koussevitzky. Starting at 7 p. m. ~~the first half~~ of the mass was concluded at 8.30. Later comers were given a chance to proceed to their seats during two brief intermissions after the performance opened. The regular intermission lasted one hour.

This was another perfect midsummer night and the 1200 who had bought general admission tickets at $1.50 each were parked in camp chairs and on blankets "under the moon." The Great Barrington Thursday Morning club, which has the refreshment tent concession, did an enormous business.

George W. Edman, clerk of Berkshire Symphonic festival, said that only a few seats are left for the Saturday night and Sunday afternoon concerts and indications point to sellouts for both performances.

This Clipping From
HARTFORD, CONN.
TIMES

AUG 16 1940

Koussevitzky Conducts Bach Mass In B Minor at Tanglewood Festival

By CARL E. LINDSTROM

It was many months ago that the spirits behind the Berkshire Symphonic Festival promised that this 1940 series was to reach its culmination in Bach's B minor Mass.

It was to seal the weeks of work at the new Music Center where members of the festival chorus have been studying the great score and rehearsing under the direction of G .Wallace Woolworth, the massed vocal and instrumental forces having been latterly shepherded by Dr. Koussevitzky in intensive conditioning.

And Thursday was the great night. As ever before the great auditorium was filled to the last seat and how many foregathered outside it was impossible to see because attendants roped off the aisles at starting time and no one was seated during the entire first half of the performance which lasted from 7 o'clock until 8:15. It was a new atmosphere entirely for Tanglewood with no interruptions of applause after solos, no reclame and none of the frenzied enthusiasm which all that happens at the Festival seems to engender. At times cigarettes were lighted here and there as if habit forgot this was a performance of sacred music. A handclap or two after the Gloria were quickly silenced.

Baffles Approach

What is to be done with the B minor Mass? A magnificent work without peer, it has always been something for musicians to talk about in whispers, but finding an approach to it has always proved baffling.

Created under circumstances that will never be duplicated and at that time hedged about by limitations that need no longer trouble music makers, it remains in the realm of the ideal and eludes complete realization. Dr. Koussevitzky with imagination and conscience consulted tradition to the extent of providing instrumental resources in harmony with the composition's origins. The concertino, or small orchestra, was grouped about the podium; a harpsichord was under the persuasions of Putnam Aldrich, the antiquated oboi d'amore played by Louis Speyer and Jean Devergie as well as the new organ, of which it can be said that the tone was most compatible with the requirements of Bach's score.

Difference in Quality

There was yet a difference between the quality of this performance and the symphonic music we have been hearing. It could not be otherwise. The Boston Orchestra, a cohesive unit of perfect technical finish functioning under a leader whose every beck and nod they are accustomed to, is one thing and a corps of singers working together for a comparatively brief period quite another. They were not routined to Koussevitzky nor he to them. And the soloists, Elisabeth Schumann, Viola Silva, William Hain and Alexander Kipnis, were under like handicaps. All were good friends of Bach but not sufficiently acquainted with each other.

Through the Kyrie and Gloria were to be heard passages of tentative choral singing with entrances blurred and untidy polyphony. These were not in themselves conspicuous but militated covertly against a feeling of cohesive mobility.

Lightness and transparency came with the choruses "Et resurrexit" and "Confiteor in unum baptisma," the latter acquiring real brilliance as well. The Sanctus was attacked with a confident power and finished with a broadly taken allargando.

Crucifixus Highlight

There were ever so many young voices and young, almost seraphic, faces. The timbre of these voices had a vibrant, penetrating beauty that was especially appealing in the soprano section.

"Dona nobis pacem" gave the Mass a soaring, expressive conclusion but the summit of the performance was reached in the Crucifixus whose ecstatic sorrow was crowned with that unforgettable modulation into G major which is the most miraculous of all cadences.

The soloists were of an artistic reputation such as to have insured a superlative result but that can scarcely be reported. Miss Schumann has in the past given much better accounts of herself as a Bach singer and Mr. Kipnis, while superb in other styles, had not the flexibility that his solos required. Mr. Hain did well with the Benedictus, but easily outstanding was the final solo of Miss Silva, the Angus Dei, which had a flowing expressiveness seldom heard in Bach singing.

During the long intermission hundreds made a picnic ground of the lawn in front of the auditorium. Seven o'clock was an early hour for Tanglewood and doubtless curtailed many a normal dinner hour. Box holders, too, opened hampers for sandwich and vacuum bottle refreshment.

There was a spirit new to Tanglewood rather different from the glamour of some of the heaven storming symphonic concerts. And it was a wholesome one, for this super-successful festival which must not be permitted to burn itself out in its own brilliance like a headlong meteor.

This Clipping From
ALBANY, N. Y.
TIMES UNION

AUG 17 1940

Masterful

Mass in B Minor Outdoors

Chorus of 250 And Orchestra At Festival

By EDGAR S. VAN OLINDA

Bach's Mass in B minor, one one of the greatest works in the whole history of sacred music, Thursday night, engaged the largest musical group yet to be heard at the Berkshire Symphonic festival. A mixed chorus of 250 voices and the Boston Symphony orchestra of some 90 men combined to occupy every inch of the enlarged stage in the music shed, but resulted in the most elaborate concert of the present season.

The concert, which began at 7 o'clock, had the appropriate setting of nature's cathedral. The golden sun, through the great trees surrounding the music shed, cast multi-colored rays over the audience not unlike those to be seen in some old world place of worship. The effect of the choir and orchestra on the stage might have been set in the chancel of that same edifice.

Too long and entirely too elaborately constructed for actual performance as a part of the church service, it rather belongs in the realm of oratorio, while following strictly the rubrics of the mass. The mastery of contraptunal writing the beauty and grace of the solos and duets, the dignity and grandeur of the choruses and richness of instrumental coloring combine to make this one of the most sublime expressions of musical genius. The four soloists were more than adequate for the music assigned them, while giving many of the first desk men in the orchestra an unusually fine chance to be heard in solo obligati.

The chorus, composed of members of the new Berkshire Music Center, was distinguished for the beautiful, fresh quality of voices and intimate acquaintance with the difficult writing. Over this great assembly, like the great Bach himself, was the firm directorial hand and mind of Dr. Serge Koussevitzky. The co-ordination of the contributing choirs of the orchestra and chorus and the spiritual atmosphere engendered by the homegeneous realization of the musical climax of Bach's prolific life in music, was an experience which comes only when that master's crowning achievement is presented.

An audience of 8,000 sat silent throughout its performance until the final chorus, when the pent-up emotions of the great audience broke out in a paen of praise for the conductor, the orchestra and the chorus.

A due regard by each integral section of performers for the work of the others disclosed mutual admiration in which the performers and audience joined in deafening applause.

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NEW YORK, N.Y.
TIMES
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Forces Koussevitzky Directed Largest Ever on Program Given at Tanglewood

By **HOWARD TAUBMAN**
Special to THE NEW YORK TIMES.

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The appearance of the chorus was the first amalgamation of a group from this season's newly created Berkshire Music Center with the Boston Symphony in a formal festival program. In choosing the Bach Mass for the public introduction of the chorus, Mr. Koussevitzky made it clear that he had a high opinion of its capacities.

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On the chorus, more than on any other participant except the conductor, falls the burden of this crowning achievement of Bach. The cantor of Leipzig made his choir the heart and center of his conception, allotting to it music of majestic spaciousness and transcendent beauty. If the 200 young singers in the chorus did not match Bach at every turn, they did not let him down often. There were passages when their singing had the impact and passion of a professional unit of long experience. And there was a freshness in the sound of the voices that compensated for any shortcomings at other moments.

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WORLD-TELEGRAM
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Among the featured instrumentalists Putnam Aldrich, at the harpsichord, and Richard Burgin, concert master of the orchestra, and solo violinist, deserve especially cordial praise.

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SUN
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The pleading, incidentally, will be done not only by Bachians. The least of Mr. Koussevitzky's accomplishments was the demonstration that there is more music in this work than is dreamed of by those earnest souls. With the Boston Symphony Orchestra as a basis, and such vocalists as Elisabeth Schumann, soprano, Viola Silva, alto, William Hain, tenor, and Alexander Kipnis, bass, added to the Berkshire festival chorus, this became an experience in pure musical joy, whether one is a partisan for the Mass or not. Phrases were shaped and strengthened, instrumental details explored, dynamics mated and contrasted as one has not heard them in recent metropolitan performances of this score.

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But the endless creativeness of Mr. Koussevitzky's conducting, the fastidious phrasing of all the instrumental soloists, the general excellence of chorus and vocal quartet, were ample to uplift not only the spirit of this listener, but of the other 7,300 who listened with absorbed attentiveness.

It was a particular pleasure to hear the art of Mme. Schumann so extensively explored as her part in this performance permitted. Her singing in the "Christie Eleison" was neither as easy nor as accurate as one expected. But her voice developed in responsiveness as the evening progressed, to the end of splendid results in the "Domine Deus" and "Et In Unum Dominum."

Kipnis Solo Brilliant.

As for Mr. Kipnis, one has rarely heard the two bass solos delivered with comparable sonority, richness and warmth. The "Et In Spiritum Sanctum" was both a brilliant feat of virtuosity, and a touching act of faith.

Miss Silva's dependable artistry has been frequently commended in the past, and deserved fresh acknowledgment again last night. Her "Qui Sedes" was finely sober and, save for some difficulty with the embellishments, firmly vocalized. As for Mr. Hain, he is a veteran of this work, from whom a thoroughly musical performance may always be expected. He did not disappoint.

Considering the length of the performance (it began at 7:15, with an hour's intermission at 8:30), the conduct of the audience was no small element in the success of the evening. All but a negligible fraction was in its seats when the performance began, and it preserved model silence to the end of each half; then its applause was as eloquent as its attention had been. It even supported an inexplicable shortage of sandwiches in the commissary with a minimum of grumbling.

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE
AUG 25 1940

Coop Enjoys Bach Mass At Festival

More than 6000 persons heard the performance of Bach's Mass in B minor offered at the Tanglewood estate near Lenox, Mass., as a feature of the Berkshire Symphonic festival's third week, under the direction of Serge Koussevitzky, according to press reports. A festival chorus collaborated with the Boston Symphony orchestra, with such solo artists as Elisabeth Schumann, soprano; Viola Silva, contralto; William Hain, tenor, and Alexander Kipnis, basso of the Metropolitan.

The exceptional nature of the event was marked by the fact many among this vast audience attending came from considerable distance. Among these was Squire Coop, Salt Lake City's own noted choral conductor. A Lenox writer noted that "The management reported that one Bach enthusiast had come from Salt Lake City in order to hear this immortal masterpiece of religious music," whose performance, according to this critic, had "the general artistic standard and expressive content . . . worthy of such a work," with "fluctuations of tonal merit," noted.

This B minor Mass is the Bach number that the Salt Lake Oratorio society will prepare this coming season for presentation at some future date. Mr. Coop returned late this week to Salt Lake, and will hold auditions for those wishing to try out for solo parts in the annual production of "The Messiah" by the oratorio society.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
AUG 18 1940

MUSIC FESTIVAL HEARS SOPRANA

Dorothy Maynor Is Soloist With Symphony

STOCKBRIDGE, Aug. 17 (AP)—Tonight was a homecoming for one of America's finest young artists, the soprano Dorothy Maynor.

Exactly a year ago Miss Maynor came to Tanglewood to hear the Boston Symphony in the now famous "Music Shed," which houses its Berkshire Symphonic Festival.

Through a set of odd circumstances, she was asked to sing at the picnic Serge Koussevitzky gives each year for his players—and her career began there.

Tonight Miss Maynor sang twice with the orchestra on this next to last program of the current festival, offering the Mozart concert aria "Bella Mia Fiama, Addio" and Beethoven's "Adelaide,"

Dr. Koussevitzky chose music of widely differing styles, including one work by Paul Hindemith, the former German composer who has taught this Summer in Koussevitzky's Berkshire Music Center here. This was Hindemith's so-called symphony, "Mathis der Maler."

PITTSFIELD, MASS.
EAGLE
AUG 31 1940

Festival Membership Lists For 1941 Concerts More Than Two-Thirds Filled

Berkshire Symphonic Festival trustees today announced that the membership lists for the 1941 concerts at Tanglewood by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, were more than two-thirds filled. Never before have memberships been in such demand, the trustees said.

Since the limit on the number of memberships has been set at 1500 for each of the three series and 4500 for a total, the indications points to the limit's being reached before the deadline of Nov. 1, according to the trustees. In announcing the membership plan for 1941, they stipulated that if the limit should be reached before Nov. 1, the lists would be closed.

The memberships received to date are evenly divided among the three series. More than 1000 have been received for each of the three.

Under the membership plan, persons obtain tickets at a reduced rate, have the privilege of keeping seat locations held this year and of attending a rehearsal of the orchestra during the Festival period. When the membership limit has been reached subscriptions will be accepted.

There is just as much activity among the patrons, about 90 boxes having been taken for next year. Boxes are being taken for the most part for all three series.

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But the endless creativeness of Mr. Koussevitzky's conducting, the fastidious phrasing of all the instrumental soloists, the general excellence of chorus and vocal quartet, were ample to uplift not only the spirit of this listener, but of the other 7,300 who listened with absorbed attentiveness.

It was a particular pleasure to hear the art of Mme. Schumann so extensively explored as her part in this performance permitted. Her singing in the "Christie Eleison" was neither as easy nor as accurate as one expected. But her voice developed in responsiveness as the evening progressed, to the end of splendid results in the "Domine Deus" and "Et In Unum Dominum."

Kipnis Solo Brilliant.

As for Mr. Kipnis, one has rarely heard the two bass solos delivered with comparable sonority, richness and warmth. The "Et In Spiritum Sanctum" was both a brilliant feat of virtuosity, and a touching act of faith.

Miss Silva's dependable artistry has been frequently commended in the past, and deserved fresh acknowledgment again last night. Her "Qui Sedes" was finely sober and, save for some difficulty with the embellishments, firmly vocalized. As for Mr. Hain, he is a veteran of this work, from whom a thoroughly musical performance may always be expected. He did not disappoint.

Considering the length of the performance (it began at 7:15, with an hour's intermission at 8:30), the conduct of the audience was no small element in the success of the evening. All but a negligible fraction was in its seats when the performance began, and it preserved model silence to the end of each half; then its applause was as eloquent as its attention had been. It even supported an inexplicable shortage of sandwiches in the commissary with a minimum of grumbling.

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE
AUG 25 1940

Coop Enjoys Bach Mass At Festival

More than 6000 persons heard the performance of Bach's Mass in B minor offered at the Tanglewood estate near Lenox, Mass., as a feature of the Berkshire Symphonic festival's third week, under the direction of Serge Koussevitzky, according to press reports. A festival chorus collaborated with the Boston Symphony orchestra, with such solo artists as Elisabeth Schumann, soprano; Viola Silva, contralto; William Hain, tenor, and Alexander Kipnis, basso of the Metropolitan.

The exceptional nature of the event was marked by the fact many among this vast audience attending came from considerable distance. Among these was Squire Coop, Salt Lake City's own noted choral conductor. A Lenox writer noted that "The management reported that one Bach enthusiast had come from Salt Lake City in order to hear this immortal masterpiece of religious music," whose performance, according to this critic, had "the general artistic standard and expressive content . . . worthy of such a work," with "fluctuations of tonal merit," noted.

This B minor Mass is the Bach number that the Salt Lake Oratorio society will prepare this coming season for presentation at some future date. Mr. Coop returned late this week to Salt Lake, and will hold auditions for those wishing to try out for solo parts in the annual production of "The Messiah" by the oratorio society.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
AUG 18 1940

MUSIC FESTIVAL HEARS SOPRANA

Dorothy Maynor Is Soloist With Symphony

STOCKBRIDGE, Aug. 17 (AP)—Tonight was a homecoming for one of America's finest young artists, the soprano Dorothy Maynor.

Exactly a year ago Miss Maynor came to Tanglewood to hear the Boston Symphony in the now famous "Music Shed," which houses its Berkshire Symphonic Festival.

Through a set of odd circumstances, she was asked to sing at the picnic Serge Koussevitzky gives each year for his players—and her career began there.

Tonight Miss Maynor sang twice with the orchestra on this next to last program of the current festival, offering the Mozart concert aria "Bella Mia Fiama, Addio" and Beethoven's "Adelaide,"

Dr. Koussevitzky chose music of widely differing styles, including one work by Paul Hindemith, the former German composer who has taught this Summer in Koussevitzky's Berkshire Music Center here. This was Hindemith's so-called symphony, "Mathis der Maler."

PITTSFIELD, MASS.
EAGLE
AUG 31 1940

Festival Membership Lists For 1941 Concerts More Than Two-Thirds Filled

Berkshire Symphonic Festival trustees today announced that the membership lists for the 1941 concerts at Tanglewood by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, were more than two-thirds filled. Never before have memberships been in such demand, the trustees said.

Since the limit on the number of memberships has been set at 1500 for each of the three series and 4500 for a total, the indications points to the limit's being reached before the deadline of Nov. 1, according to the trustees. In announcing the membership plan for 1941, they stipulated that if the limit should be reached before Nov. 1, the lists would be closed.

The memberships received to date are evenly divided among the three series. More than 1000 have been received for each of the three.

Under the membership plan, persons obtain tickets at a reduced rate, have the privilege of keeping seat locations held this year and of attending a rehearsal of the orchestra during the Festival period. When the membership limit has been reached subscriptions will be accepted.

There is just as much activity among the patrons, about 90 boxes having been taken for next year. Boxes are being taken for the most part for all three series.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
AUG 16 1940

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Monumental Work Heard by Huge Audience; School Chorus Presented

By Willard M. Clark

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School Chorus Presented

The performance served to introduce for the first time the music school chorus which had been trained by G. Wallace Woodworth. It was a chorus of some 300 young people with voices fresh and vibrant and what was lacking in sheer brilliance and punch was made up in enthusiasm and perfect understanding of what they were singing.

The soloists were Elisabeth Schumann and Viola Silva, sopranos; William Hain, tenor, and Alexander Kipnis, bass. Instrumental soloists were Richard Burgin, violinist; Willem Valkenier, horn; Georges Laurent, flute; Louis Speyer and Jean Devergie, oboi d'amore; E. Power Biggs, organist, and Putnam Aldrich at the harpsichord.

There were moments of real power in the choral singing but it seemed that Dr. Serge Koussevitzky realized the limitations of the young voices and he held the orchestra down, except for certain passages, and this increased their drama. The chorus was well balanced. The sopranos were able to negotiate the trying tessitura. There was solidity in the bass section.

One need only hear this great work to disabuse oneself of any idea that Bach was cold and academic. The opening Kyrie with its stupendous cry is as dramatic as the despairing "Help Lord," of Mendelssohn's "Elijah," and identical in its significance. Mmes. Schumann and Silver sang charmingly the duet "Christe Eleison," the voices blending well.

Sings Effectively

The "gloria" stands in brilliant apposition to the Kyrie, the eight movements beginning and ending in a blaze of jubilation. It is music which breathes freshness and joy. This mood is carried into the solo "Laudamus Te," which Miss Silver sang effectively. The violin obligato by Burgin was exquisite, and one will not soon forget the blaze of trumpets in the final chorus "Cum Saboto Spiritu." The duet, "Domine Deus," sung by Mme. Schumann and Mr. Hain, was more than the vocal exercise it might become in less skilled hands. Again in the solo "Qui Sedes" with oboi d'amore solo, Miss Silver revealed her command of style, but it was in the final "Agnus Dei" that she accomplished her finest singing.

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The "sanctus" stands alone in its nobility, a movement of overwhelming sublimity. The only tenor aria, "Benedictus qui venit," was finely sung by Mr. Hain, who with Miss Silver seemed far more at home in the work than either Mme. Schumann or Mr. Kipnis.

The last division of the mass consists of two numbers, the first movement of the "Agnus Dei" is the solo and the final movement is the chorus "Dona nobis pacem." Bach does not use fresh music for these words but repeats the "Gratias agimus." Thus a prayer for peace is converted into an act of fervent and restrained thanksgiving.

It would seem that Bach never intended this mass to be sung in surroundings which demand ritual observance and its great length and some of the text prohibit it ever being sung in a Catholic church. Two reasons appear for his writing of this mass. First, it appears to be an expression of his Christian idealism, neither Catholic nor Protestant, and secondly, it may have been the result of his desire to create a clearly pictured design or a desire to express himself in an art form which he had studied in others.

The new Bach organ was used in this performance. Most of the time it could not be heard and when it was audible, its pitch was inaccurate. The virtuosi of the Boston Symphony Orchestra played magnificently and especially notable was the solo of the flautist, Georges Laurent, before the duet, "Domine Deus." Dr. Koussevitsky's tempi provided for a swift moving performance. Nor should one overlook the expert achievement of horn playing by Willem Valkenier in the taxing solo, the "Quoniam," with its wide leaps and trills.

It was recently reported in the press that next season the Saturday concerts would be given in the afternoon. Officials of the festival say flatly that no such decision has been made and that members of both boards would be against giving up the Saturday night concerts, as they have proven very popular. Nine concerts will be given next season.

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Midway in the concert she was heard in Mozart's Concert Aria Bella Mia Fiamma, Addio and Beethoven's song Adelaide.

The little Prokofieff Symphony has long been a specialty of Mr. Koussevitzky and the Boston Symphony. On this occasion it was played with all the imaginable proficiency and esprit. Then there was a superb performance of Hindemith's music, to which the composer accorded his personal recognition by coming out after it to congratulate conductor and orchestra and to bow many times.

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Pattern Stands Out.

The symphony itself—the three movements are respectively Angelic Concert, Entombment and Temptation of Saint Anthony, depicting panels of the Isenheim altar piece at Colmar—frowns on the listener with repetition. The pattern of the music stands out more and more clearly, as well as its thematic character, and the instrumental coloring discloses further richness and splendor. Admirers of Hindemith's St. Francis ballet are sure to find satisfaction in Mathis Der Maler.

No need exists for comparing Faure's Pelleas music with Debussy's. The Faure score, which antedates Debussy's, is delicate and atmospheric as it ought to be, and nobody should object to the compliment paid Wagner. The Boston forces did complete justice to it. In conclusion they made the welkin ring with the Bach-Respighi sonorities.

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PRESS
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The second attempt also was under a depressing and malignant star — in 1929 and in White Plains, N. Y. Money ran out once more.

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NEW YORK, N.Y.
HERALD TRIBUNE
AUG 16 1940

MUSIC

By FRANCIS D. PERKINS

Music in the Hills

LENOX, Mass., Aug. 15.—The seventh annual Berkshire Symphonic Festival resumed its auspicious course in the music shed on the Tanglewood estate here tonight when more than 7,000 persons listened to the performance of Bach's Mass in B minor under Serge Koussevitzky's direction. The festival chorus which collaborated with the Boston Symphony Orchestra was composed of members of the Berkshire Music Center, who had been rehearsing for several weeks under the guidance of G. Wallace Woodworth, of Harvard University. The vocal soloists, all well known to New York audiences, were Elisabeth Schumann, soprano; Viola Silva, contralto; William Hain, tenor, and Alexander Kipnis, Metropolitan Opera basso.

This was not the first time a chorus had sung with the Boston Symphony at Tanglewood, but it was the first Berkshire festival program entirely devoted to a major work for chorus and orchestra. The occasion also marked the first participation of a unit of the Berkshire Music Center in a formal public performance. The exceptional nature of this event aroused widespread advance interest, and in addition to subscribers to the complete festival or to this week's three concerts the audience included many who had traveled here especially for this concert. Some had come from considerable distances. The management reported that one Bach enthusiast had come to Lenox from Salt Lake City in order to hear this immortal masterpiece of religious music.

The Boston Symphony musicians who played instrumental solos were Richard Burgin, concertmaster of the orchestra, violin; William Valkenier, horn; George Laurent, flute, and Louis Speyer and Jean Devergie, oboes. Putnam Aldrich played the harpsichord and E. Power Biggs was the assistant organist.

* * *

The remarkable luck with weather which the festival enjoyed during its first fortnight continued this evening with cloudless skies and comfortably low temperatures. Owing to the length of the mass, the performance was scheduled to begin at 7 p. m., and most of the members of the audience were in their seats by that time, although Dr. Koussevitzky waited a few minutes for possible late comers before projecting the overwhelmingly poignant appeal of the Kyrie. Those who chose to listen outside the shed could observe the long, level rays of the late afternoon sun at the beginning of the concert, and the full moon illuminated the grounds when the memorable performance reached its close. There was an intermission of an hour before the Credo, which gave those who had missed their dinners a chance to obtain an informal meal.

Comment on the performance can concern itself here only with the Kyrie and the Gloria. In them the general artistic standard and expressive content of the interpretation could be hailed as worthy of such a work as this, which is to bestow high praise. The chorus of 200 did not give a complete revelation of its ability until after the opening section of the Kyrie. Here there had been a slight impression of tentativeness in the quality of tone. But afterward the quality was prevalently clear, the balance between the various component groups generally just. At times, up to the "cum sancto spiritu," one missed a sense of brilliance and sonorous impact in some of the more proclamative measures of the score.

But there was much artistic gain in the style of the interpretation, which sought a wide variety and fine graduation of dynamic and emotional shadings rather than emphasizing pronounced contrasts. This gave the performance a frequent and characteristic beauty of its own, even if there were a few fluctuations of tonal merit. The closing section of the Gloria had no lack of volume or vigor.

The soloists, all experienced musicians, sang expressively if not without varying degrees of tonal merit. Mme. Schumann's voice, while not large, was to be commended for general clarity and style. Miss Silva's tones were not always fully focused, although her interpretation told of understanding and authority. Mr. Hain, if not at his best in the first solo, again revealed his well known musicianship. Mr. Kipnis was at home in the Quoniam after its opening measures.

More can be said tomorrow about the admirable playing of the orchestra and the work of its skillful soloists. Dr. Koussevitzky followed mainly orthodox tempi except for a faster than customary pace in the opening Kyrie, which somewhat detracted from its expressive effect, but elsewhere the impression was generally one of eloquence and understanding.

Details have already been announced for the Allied Relief Fund benefit program which will be held at Tanglewood for about five hours tomorrow evening, with the Boston Symphony and groups of the Berkshire Music Center and prominent soloists and speakers taking part. Dorothy Maynor, Negro soprano, will sing in the eighth festival concert Saturday evening, and on Sunday afternoon Dr. Koussevitzky and the orchestra will end the series with symphonies of Haydn, Sibelius and Brahms.

Alexander Kipnis

Basso soloist in the Berkshire Symphonic Festival

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY
AUG 21 1940

For the last two concerts of this Summer's Berkshire Symphonic Festival there was a return to traditional symphonic procedure, writes Pitts Sanborn in the New York, World-Telegram. The Saturday evening program provided four orchestral numbers — Prokofieff's Classical Symphony. The symphony derived from Hindemith's Opera, Mathis Der Maler, the suite, made up of three excerpts from the incidental music composed by Gabriel Faure for Maeterlinck's drama, Pelleas et Melisande, and Respigh's orchestral arrangement of the Bach Passacaklia for organ. There was also a soloist, the much discussed Negro soprano Dorothy Maynor, who was brought into prominence at last year's Berkshire Festival.

Midway in the concert she was heard in Mozart's Concert Aria Bella Mia Fiamma, Addio and Beethoven's song Adelaide.

The little Prokofieff Symphony has long been a specialty of Mr. Koussevitzky and the Boston Symphony. On this occasion it was played with all the imaginable proficiency and esprit. Then there was a superb performance of Hindemith's music, to which the composer accorded his personal recognition by coming out after it to congratulate conductor and orchestra and to bow many times.

The symphony itself—the three movements are respectively Angelic Concert, Entombment and Temptation of Saint Anthony, depicting panels of the Isenheim altar piece at Colmar—frowns on the listener with repetition. The pattern of the music stands out more and more clearly, as well as its thematic character, and the instrumental coloring discloses further richness and splendor. Admirers of Hindemith's St. Francis ballet are sure to find satisfaction in Mathis Der Maler.

No need exists for comparing Faure's Pelleas music with Debussy's. The Faure score, which antedates Debussy's, is delicate and atmospheric as it ought to be, and nobody should object to the compliment paid Wagner. The Boston forces did complete justice to it. In conclusion they made the welkin ring with the Bach-Respighi sonorities.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 19 1940

Noted Negro Soprano Appears On Berkshire Festival Program

(Gravelle Picture Service)

Dorothy Maynor, famous Negro soprano, receives the congratulations of Dr Serge Koussevitzky, director of the Boston Symphony orchestra, after her recital at the Berkshire Music festival at Tanglewood Saturday night.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 18 1940

Dorothy Maynor Gives 'Homecoming' Recital

By JOHN SELBY
Associated Press Arts Editor

Stockbridge, Aug. 17—Tonight was a homecoming for one of America's finest young artists, the soprano Dorothy Maynor.

Exactly a year ago Miss Maynor was a gifted young Negro student with a few devoted believers, among them Miss Harriet Curtin of Boston. She came to Tanglewood to hear the Boston symphony in the now famous "music shed," which houses its Berkshire symphonic festival.

Through a set of odd circumstances, she was asked to sing at the picnic Serge Koussevitzky gives each year for his players—and her career was born right there.

Dr Koussevitzky and all who heard her were delighted. Since then Miss Maynor has become a household word in musical America, and also a kind of symbol of modesty and devotion to an art. She has been called the hardest worker among singers, and certainly she is the only one on record who makes a point of rising at 6 a. m. to start her day of study.

Tonight Miss Maynor sang twice with the orchestra on this next to last program of the current festival, offering the Mozart concert aria "Bella mia fiama, addio" and Beethoven's moving "Adelaide." She earned the tumult of applause she received, and acknowledged it with the curious gesture now a habit with her, which seems to say, "Don't thank me, thank the composer."

THIS CLIPPI
SPRINGFIELD, MASS.
NEWS
AUG 16 1940

Bach B Minor Mass Is Given At Berkshire Music Festival

Stockbridge, Aug. 16—The forces of the Boston Symphony orchestra and the Berkshire Music center combined last night at Tanglewood in the presentation of Bach's "Mass in B Minor," under the direction of Dr Serge Koussevitzky and with four outstanding soloists assisting. It was a monumental undertaking, for the Berkshire Music festival, now in its seventh season, and crowned with considerable success. The 7300 persons present joined in tumultuous tribute to the participants at the intermission and at the end.

It was a happy, if unforeseen, coincidence that the mass, the only one of Bach's works written for the Catholic service, should have been presented on a holyday. There were, liturgically speaking, a great number of persons "late for mass." Musically speaking, they missed a great deal, too, for the "Kyrie" has some very poignant music. The long and involved mass, so repetitious that it is not liturgically acceptable in the Catholic service, is generally given in two parts whenever it is revived. Composed over a period of years, it has some uneven writing, but some very impressive moments, too.

Last night the performance began at 7 with an hour's intermission at 8.30 and the second half at 9.30 running toward 11. Because of the arrangement, hundreds brought picnic lunches for intermission while thousands, it seemed, headed for the refreshment tent after the "Gloria." Refreshed, they could more happily return to the shed for the second half.

There were some thrilling spots last night, for the fresh young voices of the chorus, numbering more than 200, responded electrically to nearly every demand of the conductor. The orchestral balance was superb and the new organ, gift of the Carnegie foundation, made its helpful debut with E. Power Biggs at the console. Other instrumental soloists included the orchestral virtuosi, Richard Burgin, violin; Willem Valkenier, horn; Georges Laurent, flute; Louis Speyer and Jean Devergie, oboi d'amore; and Putnam Aldrich, harpsichord. G. Wallace Woodworth rehearsed the chorus.

The vocal soloists were Elisabeth Schumann, soprano; Viola Silva, mezzo soprano; William Hain, tenor, and Alexander Kipnis. Miss Silva, with the most to do, revealed an opulent voice of great beauty; Miss Schumann's silvery voice, lighter in texture, floated easily through the intricate coloratura passages. Mr Hain, familiar to Springfield audiences, is properly ranked as one of the best oratorio tenors, while the magnificent organ of Mr Kipnis, a prime Springfield favorite, is as well adapted to the religious feeling of Bach as it is, for example, to secular spirit of Leporello's "Catalog Song." The few duets with instrumental solos accompanying were delightful.

This reviewer roamed outside during the second half in order to discover how the "other half" listened. Reviewers who have the best seats often forget that in an audience of the size which the festival attracts, some people have not press prerogatives. In some respects, listening outside was to be preferred to listening inside. The slightest sound carries hundreds of feet beyond the shell and the music, heard from afar off, seemed more fervent, more churchly than it did from what would ordinarily be considered a vantage point. This word is passed on partly as a fact, and partly to assure those who wonder at the use of visiting the festival with practically all seats engaged. The festival concludes with concerts tomorrow night and Sunday afternoon.

J. D. D.

This Clipping From
BRIDGEPORT, CONN.
POST
AUG 18 1940

Tanglewood Warmly Greets Soprano Dorothy Maynor

Young Singer Returns to Stockbridge Where Career Was Born.

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Mass., Aug. 17—Tonight was a homecoming for one of America's finest young artists, the soprano Dorothy Maynor.

Exactly a year ago Miss Maynor was a gifted young Negro student with a few devoted believers, among them Miss Harriet Curtin of Boston. She came to Tanglewood to hear the Boston symphony in the now famous "music shed," which houses its Berkshire symphonic festival.

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Dr. Koussevitsky chose music of widely differing styles, including one work by Paul Hindemith, the former German composer who has taught this summer in Koussevitsky's Berkshire music center here. This was Hindemith's so-called sympathy, "Mathis der Maler."

The audience also heard Prokofieff's "Classical" symphony, the suite from Faure's incidental music to "Pelleas et Mélisande" and the late Ottorino Respighi's arrangement for orchestra of Bach's organ Passacaglia in C minor.

Tomorrow the seventh festival closes with music of Haydn, Sibelius and Brahms.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 18 1940

MUSIC

By FRANCIS D. PERKINS

Miss Maynor at Tanglewood

LENOX, Mass., Aug. 17.—Dorothy Maynor was the soloist with the Boston Symphony Orchestra tonight in the Tanglewood Music Shed in the eighth concert of the Berkshire Symphonic Festival, singing a Mozart concert aria, "Bella Mia Fiamma Addio," and Beethoven's "Adelaide." This was the young Negro soprano's first appearance in a regular event of this series, although her singing had first attracted public notice here a year ago at a party given by Serge Koussevitzky for his instrumentalists. Her participation in this concert was one of the factors causing an exceptionally large demand for tickets; all the reserved seats had been sold before this morning.

Dr. Koussevitzky began his program with two contrasted works by living composers, Serge Prokofieff's Classical Symphony and Paul Hindemith's symphony, "Mathis der Maler." The works following Miss Maynor's songs were the prelude, fileuse and adagio from Gabriel Faure's music for "Pelleas et Melisande" and Ottorino Respighi's orchestral version of Bach's passacaglia and fugue in C minor.

For the third and last of the Saturday morning rehearsals for festival members, Dr. Koussevitzky and the orchestra presented the Hindemith symphony from tonight's program and parts of Haydn's symphony in G, No. 88, and Sibelius's seventh symphony, which will be played in the ninth and last festival concert tomorrow afternoon.

Miss Maynor also sang the Mozart aria, which is No. 528 in the Koechel catalogue and was composed in Prague in November, 1787.

A rehearsal, even a semi-public one with an attendance of 2,000 or more persons, is not traditionally supposed to be an occasion for critical comment, but an admiring mention of the general clarity and volume of the singer's tones should not be out of order. In regard to a slight edge in a few of her highest notes, a mild word of caution might be added, but otherwise she adhered to her best vocal standards consistently.

Prokofieff's symphony might be described as music in which an eighteenth-century idiom is heard through twentieth-century ears. In the Hindemith work the idiom is unmistakably of this generation, although it makes use of a German sixteenth-century hymn and of the Latin hymn "Lauda Sion Salvatorem." The symphony was first played in New York in 1934; the opera from which it is derived, with the sixteenth-century German painter Matthias Gruenewald as its protagonist, did not reach a stage until 1938, when it was produced by the enterprising municipal theater of Zurich. The titles of the three parts of the symphony describe the panels of Matthias's Isenheim triptych.

More can be said about this composition in a later review, but a rehearing in today's rehearsal suggested that it gains by repeated acquaintance, impressing by its scoring and its emotional force as well as by its well wrought structure. Olin Downes suggested in his lecture at the rehearsal that Hindemith, in describing the struggles of Matthias with political and religious figures of his time, might have had in mind the problems which face the creative artist under present conditions.

Dorothy Maynor

Soloist at last night's concert

Dr. Koussevitzky assembled his musicians for the rehearsal less than eleven hours after they had played "The Star Spangled Banner" to end last night's benefit program for the Allied Relief Fund. More than 200 players, including the Boston Symphony and the young men and women of the Berkshire Center's Institute orchestra, had taken part in the benefit's formal concert program in the music shed. This began with Elgar's "Pomp and Circumstance" march, set forth with a fine spring and sonority.

Stanley Chapple, an English conductor, who has not yet been heard in New York, displayed notable technical skill and authority in his interpretation of Jupiter from Gustav Holst's "The Planets." Richard Burgin conducted for the three soloists, Albert Spalding in Saint Saens's "Rondo Capriccioso" for violin and orchestra, Alexander Kipnis in the scene depicting Boris's meditations and stressful visions from Moussorgsky's "Boris Godunoff," and Gregor Piatigorsky in two movements from a Boccherini cello concerto.

In music well suited to his talents, Mr. Kipnis gave an admirable interpretation in quality of tone and projection of the expressive poignance of the scene. Messrs. Spalding and Piatigorsky were in very good form. The festival chorus sang the Incarnatus, Crucifixus and Resurrexit from Bach's B minor mass and brought the program to an imposing and much applauded close with the Hallelujah Chorus from Handel's "Messiah."

The playing of Johann Strauss waltzes by the "Pops" contingent of the Boston Symphony under Arthur Fiedler's direction as the final musical feature also proved very welcome. Several couples danced on the green, and there were persistent calls for more after "The Blue Danube" waltz. It was thought this morning that those who had attended the benefit in full or in part during its five-hour course, numbered 9,000. Receipts were estimated at more than $20,000, including the $2,235 raised by the auction to endow a mobile surgical unit for Great Britain.

This Clipping From
NEW HAVEN, CONN.
REGISTER
AUG 18 1940

MISS MAYNOR ACCLAIMED AT MUSIC FESTIVAL

Young Artist Sings Brilliantly At Stockbridge Event With Boston Symphony

Stockbridge, Mass., Aug. 17.—(AP)—Tonight was a homecoming for one of America's finest young artists, the soprano Dorothy Maynor.

Exactly a year ago Miss Maynor was a gifted young Negro student with a few devoted believers, among them Miss Harriet Curtin of Boston. She came to Tanglewood to hear the Boston Symphony in the now famous "Music Shed," which houses its Berkshire symphonic festival.

Picnic, Her Chance

Through a set of odd circumstances, she was asked to sing at the picnic Serge Koussevitzky gives each year for his players—and her career was born right there.

Doctor Koussevitzky and all who heard her were delighted. Since then Miss Maynor has become a household word in musical America. and also a kind of symbol for modesty and devotion to an art. She has been called the hardest worker among singers, and certainly she is the only one on record who makes a point of rising at 6 A. M. to start her day of study.

Highly Acclaimed

Tonight, Miss Maynor sang twice with the orchestra on this next to last program of the current festival, offering the Mozart concert aria "Bella Mia Fiama, Addio" and Beethoven's moving "Adelaide." She earned the tumult of applause she received, and acknowledged it with the curious gesture now a habit with her, which seems to say, "Don't thank me, thank the composer."

Doctor Koussevitzky chose music of widely differing styles, including one work by Paul Hindemith, the former German composer who has taught this summer in Koussevitzky's Berkshire Music Center here. This was Hindemith's so-called symphony, "Mathis Der Maler."

The audience also heard Prokofieff's "classical" symphony, the suite from Faure's incidental music to "Pelleas Et Melisande" and the late Ottorino Respighi's arrangement for orchestra of Bach's organ Passacaglia in C Minor.

Tomorrow, the seventh festival closes with music of Haydn, Sibelius and Brahms.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 18 1940

DOROTHY MAYNOR FESTIVAL SOLOIST

Gifted Young Negro Soprano Gets Tumult of Applause at Berkshire Concert.

SERIES TO END TONIGHT

Haydn, Sibelius and Brahms Works Will Be Presented in Final Program at Tanglewood

Stockbridge, Mass., Aug. 17.—Tonight was a homecoming for one of America's finest young artists, the soprano Dorothy Maynor.

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Tomorrow the seventh festival closes with music by Haydn, Siebelius and Brahms.

This Clipping From
NEWARK, N. J.
NEWS
AUG 19 1940

Festival Ends

Music in Berkshires Draws Record Crowd of 70,000

STOCKBRIDGE, Mass. (AP)—This Summer's Berkshire Symphonic Festival has broken all records, figures issued yesterday by Miss Gertrude Robinson Smith, president, and George W. Edman, clerk, show.

The nine concerts this Summer were attended by 70,000 persons. In addition, three special rehearsals for Festival members and school children from the neighbohood drew 10,000 persons to Tanglewood, the festival's home, and the benefit for British relief Friday night drew 8,000, who contributed $25,000 to the fund.

Last Summer 36,000 persons heard six concerts.

Yesterday's music included three great symphonies, one of them modern. These were the Haydn G Major Symphony (No. 88); Sibelius's sturdy Seventh, and to conclude the concert as well as the festival, the monumental First Symphony of Brahms.

Festival luck held so far as weather went—there was a misty rain at intervals yesterday afternoon, and perfect weather for the other eight concerts. This year Serge Koussevitzky not only conducted his Boston Symphony in all the music of the festival, but was director of the Berkshire Music Center, a school of music for professionals and non-professionals which closed yesterday after a six-week session on the Tanglewood estate.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 19 1940

GREAT OVATION IS ACCORDED TO KOUSSEVITZKY

Highly Successful Season Is Brought to a Close at Tanglewood

By Willard M. Clark

STOCKBRIDGE, Aug. 17—The final triumphant chords of the "C minor symphony" of Brahms sounded the close of the Berkshire Symphonic Festival this afternoon, and before they had died away, 8000 persons were standing applauding and cheering Dr. Serge Koussevitzky and the players of the Boston Symphony Orchestra. It was an ovation which lasted for minutes. Every available bit of space in the huge shed was taken, for the first rain in the entire series caused those who usually occupy the outside benches to take shelter under the roof.

Stupendous Season

This has been a stupendous season, far, far, more successful than the most optimistic backers believed. It is said that between 70,000 and 75,000 persons were present during the nine concerts and Willard Sistare, in charge of the ushers, estimates the average attendance at each concert at 8000.

That the season has been a success artistically no one will question and undoubtedly it has been a financial success. This means that very possibly the music shed will have its folding sides next season and that the little theater will be completed. Only the stage has been erected thus far, but it is known that Dr. Koussevitzky wants to make opera an integral part of future festivals.

Dr. Koussevitzy has provided some inspired interpretations, notably in performances of the Bach "B minor Mass," the first symphony of Sibelius, the fourth symphony of Beethoven and Tschaikowsky's fifth symphony. Contemporary composers were represented by Roy Harris and his third symphony, the Classical Symphony of Prokofieff and Hindemith's symphony "Mathis der Maler." Albert Spalding, violinist; Igor Piatagorsky, cellist, and Dorothy Maynor, soprano, were among the soloists who reaped acclaim.

Opens With Haydn

This afternoon the program consisted of "Symphony in G-major, No. 88" by Haydn; "Symphony No. 7," Sibelius and the first symphony of Brahms. Dr. Koussevitzky's readings of these works have been thrice told. The Haydn symphony was wonderfully vitalized and the lovely adagio lament will not soon be forgotten. A foremost interpreter of the works of Sibelius, Dr. Koussevitzky brought to the massive seventh symphony all his magic, stressing its lofty grandeur, and revealing anew its expressive beauty and Olympian serenity and repose.

No more inspired performance than that given Brahms' first symphony this afternoon could be imagined. The glowing and sonorous tones, moving with ever growing might to the climax and the sad and lovely melody which presages the end of the first movement were conveyed with astounding skill by the virtuosi of the Boston Symphony orchestra. Dr. Koussevitzky had only to ask, and it and more was given. It is doubtful if any other performance during the entire series has given more solid satisfaction; no wonder bravos resounded after its completion.

Already plans are under way for next season. There will be nine concerts as there were this season, for even those most opposed to the added three concerts this year, know now that they were too conservative. The music school will enter its second year and already new applications have come in. Directors and trustees will continue to move slowly as they have in the past with such remarkable results.

Attendance Is 70,000 For Nine Concerts

STOCKBRIDGE, Aug. 18 (AP) — Seventy thousand persons heard the nine concerts of the seventh annual Berkshire Symphonic Festival, which closed this afternoon before an audience of 8000 persons.

In addition to 70,000 visitors for the nine regular concerts, Tanglewood has entertained 10,000 more at the three special rehearsals conducted by Serge Koussevitzky for festival members and school children from the neighborhood.

Sizable Surplus

A sizable surplus will be left this summer, it was announced by Miss Gertrude Robinson Smith, president, and George W. Edman, clerk of the festival. But none of this is profit—everything will go into maintenance of the 210-acre Tanglewood estate given to the Boston Symphony by Mrs. Gorham Brooks, of Brookline, Mass.

In addition to its musical accomplishment—probably the highest of all similar summer music adventures of the day—the festival has made violent converts of thousands of local residents. The historic old inns of the Berkshires are crammed and hundreds of private homes are opened to the visitors. The number of visitors has also been increased by the 300 students of Dr. Koussevitzky's Berkshire Music Center, which closed today after six weeks' intensive work.

This Clipping From
NEW YORK, N.Y.
PM
AUG 19 1940

MUSIC

Festival Closes At Stockbridge

HENRY W. SIMON

STOCKBRIDGE, Mass., Aug. 19.—What with an added miscellany of attractions at Friday's benefit gala, Dorothy Maynor as soloist on Saturday and a superb set of press notices, attendance at the final weekend of the Berkshire Festival took a considerable spurt.

Local statisticians figured 70,000 as the total attendance at the nine subscription concerts, with another 10,000 coming to Saturday morning rehearsals and 8000 at the benefit.

The quality of the performances well merits this record. Saturday evening, which drew the largest single attendance in the history of the festival, presented a beautifully balanced program beautifully performed. The wry but endearing wit of Prokofieff's *Classical Symphony* is just the sort of thing Dr. Koussevitzky and the Boston Symphony can do as well as any group playing. It was followed by Hindemith's *Mathis der Maler Symphony,* in which the final *Temptation of St. Anthony* movement stirred the audience to recall conductor and composer repeatedly.

Then Dorothy Maynor, who was literally discovered at this festival last year, sang *Bella mia fiama, addio* by Mozart and Beethoven's *Adelaide* to the tremendous approval of the audience. She seemed rather more at home in the Beethoven than in the more florid Italian aria by Mozart.

The concert closed with a beautifully sensuous performance of Faure's incidental music to *Pelleas et Melisande* and a sonorous one of the Bach-Respighi Organ Passacaglia in C minor.

The Sunday program listed three symphonies—Haydn's No. 88 in G (not the better known *Oxford*), the Sibelius Seventh and the Brahms First. The orchestra did its best work with the most modern, the Sibelius. Dr. Koussevitzky is not at his happiest in strictly classical music, and the brasses showed to some disadvantage in the Brahms First, as they had two Sundays before in the same composer's Second.

Friday's benefit netted some $20,000 for the Allied Relief fund. Musically it was a bit like a world's fair on a very high level. From the music shed came strains of Copland and Prokofieff; 200 yards away, operatic students were giving Gluck, Wagner and Verdi; in still another spot the Festival Chorus was singing. Dorothy Thompson, Governor Lehman and Sir Louis Beale, K.C.M.G., spoke, there was an auction, there was folk dancing, and there was a 50-cent hot supper and 15-cent beer. It was easily worth the price of admission.

—SEAVER BUCK—H. W. S.

This Clipping From
ALBANY, N. Y.
TIMES UNION
AUG 19 1940

Berkshire Festival Ends; $25,000 Raised

By EDGAR S. VANOLINDA

Three glorious afternoons of sunshine and six nights under perfect atmospheric conditions, the final one bathed in an ever-enlarging aura of moonlight climaxing Saturday night with the great music shed at "Tanglewood," Stockbridge, and the surrounding trees thrown into brilliant relief by a full moon in a cloudless sky, established a record, not only for attendance for the 1940 series but for performances unmarred by inclement weather. It is estimated that approximately 85,000 music-lovers have attended the 10 musical events of the Berkshire Symphonic festival during the last three weeks.

Friday's program enlisted the sister arts in the promulgation of a gala concert and lawn fete to raise money for the Allied relief, with special emphasis on help for England. Therefore, it was fitting that one of the speakers at the "manifestation" in the great music shed in the afternoon was Sir Louis Beale, representing Lord Lothian, British ambassador to the United States. Governor Lehman, Miss Dorothy Thompson and Archibald MacLeish also were on the speakers' list, the object of the added concert and forum being to raise money to provide an ambulance and hospital unit as a gift from the Berkshire festival to the British army. The proceeds, said to have been in the neighborhood of $25,000 seem to have far exceeded the objective.

Concerts in the great music shed with eminent soloists; opera performances in the theatre and chamber music in the barn gave the music lover wide latitude in the choice of entertainment, while fireworks at the end of the ceremonies, with the Stockbridge bowl for a background, brought a slight realization of what was at that moment occurring in England, and the worthiness of the objective for the colorful event was merely an outward "manifestation."

NEGRO GIRL SENSATION

Saturday night's concert, expertly built by Doctor Koussevitzky to encompass music in the ancient and modern idiums, opened with Prokofieff's "Classical" symphony, a work conceived by its composer in the manner Mozart might have utilized the themes had he been alive today. This was followed by the more revolutionary symphony, "Mathis der Maler," by Paul Hindemith, with the composer appearing from the wing to acknowledge the insistent applause. But the magnet, in all truth, was not the music of the immortals and neo-immortals, but a simple unaffected Negro girl, Dorothy Maynor, who a year ago was practicaly an unknown, until given the entree into the musical society of the elect by the patronage of the same man who was directing the orchestra while she sung Mozart's "Bella Mia Fiama, Addio" and Beethoven's lovely "Adelaide."

Doctor Koussevitzky, hearing Miss Maynor at a garden party on his estate, given by him to the men of his orchestra last summer was so impressed with the great beauty of her voice and evidences of the necessary cultural background that he went all the way, musically and socially, to see that she received her great chance. His faith in her was warranted, as he must have realized when she had finished singing Saturday night. With the possible exception of the applause and wild cheering which greeted Doctor Koussevitzky's superb performance of Tschaikowsky's Fourth symphony the week before, Tanglewood concert-goers never had witnessed a greater ovation than that given to the modest and seemingly unbelieving young Negro soprano. Hers is a voice of the greatest purity throughout its three-octave range.

VOICE MORE THAN ADEQUATE

Even in the larger reaches of the great music shed, unaided by confining and retaining side and back walls, her voice was more than adequate for the auditorium which approximates most of the great concert halls of the present day. It has the directness of the Flagstad organ, the bell-like qualities of the late Melba, with undisputable evidences of the Sembrich mentality. Nature was prodigal in her awards, but the challenge to its recipient seems to have been well issued and placed in very competent and appreciative custody. Albany will hear Miss Maynor during the coming season with the Civic Music association and the preview and audition presupposes one of the great musical treats of the generation. Portions of a suite from Faure's "Pelyleas et Melisande and the great Bach "Passacaglia" brought the concent to a close.

Yesterday afternoon's concert and the final one of the seventh season was devoted to three symphonic works; The Haydon No. 88; the Sibelius Seventh and the Brahms First. One of the largest audiences of the season, overflowing the shed and spreading out to the lawns in the rear and on either side, listened in rapt absorbtion to the work of three contrasting schools of composition. Doctor Koussevitzky has carried the musical torch for the works of modern composers perhaps to a greater extent than any other contemporary conductor, with the possible exception of Artur Rodzinski. As the rank and file of concert goers are not quite to the point of demanding an all-modern program. octor Koussevizky returned to Brahms for the fitting close of a festival, that for scope and variety of its offerings has not a counter-part in the American summer music field. With the majestic and hope-theme of the Brahms First still fresh in its memory, the audience of nearly 9,000 people returned home, satisfied, if not satiated with the great feast of music which has made Tanglewood the social, and cultural summer capital of the nation.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 18 1940

Retrospect of Berkshire Festival

THE BERKSHIRE Symphonic Festival, completing the third weekend of its seventh season this afternoon at 3.30 o'clock in the Music shed at Tanglewood, in the beautiful country between Stockbridge and Lenox, brought under its hospitable roof and scattering about its rolling greensward with blankets, cushions and camp chairs, thousands on thousands of lovers of music. The Friday night festivities, a tremendous and overwhelming success not only from its carnival spirit, reminiscent of the famous Salzburg festival, not only brought to the Allied Fund (for Britain) a staggering sum but marked a new high standard musically, for the men under the baton of Dr. Serge Koussevitzky outdid themselves as musicians. The music heard in the acoustically perfect shed, or no less perfectly transmitted to the thousands of listeners on the grounds, was something to remember in the years to come.

In the fortnight since the first weekend of music, which was wholly satisfying from every standpoint, musically and socially (and financially to the Festival officials), there have been many calls for further information, which those first festival goers, your correspondent and the music critic for the Telegram have tried to answer to the best of their ability, refering would be patrons to festival office and those who arranged for accommodations. This and the traffic was handled with ease and smoothness for the 1940 patrons, vast numbers of cars in well spaced rows were moved with expedition and scientific speed. It was a great joy to have a share in the seventh annual festival, and many Worcester and county friends experienced it this year, too, for the first time.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
AUG 19 1940

CITY NEWS

GREAT OVATION IS ACCORDED TO KOUSSEVITZKY

Highly Successful Season Is Brought to a Close at Tanglewood

By Willard M. Clark

STOCKBRIDGE, Aug. 18—The final triumphant chords of the "C minor symphony" of Brahms sounded the close of the Berkshire Symphonic Festival yesterday and before they had died away, 8000 persons were standing applauding and cheering Dr. Serge Koussevitzky and the players of the Boston Symphony Orchestra. It was an ovation which lasted for minutes. Every available bit of space in the huge shed was taken, for the first rain in the entire series caused those who usually occupy the outside benches to take shelter under the roof.

Stupendous Season

This has been a stupendous season, far, far, more successful than the most optimistic backers believed. It is said that between 70,000 and 75,000 persons were present during the nine concerts and Willard Sistare, in charge of the ushers, estimates the average attendance at each concert at 8000.

That the season has been a success artistically no one will question and undoubtedly it has been a financial success. This means that very possibly the music shed will have its folding sides next season and that the little theater will be completed. Only the stage has been erected thus far, but it is known that Dr. Koussevitzky wants to make opera an integral part of future festivals.

Dr. Koussevitzy has provided some inspired interpretations, notably in performances of the Bach "B minor Mass," the first symphony of Sibelius, the fourth symphony of Beethoven and Tschaikowsky's fifth symphony. Contemporary composers were represented by Roy Harris and his third symphony, the Classical Symphony of Prokofieff and Hindemith's symphony "Mathis der Maler." Albert Spalding, violinist; Igor Piatagorsky, cellist, and Dorothy Maynor, soprano, were among the soloists who reaped acclaim.

Opens With Haydn

This afternoon the program consisted of "Symphony in G-major, No. 88" by Haydn; "Symphony No. 7," Sibelius and the first symphony of Brahms. Dr. Koussevitzky's readings of these works have been thrice told. The Haydn symphony was wonderfully vitalized and the lovely adagio lament will not soon be forgotten. A foremost interpreter of the works of Sibelius, Dr. Koussevitzky brought to the massive seventh symphony all his magic, stressing its lofty grandeur, and revealing anew its expressive beauty and Olympian serenity and repose.

No more inspired performance than that given Brahms' first symphony this afternoon could be imagined. The glowing and sonorous tones, moving with ever growing might to the climax and the sad and lovely melody which presages the end of the first movement were conveyed with astounding skill by the virtuosi of the Boston Symphony orchestra. Dr. Koussevitzky had only to ask, and it and more was given. It is doubtful if any other performance during the entire series has given more solid satisfaction; no wonder bravos resounded after its completion.

Already plans are under way for next season. There will be nine concerts as there were this season, for even those most opposed to the added three concerts this year, know now that they were too conservative. The music school will enter its second year and already new applications have come in. Directors and trustees will continue to move slowly as they have in the past with such remarkable results.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 19 1940

Attendance Record of 70,000 For Berkshire Music Festival

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Aug. 18.—Seventy thousand persons and two barn swallows heard the nine concerts of the seventh annual Berkshire Symphonic Festival, which closed this afternoon before an audience of eight thousand persons.

The seventy thousand sat with great decorum n the new iron chairs of the music shed; the barn swallow occupied a girder at the rear, and chirped along with the Boston Sympohny. Morevore, they observed crescendos and decrescendos with the greatest care, and broke into do pauses whatever.

In addition to seventy thousand visitors for the nine regular concerts, Tanglewood has entertained ten thousand more at the three special rehearsals conducted by Serge Koussevitzky for festival members and school children from the enighborhood.

Friday night's benefit for British relief drew eight thousand more visitors, who contributed a total of $25,000 to the cause— in one way or another.

The festival attendance broke even last year's record. Then there were six instead of nine concerts, and thirty-six thousand persons attended. The first six concerts this Summer drew forty-five thousand.

A sizable surplus wil be left this Summer, it was announced by Miss Gertrude Robinson Smith, president, and George W. Edman, clerk of the Festival. But none of this is profit—everything will go into maintenance of the 210-acre Tanglewood estate given to the Boston Symphony by Mrs. Gorham Brooks, of Brooklinee.

In addition to its musical accomplishment—probably the richest of all Summer music adventures of the day—the Festival has made violent converts of thousands of local residents. The historoic old inns of the Bershires are crammed and hundreds of private homes are opened to the visitors. The number of visitors has also been increased by the 300 students of Dr. Koussevitzy's Berkshire Music Center, which closed today after six weeks' intensive work.

The last notes heard this year were the triumphant closing measures of Brahm's First Symphony. The music includes also the G. Major Haydn Symphony, No. 88, and Sibelius" rugged seventh Symphony.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

AUG 19 1940

MUSIC

By FRANCIS D. PERKINS

Symphonic Festival Closes

LENOX, Mass., Aug. 18.—With the triumphant final proclamation of Brahms's First Symphony, the Boston Symphony Orchestra, under Serge Koussevitzky's direction, brought the seventh annual Berkshire Symphonic Festival to a close this afternoon in the Tanglewood music shed. This was the only one of the nine concerts which was accompanied by a certain amount of rain. A mild drizzle alternated with moments of sunshine during the first half of the program, and a brisk but brief downpour fell just as members of the audience of 8,000 were dispersing for the intermission. Considering the festival as a whole, however, the weather has behaved with remarkable benignity during the last three weeks.

Dr. Koussevitzky prefaced the Brahms symphony with two others: Haydn's symphony in G major, which is the eighty-eighth in the newer Breitkopf and Haertel enumeration of this master's compositions in this form, and the Seventh Symphony of Jean Sibelius. The performance of the familiar and always delectable Haydn work was admirable both for its technical finish and for its prevailing spirit. Sometimes, indeed, the music had a sonority rather weightier than that which one is accustomed to associate with Haydn's music, but this was hardly avoidable with an orchestra of this size in this acoustically sensitive outdoor auditorium.

The last of Sibelius's completed symphonies is played in New York less often than his first or second symphonies and considerably more often than the third or the sixth. It has probably not yet reached the acme of its public appeal. The one-movement form is unusual and can be regarded as a large frame including three or four distinct while interlocking sections which do not detract from the impression of unity given by the entire work. The expressive interpretation by Dr. Koussevitzky's laudable orchestra gave ample revelation of the wide range of color, mood and atmosphere which are presented by this symphony in its twenty-minute course.

The Brahms First Symphony is a good choice for the final offering of a festival; its last movement brings an undeniable sense of completeness, fulfillment and finality. The performance, for the most part, merited the highest praise in execution and interpretative outlook, although for some of the finale the pace was unduly swift, detracting slightly from the dignity of the first theme of the main body of this section. But the momentum of the last pages made them unusually stimulating, and a greatly stirred audience cheered the conductor fervently in repeated recalls.

* * *

Dorothy Maynor, Paul Hindemith and Dr. Koussevitzky shared the ardent manual and vocal applause of Saturday night's huge audience. The Mozart recitative and aria sung by the young Negro soprano, "Bella Mia Fiamma Addio," is not one of Mozart's most inspired contributions to vocal literature, but it served well to domonstrate the remarkable assets of Miss Maynor's voice. This seemed exceptional both in volume and quality; the timbre was exceptionally appealing and maintained a consistent standard of quality except in a few high notes where the tones were not completely focused. A slightly greater degree of vocal brilliance and ability might have been appropriate in the coloratura measures of the aria, but this was a matter of musical style rather than of tone production, which usually gave a sense of evenness and fluency. Her other offering was Beethoven's "Adelaide," presented in Louis Spohr's orchestral arrangement of the accompaniment. Mathison's text for this work is more suitable sung by a man, but Miss Maynor's interpretation gave an impression of expressive sympathy in taste, while also of a certain reserve in this regard. From a vocal point of view it merited praise. The audience hoped for an encore, but the singer, after several recalls, left the stage to the conductor and orchestra for the prelude, "Spinning Music," and the closing adagio from Gabriel Faure's incidental music for Maeterlinck's "Pelleas et Melisande."

Prokofieff's graceful and witty classical symphony was well played by Dr. Koussevitzky's musicians.

Mr. Hindemith's symphony, "Mathis der Maler," which followed, is ceasing to be regarded as a baffling modern work, to judge by the plaudits which followed its performance and the ovation bestowed upon its composer when the conductor brought him to the platform. With increasing acquaintance with the work, matters such as dissonance and polytonality seem no longer particularly prominent in themselves, but are important as one of many features in an integrated style and logical musical structure.

Whether the structure of the work and the course of the composer's musical thought set forth the emotional significance of the score with occasional deviousness is an impression whose confirmation can be left to further hearings. Such an impression occurs infrequently in this remarkable and revelatory score.

The three excerpts from Faure's music for "Pelleas et Melisande" which followed Miss Maynor's songs are melodically ingratiating, but the drama for most of us is so intimately associated with Debussy's music that any other musical interpretation seems ineffective. Respighi's transcription of Bach's C minor Passacaglia and Fugue was set forth with imposing sonority, with perhaps a slight excess of tonal high lights, but its effectiveness was undeniable.

* * *

Saturday's audience of more than 9,000 was estimated to be slightly in excess of the gathering for the previous Saturday, and thus was believed to mark a new record for a Berkshire Festival concert. The total attendance for the nine regular concerts was estimated at 70,000, making an average of about 7,800 for each program as compared with a corresponding figure of 6,000 last year. The grand total, counting the three members' rehearsals and last Friday's Allied Relief Fund benefit, was announced as 88,000.

Serge Koussevitzky

Who concluded this season's Berkshire Symphonic Festival with a concert yesterday at Tanglewood

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'Living and Working in Music'

W-T. Aug 3, 1940

Koussevitzky's Dream Realized In Berkshires

330 Students Toil for Greater Glory of Cause

By ROBERT BAGAR.

STOCKBRIDGE, Mass., Aug. 3.—It isn't all vacation and music in the Berkshires. The Symphonic Festival is the major attraction, of course, but with the inaugural of the Berkshire Music Center this season the idealistic dreamings of one man have at last found almost full reality. That man is Serge Koussevitzky. And here at the Center some 350 students from all over the country toil unremittingly day after day for the greater glory of the cause of music—both personal and universal.

The Berkshire Music Center really consists of two principal divisions—the institute and the academy. The institute is dedicated to the function of providing advanced teaching to talented pupils. All of those accepted by the board have had to show considerable ability and promise in their special line.

The institute offers courses in conducting — either under Mr. Koussevitzky's personal supervision or under that of principal members of the Boston Symphony Orchestra — composition, opera dramatics and orchestral playing.

* * *

The Academy Courses.

The academy presents a slightly different picture. The courses it offers are open to all "possessing an intelligent interest in music, together with some experience in singing and playing." Its aims are "the constant participation in musical performance by every member of the school."

The Festival chorus, whose membership is drawn from the academy choral students, will sing in the Bach B Minor Mass, the piece de resistance for the last week of the Symphonic Festival.

Strolling through the beautiful grounds of Tanglewood, the 210-acre estate donated by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan to the Boston Symphony Orchestra, one is struck by the enthusiasm and camaraderie existing among pupils, teachers, functionaries, major and minor, and others.

I had an opportunity to listen to Abram Chasins deliver a lecture on the Bach Mass. Everything about the situation was revealing — the comfortable surroundings, the earnestness of the students. Some of them can be earnest and do their knitting—literally—at the same time.

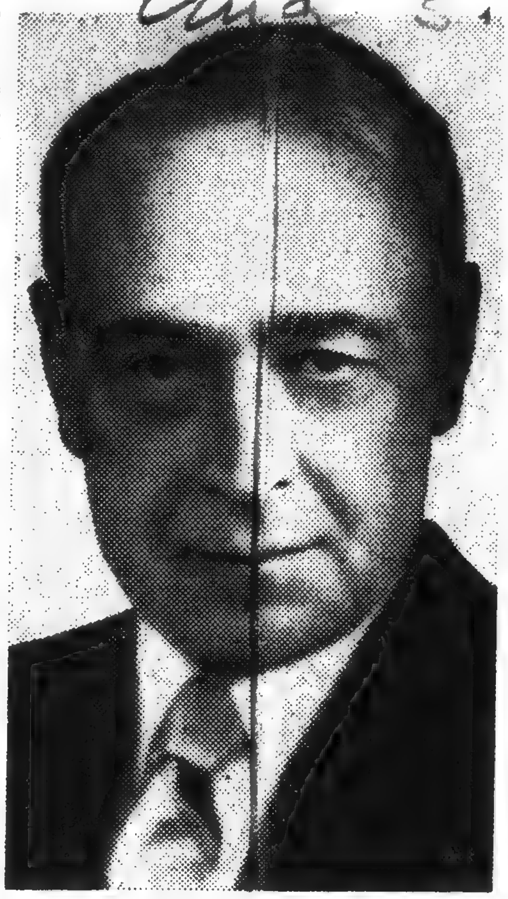
* * *

Truisms Plus Anecdotes.

Mr. Chasins, a glib and entertaining lecturer, punctuated his truisms with many a delightful anecdote. Later Olin Downes, music critic of The New York Times, spoke with much feeling and conviction on the topic of The Integrity of the Critic. He, too, found it not averse to punch a point with a well-chosen mot.

Up to now an utterance of Mr. Koussevitzky's concerning the Center seems well on the way to realization, "Living and Working in Music."

Perhaps it is much too early to make predictions, but somewhere in the scheme of things is the promise that one day the Berkshire Symphonic Festival will have to change its name to the Berkshire Music Festival, offering not only symphonic concerts to its devoted following but also operas, chamber concerts and, possibly, even recitals featuring great artists. All the signs point to it.



Serge Koussevitsky, conductor and guiding genius of the Berkshire Symphonic Festival, now in its seventh successive season at Stockbridge, Mass.

This Clipping From
NEW YORK, N.Y.
SUN

AUG 24 1940

The Q

Music.

Through the kindness of Col. James E. Leath of Kinderhook, N. Y., the Questers were enabled to attend the closing concerts of the Berkshire Music Festival last Saturday evening and Sunday afternoon. The evening concert was made memorable by the singing of Dorothy Maynor, the Negro soprano, who has the finest voice, the Quester believes, that has been heard in his generation. Dr. and Mrs. Charles Thompson of Hudson, N. Y., were also guests that evening. On Sunday afternoon there was the seventh symphony of Sibelius and in addition the first of Brahms, which of course the Quester, being an incorrigible Brahmsite, thoroughly enjoyed, though he was disposed to quarrel once or twice with the tempi that Dr. Koussevitzky decreed. There were huge audiences at both concerts, representative of all phases of musical culture. At the Sunday afternoon concert Herman Livingston, who, with Mrs. Livingston, was also a guest of Col. Leath, remarked that the audience seemed to be equally divided between the Social Register and Camp Comfy. After each concert there was a stop at the Pyrenees on Lake Queechy, where Jean Ponsell and Mme. Marie ministered to the needs of their guests more than satisfactorily.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 18 1940

Final Symphony Concert Today in Berkshire Hills Turns Attention to Fall

Close of Berkshire Musical Period Is Peak of Mid-Summer Season—Real Season Comes in Autumn With Weddings, Sporting Events and Many Week-end Parties — Lenox Dog Show Will Be Held the 31st With Great Barrington Show the Next Day — Memorial Trophy to Be Offered at Lenox Show by Mrs Frederick Sharer Crofts in Cocker Spaniel Class—Ascension Farm School at South Lee Will Have Annual Tea and Field Day the 29th and Annual Bazar for Benefit of School September 14 — Wyantenuck Ball Last Night

Special Dispatch to The Sunday Union and Republican.

BERKSHIRE HILLS, Aug. 17—While the peak of the mid-summer Berkshire musical period is being reached this weekend with the eighth concert tonight by the Boston Symphony orchestra and the final one tomorrow afternoon, the real Berkshire season comes in the autumn with weddings, sporting events and many weekend parties to the fore. On Saturday, the 31st, the Lenox dog show is being held with the Great Barrington Kennel club exhibition the following day. Fully 600 dogs are expected to be entered for each show.

Berkshire Farewell

Aug 19, 1940
Boston Transcript

Brahms, Sibelius and Haydn Symphonies Are Heard in Final Concert of Seventh Festival

By EDWARD DOWNES

LENOX, Aug. 18—There was affection as well as enthusiasm in the cheers with which the last audience of the Berkshire Festival said good-bye to Dr. Koussevitzky and his men in the Music Shed at "Tanglewood" this afternoon. After the noble chorale and the headlong, frantic jubilation that are the crown and end of Brahms' First Symphony, listeners, instead of rushing as one man to the parked cars outside, stayed to stamp, whistle, clap their hands, wave handkerchiefs and shout their thanks for six weeks of great music, greatly interpreted by a great orchestra. Enthusiasm was dampened not at all by a sprinkling of rain which had briefly doused festival fans on their way across the lawn to refreshment tents during the intermission. The sun was out before the music began again and throbbing tympani of the Symphony's opening measures caught the vast audience in the ban of one of Koussevitzky's most famous interpretation.

The Brahms First was an ideal work to close the festival and Koussevitzky—though the combination of nine concerts, their attendant rehearsals, and conducting classes would have been a severe drain on a lesser man's energy—was in good form. The slow movement had a wonderful spaciousness and breadth of utterance. Amid the Berkshire woods and hills the famous horn of the last movement was more than usually reminiscent of the Alpine calls from which Brahms' inspiration for this passage came. The closing Allegro sounded perhaps more briskly than usual, with emphasis on Brahms' own direction: "con brio."

A powerful reading of Jan Sibelius Seventh Symphony and Haydn's more familiar G major Symphony, No. 88, made up the first half of today's program. The crystalline musical patterns in the first three movements of the Haydn, Koussevitzky moulded with magnificent style and the distinction of utter simplicity. The last movement, however, though it was a thrilling feat of precision and delicacy, was more of a presto than an allegro, and by so much, wide of the composer's mark.

Saturday's Concert

The greatest demonstration for any artist of the entire festival was given last night to Dorothy Maynor, the now famous Negro soprano, whose fairy-tale career began here at "Tanglewood" just one year ago, under the protection of Dr. Koussevitzky.

It was at last year's Boston Symphony picnic that Koussevitzky introduced to his men a shy young Negro soprano of velvet voice, sensitive artistic intuition. The orchestra men and a few outside guests shared Dr. Koussevitzky's enthusiasm over her informal picnic recital, and word of a great new discovery spread through the musical world. She sang last fall at a private tea for the Friends of the Boston Symphony, and last winter made her formal New York debut at which she was overwhelmed by avalanches of applause from New York's musical cognoscenti. Her Boston debut last winter at a Boston Symphony Pension Fund Concert confirmed her position as one of the foremost singers of our day.

Last night she sang Beethoven's "Adelaide" and Mozart's great concert aria, "Bell mia fiamma," which was written during the composer's happy days at Prague after the success of "Don Giovanni." In the short space of time since her Boston appearance, Miss Maynor has grown in artistic authority and repose. The recitative to the Mozart had a truly dramatic texture. She understood and conveyed the deep feeling with which Mozart transcended the rococo heroics of the text, and the aria itself, one of Mozart's greatest, amazed with its unconventionality, the depth and poignance of its emotion.

From the vocal point of view, "Adelaide" was the more perfect of Miss Maynor's offerings. For now, as last winter, her sustained pianissimo singing is her most sensational single achievement.

Saturday's program was unusually varied. Aside from the two soprano arias, it brought a particularly sympathetic performance under Koussevitzky of the suite from Faure's diaphonous Stage Music to "Pelleas et Melisande," Respighi's circusy transcription of Bach's great C minor organ Passacaglia and two twentieth century masterpieces: Prokofieff's "Classical" Symphony and Hindemith's Symphony, "Mathis der Maler."

Probably there is no other orchestra and conductor in the world so well suited to communicate the delicate, affectionate persiflage of the "Classical" Symphony. And there are few who could approach the incandescence of yesterday's performance in the Hindemith. These selections from "Mathis der Maler" grow in stature with each hearing.

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Koussevitzky Is One Busy Man

By LOUIS BIANCOLLI.

STOCKBRIDGE, Mass., Aug. 10.—On every lawn, in every classroom, in the concert shed, on everybody's lips one name recurs—Serge Koussevitzky—Dr. Koussevitzky to Berkshirites.

The name is written large on this music center. In fact, from the lowest foothills to the topmost peak of these lovely highlands Serge Koussevitzky is a synonym for music and musicianship.

He is the busiest man here. Conductor, teacher, supervisor, co-ordinator, guiding spirit, Dr. Koussevitzky is always on the go. The actual concerts are only one small part of his routine.

During the symphonic festival Dr. Koussevitzky is at the shed at 9:30 rehearsing the Boston Symphony. This occurs four times a week—Monday, Tuesday, Wednesday and Thursday. A special rehearsal on Saturday morning is open to members of the festival. Rehearsals go on usually for three hours.

* * *

Follows Busy Schedule.

Dr. Koussevitzsky gives them everything. All observers agree the keynote is artistic discipline. He expects the best and gets it. He is usually calm and even tempered. After 16 year's association the men are attuned to his ways and few snags develop. No fits of fury, few harsh words—anyway not in this green paradise.

He rests and lunches from 12:30 to 2:30 on his estate three-quarters of a mile up the hills, called Bald Head. The place is heavenly. It overlooks Tanglewood and takes in a rolling vista of lake and hills.

At 2:30 he jumps into his car and returns to headquarters. He commutes between two classrooms, both devoted to conducting.

One is on the ground floor. He enters that first. Thirty conductorial aspirants assemble there and await the master. There are two pianos. Two students sit at them and run through a symphonic score, while a third wields a baton over them.

Dr. Koussevitzky speaks, crisply, to the point. Technic, interpretation, tradition are part of his teaching. Sometimes Paul Hindemith and Aaron Copland of the composition faculty come in to present the composer's point of view.

This is the general class. The instruction is largely in groups. The final personal touch is reserved for room No. 2 on the second floor. That's where Dr. Koussevitzky's five "participating conductors" are admitted to the al secrets.

he room is small, equipped h a baby upright, a phonoph and three large mirrors, movable. The first question ask is, "Why the mirrors? The wer is if more conductors mased their art that way they htn't make such monkeys of nselves on the podium.

* * *

se Held Imperative.

. Koussevitzky believes in poise. Berkshire Music Center hired ymnast" for the purpose and no baton-swinging student is going to leave this place a block of wood or a weeping willow.

Dr. Koussevitzky works individually in this room—that is, he confines himself with one of the chosen five at the time. The student "conducts" a recording. Whatever it is that spells orchestral magic is passed on here. No one else is admitted, not even a New York reporter.

At 4 Dr. Koussevitzky walks across the lawn to the shed for a rehearsal with the Institute Orchestra, which he supervises. These are advanced students working at the Center. All thirty members of the conducting class are there, including the quintet of "participating conductors." Also present are the "professors" of the Boston Symphony Orchestra—the first-desk men. These first-desk men have helped train the members of the student orchestra. What it amounts to is that players are watching players and conductors are watching conductors.

And this is where the five young directors get a crack at the real stuff, with the master viewing them sharply. Beside Dr. Koussevitzky, who keeps his eye on the baton, are concertmaster Richard Burgin, watching the violins; Georges Mager, watching the trumpets; Mr. Raichman, keeping tabs on the trombones, and so on down the line.

Of course, on the day of the concert Dr. Koussevitzky goes straight home after morning rehearsals and there's no seeing him until he strides out for the first number on the program. When he's not on the grounds Dr. Koussevitzky is at home. He never goes anywhere. Mrs. Koussevitzky is ill and has been confined to their beautiful home high above Tanglewood.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 24 1940

KOUSSEVITZKY TALKS OF HIS DREAM

Tanglewood Idea Nursed 30 Years

Now He Hopes For New Operas

By LOUIS BIANCOLLI.

Serge Koussevitzky.

Up at Tanglewood one blistering afternoon Serge Koussevitzky laid down his baton after a three-hour rehearsal session with the Boston Symphony and came bac[illegible] talk about his dream of a music center.

"My hope is this," he said. "Now we have the concerts and the school. We have a junior orchestra and orchestra classes for higher studies. We have conducting and opera classes. We have drama classes and composition classes. We have some of the best composers and lecturers.

"I hope to have operas very soon. I hope to create a new tragedy on the principles of ancient Greek tragedy. I hope to bring together in Tanglewood the greatest writers, the greatest musicians, the great painters to work with one another in creating a new tragic form growing out of our life."

He paused to wipe his forehead. He looked tense and eager, like a visionary with a gleam of the future.

* * *

Project Needs Money.

"But that belongs to tomorrow," he went on. "At present we cannot afford to dream too much. We have no money. We must go very slowly, very slowly. Go to hear our operatic program and you will see what is happening. And the conducting classes—I assure you that in five years Tanglewood will give several first-class conductors to America."

Mr. Koussevitzky said he had hugged this dream of a musico-dramatic center for more than 30 years. The idea first came to him in his native Russia and by 1933 things were moving rapidly toward fulfillment.

"Musicians, writers, poets and painters had promised to cooperate with me," he said. "Men like Tanieff, Busoni and Scriabin indicated their willingness to join with me in organizing this new thing.

"Then came the War and the Revolution to put a stop to our plans. I came to America. Soon I realized that America was just the place for such an undertaking. I talked with many people, with the trustees of the Boston Symphony, and then came the gift of Tanglewood.

* * *

Dream Coming True.

"It is the dream of my life coming true. I am convinced that if we have the resources to carry on America will have in Tanglewood a music center and festival second to none in the world."

Mr. Koussevitzky and his men were in the midst of the Beethoven-Tschaikowsky part of the symphonic festival. The conductor had just seen his men through the last movement of Tschaikowsky's Fifth Symphony and the question of putting both composers on the same programs came up.

"My purpose was to show the public, the critics and musicians, that Tschaikowsky loses nothing on the same program with Beethoven. Tschaikowsky was one of the greatest composers, and since we cannot compare the greatness of one genius with that of another, Tschaikowsky was as great in his way as any other.

* * *

Tschaikowsky's Music.

"I am often told that Tschaikowsky sounds better than he really is when my orchestra performs him. This is an exaggeration. I cannot bring more than is in the score. If people play bad Tschaikowsky it is not Tschaikowsky's fault. It is the performers' fault."

Mr. Koussevitzky was reminded that to certain listeners Tschaikowsky's music sounded "hysterical," especially the Pathetic Symphony. That made him bristle.

"Please put this down," he said. "Hysterical are those people who hear hysteria in this music and become themselves hysterical.

"Tschaikowsky is sometimes brutal in his music. But art permits brutality if it is sincere. Take the last movement of the Fourth. It is very brutal. No one will deny that. But it is so sincere that everyone accepts the brutality, is excited by it.

* * *

Art and the Emotions.

"No one has the right to limit art to the noble emotions. There is room for all emotions, however violent.

"Another remark I often hear is that Tschaikowsky's emotionalism is some special kind of Russian emotionalism. That is not true. It is a world emotion, a universal emotion. Believing and practicing the other thing is one reason why some people go mad.

"If Tschaikowsky's emotions were special to him as a Russian, how could we account for the behavior of the audience last night, the great outburst of enthusiasm after the finale? Tschaikowsky's message, like that of any great artist, has universal appeal.

"Of course, Tschaikowsky is a great individualist, as is every creative genius. He is extremely personal. He expresses this universal emotion in his own language."

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 19 1940

Koussevitzky Acclaimed As 1940 Festival Closes

Enthusiastic Demonstration Ends Most Successful Season—Records Show Aggregate Attendance of 70,000 at Nine Concerts—Surplus to be Used for Tanglewood Improvements — Outstanding Performances Mark Boston Symphony's Last Two Concerts—Dorothy Maynor Scores Triumph as Soloist.

With a superb rendition of Brahms' monumental First symphony, the Boston Symphony orchestra and ~~its conductor, Dr.~~ Serge Koussevitzky, last night rang down the curtain on the seventh, and most successful Berkshire Symphonic festival.

Artistically, this year's festival has in every respect been equal to the high standards set in previous years, and the inauguration this year of the Berkshire Music center has broadened the importance of the Festival in the musical life of America. Financially, the festival this year surpassed the fondest hopes of its sponsors.

Total Attendance 70,000

George W. Edman, clerk, yesterday announced that the total attendance at the nine concerts was about 70,000. He said that 18,000 persons attended the first series, 27,000 the second series and 25,000 the third series. These figures indicate that in some cases attendance at individual concerts was greater than announced previously.

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THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
AUG 19 1940

161

Koussevitzky Acclaimed As 1940 Festival Closes

Enthusiastic Demonstration Ends Most Successful Season—Records Show Aggregate Attendance of 70,000 at Nine Concerts—Surplus to be Used for Tanglewood Improvements — Outstanding Performances Mark Boston Symphony's Last Two Concerts—Dorothy Maynor Scores Triumph as Soloist.

With a superb rendition of Brahms' monumental First symphony, the Boston Symphony orchestra and ~~its conductor, Dr.~~ Serge Koussevitzky, last night rang down the curtain on the seventh, and most successful Berkshire Symphonic festival.

Artistically, this year's festival has in every respect been equal to the high standards set in previous years, and the inauguration this year of the Berkshire Music center has broadened the importance of the Festival in the musical life of America. Financially, the festival this year surpassed the fondest hopes of its sponsors.

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HARTFORD, CONN.
TIMES
AUG 1 9 1940

Music:

Seventh Annual Festival Closes At Tanglewood

By Carl E. Lindstrom

No music festival can be all things to all men but the phenomenon of Tanglewood is that the Berkshire Symphonic Festival can successfully be a number of different things to so many.

The seventh annual series which closed Sunday afternoon had seen several peaks in the usual symphonic excitement, a choral presentation of historic proportions in Bach's B minor Mass which engrossed 7,500 listeners, a musical carnival of Lucullan diversity that enlisted the political sympathies of a throng in behalf of the Allied Relief Fund and individual triumphs of a glamorous order for Paul Hindemith and Dorothy Maynor on Saturday night, not to stress the ever present ground tone of applause for the person of Dr. Serge Koussevitzky, whose genius energizes the whole proceeding.

The appeal of all these things is diverse but there were no dips and spurts in the graph of the general success. The weather, about which there could be only a single wish, was unblemished for the duration although a cloudy sky yesterday may have prevented the attendance from reaching the record figure of 8,600 a week ago. There was a brief wash of rain during intermission.

All of the numbers on Sunday's program had been heard before in these concerts, Haydn's G major Symphony No. 88, of which Koussevitzky's interpretation is an especially happy one, Sibelius' closely-woven Seventh Symphony and the First of Brahms, a proclamative reading of which sent the crowd away to await another season.

* * *

Dorothy Maynor has come a long way since her discovery by Dr. Koussevitzky a year ago. She has, of course, already reached an imposing artistic stature and there is no need to look for promise; her art is a reality. There are refinements about her execution, however, that were not apparent during the winter.

She sings out of a measureless calm and self-possession and this in conjunction with the perfect control over a stream of very lovely tone makes her a singularly satisfying and restful singer to listen to. She has the detachment of a seeress and an essential religiosity before the nobility of the music. Her attitude toward the Mozart aria, "Bella mia fiamma, addio!" and Beethoven's "Adelaide" was like the profound bow which she made to Koussevitzky himself, as though she were oblivious of the clamoring thousands. The ovation for her swelled beyond anything yet heard at Tanglewood and she was called back repeatedly, each time acknowledging the din with a sweet and humble gravity.

Her voice had purity and sustained power. Initial tones usually were lustrous and buoyant except when attacked with force. A beautiful, pervasive legato informed both of her arias.

The remainder of Saturday's oddly assorted program was devoted to a deft performance of Prokofief's "Classical Symphony," Faure's "Pelleas and Melisande" suite and Respighi's ponderous transcription of Bach's C minor Passacaglia.

* * *

The acclaim for Hindemith after the "Mathis der Maler" triptych was scarcely second to the singer's reception. It was not the courtesy applause always granted a present composer, but seemed to be generated by the warmth and understanding produced by his music in the hearts of the deeply-moved listeners.

Hindemith's magnificent score was recreated with a wealth of tonal resources ingeniously applied. Its dissonances, usually so politely endured, were understood and assimilated as part of the emotional experience. The drama, the eloquence and the sincerity of the work came home with profound effect.

It might have been doubted that an audience whose metabolism was adjusted to such a revelation could be swayed by the relatively conventional fare of Sunday afternoon. Perhaps it was a different audience but that is not likely since weather uncertainties probably drove away any who might have come to Tanglewood because of the enticements

as direct and genuine as the Hindemith score.

* * *

Koussevitzky's performance is individual and provocative. He allows himself great freedom in tempos, not hesitating to linger over the ripely lyrical parts as for instance in the slow movement and in long stretches of the first movement. The processional, hymn-like theme of the finale was more quickly taken than is the usual habit and a grand climax found which stirred the audience to a demonstration of suitable heartiness for the conclusion of an extremely successful festival.

The Sibelius symphony was conceived in epical terms. Its coloring was enchantingly managed and the details fashioned con amore but the heroic ground plan was inexorably drawn and the impact of one of the greatest of modern symphonies registered with triumphant effect.

It was a typical Koussevitzky concert, and none of these is complete without such a Haydn symphony as this G major which has been heard at Bushnell. This is the one, you remember, in which Koussevitzky will stand motionless for seconds on end and pridefully watch his peerless orchestra whirl through the bubbling patterns of Haydn as though possessed.

It was a brilliant, evocative concert and it set the seal on

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 1 9 1940

CHOICEST MUSIC SAVED FOR LAST AT TANGLEWOOD

Superlative Production of Favorite Symphonies Marks Final Program of 1940 Berkshire Festival

By Francis Regal

Stockbridge Aug. 18—Casual showers did not interfere in the least with the success of the ninth and last concert of the seventh Berkshire Symphonic festival, given this afternoon by the Boston Symphony orchestra conducted by ~~Dr Serge Koussevitzky.~~ Seats for the overflow audience were shifted from the lawn outside to the shelter of the wide promenade, but shelter was hardly needed, and the showers circulating in fantastic patterns over the Berkshire hills so cleared and cooled the air as to make this another perfect day for music. Visitors to Berkshire will leave with glowing memories both of the festival and of its climate.

For the final concert Mr Koussevitzky had saved some of the choicest things, while avoiding the appearance of closing with a bang. All the fireworks were put into the gala performance Friday for the benefit of the allied relief fund, and the fireworks then were quite literal fireworks which disconcertingly got touched off a little before their turn came on the program. The festival otherwise has been musically rather more sober than usual, yet has held the absorbed attention of record-breaking audiences in spite of the increase in the number of concerts from six to nine

Favorite Symphonies

A quiet program marked the opening of the festival on August 1, and the closing concert was equally free from sensationalism except for the thrill given by superlative production of favorite symphonies. The one by Haydn in G-major (No 88), which came first, is one of the most universally known and admired of all his works. As played by the virtuosi of the Boston orchestra every tone was delicious and refreshing; such music does not age.

Of contemporary symphonies the most admired are coming to be those of the Finnish composer Jan Sibelius, and while the seventh, which was played today may not yet be so well known as some of its predecessors, it is fast becoming a prime favorite. "Symphonie fantasia" the composer at first thought of calling it, and it differs from other symphonies sufficiently to have warranted the designation.

Cast in one vast movement and organized on the boldly original lines which Sibelius had been developing in his earlier symphonies and in experimented works, it is logical in structure, varied in interest and powerfully emotional when given as Mr Koussevitzky and his musicians gave it today.

The tremendous forte passages for the brass instruments were as thrilling as the strident outbursts in Hindemith's "Matthias the Painter," the performance of which last night was one of the high spots in the festival and must have delighted the composer, who received an ovation at the close.

Shed Is Excellent

The shed is excellent for all kinds of music but almost uniquely excellent for works containing both delicate passages of ethereal beauty and the titanic force of brass and percussion used to the limit of tolerance. Indoors shatter-proof glass might be needed; the Berkshire festival is sufficiently outdoors for the brass to clash and the drums to bray with magnificent freedom. Yet even through the fanfare the pure golden thread of the violins comes out clear and beautiful.

To close both concert and festival Mr Koussevitzky had wisely reserved the first symphony by Brahms, a work which combines depth and inwardness with grandeur and an exultant power which this diffident and gifted composer sometimes lacked. Each year adds to the host of its admirers and those who come to love it never renounce their allegiance. The sober well-considered fabric of Brahms wears well. This work was a specially fortunate choice for the climax and close of a great festival because of the mighty and inspiring sweep of the majestic lyric theme of the finale; there could hardly have been a more exalted last word than today's audience had to carry away with them.

Purpose Well Served

The fundamental purpose of the festivals, to present, as excellently as possible, a large number of great symphonies, has been well served this year, although the programs have been unusual because of the large space given to Tschaikowsky in commemoration of the 100th year of his birth. Not much has been done with novelties or with "contemporary" music, but the short symphony in one movement by Roy Harris, No 3, was well liked, Stravinsky's capriccio for orchestra with piano solo delighted the audience, partly because of the dazzling performance of the piano part by Jesus Maria Sanroma, and even listeners who thought Hindemith's dramatic scenes from "Matthias the Painter" too modern found themselves yielding to the spell of the orchestra's marvelous performance.

Dorothy Maynor

The nearest approach to the star system which has been the bane of many festivals was the appearance of Dorothy Maynor, but that gifted singer ~~adhered to the~~ high classical level with a Mozart concert aria and Beethoven's great song "Adelaide," the notorious difficulties of which vanished in the flawless and enchanting interpretation. Dorothy Maynor holds a special place in the regard of Berkshire festival goers because it was at a previous festival that her exceptional talent was discovered and made known to the musical world; her rapid success has been gratifying.

The only concerto included in this year's programs has been the great violin concerto by Beethoven, which was finely played by Albert Spalding. The piano part in the Stravinsky capriccio is practically equivalent, however, to the solo part of a concerto, and Mr Sanroma played it with amazing virtuosity.

The famous Russian violoncellist Gregor Piatgorsky, who also contributed the Boecherini concerto to the gala performance, was heard in one of the regular programs in a superb interpretation of the solo part representing the sorrowful knight in the tone poem "Don Quixote" by Richard Strauss. Altogether the musical fare has been varied as well as rich.

Conductor and Protegee in Conference

DR. SERGE KOUSSEVITZKY and Dorothy Maynor, noted soprano whom he started on the road to fame, chat in the green room. Miss Maynor was Saturday evening's soloist at the Berkshire Festival of the Boston Symphony.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 1 9 1940

7th Festival Finishes At Stockbridge

Koussevitzky, Bostonians ~~Give Superb~~ Farewell of Haydn 88, Sibelius 7th and Brahms 1st

BY T. H. PARKER.

Stockbridge, Mass., Aug. 18.—With Dr. Serge Koussevitzky smilingly saluting his tumultuous admirers, and a handsome performance by the Boston Symphony Orchestra, the seventh Berkshire Festival closed at Tanglewood here this afternoon.

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Dr. Koussevitzky offered his final audience of the season one of his marvelously tailored programs, opening with the Haydn Symphony No. 88, going on the Sibelius Symphony No. 7, and closing with the Brahms First.

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"The resourceful way in which these (thematic motives) are varied, developed, juxtaposed, permuted and combined into a continuous and homogeneous texture is one of the miracles of modern music," Mr. Grey had written. "The Seventh shows Sibelius as the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose. . ."

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There is no longer any need of describing the way in which Dr. Koussevitzky does Haydn or Brahms. His Haydn is absolutely superlative and no other conductor comes within a mile of it, for transparency, for verve, for piquant humors, for humanness. His Brahms has the texture of heavy satin, and a richness that can almost be tasted, and a spirit as Olympian as Cecil Grey could ask for. In both the German scores, Dr. Koussevitzky was at his miracle-working best. I have seldom seen him work so passionately as he did in setting out the Brahms. It was an absolutely incandescent reading, and so luscious, that you could have spread it with a knife.

Perhaps due to the occasion, the orchestra itself played in its grandest style. The virtuosity of the individual sections, the marvelous interweaving of the orchestra as a whole, the palette with which the symphonic pictures were painted, were spell-binding. I shall never forget the work of all the brasses in the Brahms, or the melancholy wonders which the French horn wrought in solo passages. Nor the bite of the strings in the last movement of the same work. Nor the fleetness of the woodwinds in the Sibelius. Nor even the exhilatring beating of the tympani, making your scalp crawl.

It was the consummate and retrieving performance, in a series which did not seem quite so finished, precise, polished, as in the past. It is the performance by which you want to remember the whole Festival.

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HARTFORD, CONN.
TIMES
AUG 19 1940

Music:

Seventh Annual Festival Closes At Tanglewood

By Carl E. Lindstrom

No music festival can be all things to all men but the phenomenon of Tanglewood is that the Berkshire Symphonic Festival can successfully be a number of different things to so many.

The seventh annual series which closed Sunday afternoon had seen several peaks in the usual symphonic excitement, a choral presentation of historic proportions in Bach's B minor Mass which engrossed 7,500 listeners, a musical carnival of Lucullan diversity that enlisted the political sympathies of a throng in behalf of the Allied Relief Fund and individual triumphs of a glamorous order for Paul Hindemith and Dorothy Maynor on Saturday night, not to stress the ever present ground tone of applause for the person of Dr. Serge Koussevitzky, whose genius energizes the whole proceeding.

The appeal of all these things is diverse but there were no dips and spurts in the graph of the general success. The weather, about which there could be only a single wish, was unblemished for the duration although a cloudy sky yesterday may have prevented the attendance from reaching the record figure of 8,600 a week ago. There was a brief wash of rain during intermission.

All of the numbers on Sunday's program had been heard before in these concerts, Haydn's G major Symphony No. 88, of which Koussevitzky's interpretation is an especially happy one, Sibelius' closely-woven Seventh Symphony and the First of Brahms, a proclamative reading of which sent the crowd away to await another season.

* * *

Dorothy Maynor has come a long way since her discovery by Dr. Koussevitzky a year ago. She has, of course, already reached an imposing artistic stature and there is no need to look for promise; her art is a reality. There are refinements about her execution, however, that were not apparent during the winter.

She sings out of a measureless calm and self-possession and this in conjunction with the perfect control over a stream of very lovely tone makes her a singularly satisfying and restful singer to listen to. She has the detachment of a seeress and an essential religiosity before the nobility of the music. Her attitude toward the Mozart aria, "Bella mia fiamma, addio!" and Beethoven's "Adelaide" was like the profound bow which she made to Koussevitzky himself, as though she were oblivious of the clamoring thousands. The ovation for her swelled beyond anything yet heard at Tanglewood and she was called back repeatedly, each time acknowledging the din with a sweet and humble gravity.

Her voice had purity and sustained power. Initial tones usually were lustrous and buoyant except when attacked with force. A beautiful, pervasive legato informed both of her arias.

The remainder of Saturday's oddly assorted program was devoted to a deft performance of Prokofief's "Classical Symphony," Faure's "Pelleas and Melisande" suite and Respighi's ponderous transcription of Bach's C minor Passacaglia.

* * *

The acclaim for Hindemith after the "Mathis der Maler" triptych was scarcely second to the singer's reception. It was not the courtesy applause always granted a present composer, but seemed to be generated by the warmth and understanding produced by his music in the hearts of the deeply-moved listeners.

Hindemith's magnificent score was recreated with a wealth of tonal resources ingeniously applied. Its dissonances, usually so politely endured, were understood and assimilated as part of the emotional experience. The drama, the eloquence and the sincerity of the work came home with profound effect.

It might have been doubted that an audience whose metabolism was adjusted to such a revelation could be swayed by the relatively conventional fare of Sunday afternoon. Perhaps it was a different audience but that is not likely since weather uncertainties probably drove away any who might have come to Tanglewood because of the enticements

as direct and genuine as the Hindemith score.

* * *

Koussevitzky's performance is individual and provocative. He allows himself great freedom in tempos, not hesitating to linger over the ripely lyrical parts as for instance in the slow movement and in long stretches of the first movement. The processional, hymn-like theme of the finale was more quickly taken than is the usual habit and a grand climax found which stirred the audience to a demonstration of suitable heartiness for the conclusion of an extremely successful festival.

The Sibelius symphony was conceived in epical terms. Its coloring was enchantingly managed and the details fashioned con amore but the heroic ground plan was inexorably drawn and the impact of one of the greatest of modern symphonies registered with triumphant effect.

It was a typical Koussevitzky concert, and none of these is complete without such a Haydn symphony as this G major which has been heard at Bushnell. This is the one, you remember, in which Koussevitzky will stand motionless for seconds on end and pridefully watch his peerless orchestra whirl through the bubbling patterns of Haydn as though possessed.

It was a brilliant, evocative concert and it set the seal

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 19 1940

CHOICEST MUSIC SAVED FOR LAST AT TANGLEWOOD

Superlative Production of Favorite Symphonies Marks Final Program of 1940 Berkshire Festival

By Francis Regal

Stockbridge, Aug. 18—Casual showers did not interfere in the least with the success of the ninth and last concert of the seventh Berkshire Symphonic festival, given this afternoon by the Boston Symphony orchestra conducted by Dr Serge Koussevitzky. Seats for the overflow audience were shifted from the lawn outside to the shelter of the wide promenade, but shelter was hardly needed, and the showers circulating in fantastic patterns over the Berkshire hills so cleared and cooled the air as to make this another perfect day for music. Visitors to Berkshire will leave with glowing memories both of the festival and of its climate.

For the final concert Mr Koussevitzky had saved some of the choicest things, while avoiding the appearance of closing with a bang. All the fireworks were put into the gala performance Friday for the benefit of the allied relief fund, and the fireworks then were quite literal fireworks which disconcertingly got touched off a little before their turn came on the program. The festival otherwise has been musically rather more sober than usual, yet has held the absorbed attention of record-breaking audiences in spite of the increase in the number of concerts from six to nine

Favorite Symphonies

A quiet program marked the opening of the festival on August 1, and the closing concert was equally free from sensationalism except for the thrill given by superlative production of favorite symphonies. The one by Haydn in G-major (No 88), which came first, is one of the most universally known and admired of all his works. As played by the virtuosi of the Boston orchestra every tone was delicious and refreshing; such music does not age.

Conductor and Protegee in Conference

DR. SERGE KOUSSEVITZKY and Dorothy Maynor, noted soprano whom he started on the road to fame, chat in the green room. Miss Maynor was Saturday evening's soloist at the Berkshire Festival of the Boston Symphony.

Of contemporary symphonies the most admired are coming to be those of the Finnish composer Jan Sibelius, and while the seventh, which was played today may not yet be so well known as some of its predecessors, it is fast becoming a prime favorite. "Symphonie fantasia" the composer at first thought of calling it, and it differs from other symphonies sufficiently to have warranted the designation.

Cast in one vast movement and organized on the boldly original lines which Sibelius had been developing in his earlier symphonies and in experimented works, it is logical in structure, varied in interest and powerfully emotional when given as Mr Koussevitzky and his musicians gave it today.

The tremendous forte passages for the brass instruments were as thrilling as the strident outbursts in Hindemith's "Matthias the Painter," the performance of which last night was one of the high spots in the festival and must have delighted the composer, who received an ovation at the close.

Shed Is Excellent

The shed is excellent for all kinds of music but almost uniquely excellent for works containing both delicate passages of ethereal beauty and the titanic force of brass and percussion used to the limit of tolerance. Indoors shatter-proof glass might be needed; the Berkshire festival is sufficiently outdoors for the brass to clash and the drums to bray with magnificent freedom. Yet even through the fanfare the pure golden thread of the violins comes out clear and beautiful.

To close both concert and festival Mr Koussevitzky had wisely reserved the first symphony by Brahms, a work which combines depth and inwardness with grandeur and an exultant power which this diffident and gifted composer sometimes lacked. Each year adds to the host of its admirers and those who come to love it never renounce their allegiance. The sober well-considered fabric of Brahms wears well. This work was a specially fortunate choice for the climax and close of a great festival because of the mighty and inspiring sweep of the majestic lyric theme of the finale; there could hardly have been a more exalted last word than today's audience had to carry away with them.

Purpose Well Served

The fundamental purpose of the festivals, to present, as excellently as possible, a large number of great symphonies, has been well served this year, although the programs have been unusual because of the large space given to Tschaikowsky in commemoration of the 100th year of his birth. Not much has been done with novelties or with "contemporary" music, but the short symphony in one movement by Roy Harris, No 3, was well liked, Stravinsky's capriccio for orchestra with piano solo delighted the audience, partly because of the dazzling performance of the piano part by Jesus Maria Sanroma, and even listeners who thought Hindemith's dramatic scenes from "Matthias the Painter" too modern found themselves yielding to the spell of the orchestra's marvelous performance.

Dorothy Maynor

The nearest approach to the star system which has been the bane of many festivals was the appearance of Dorothy Maynor, but that gifted singer adhered to the high classical level with a Mozart concert aria and Beethoven's great song "Adelaide," the notorious difficulties of which vanished in the flawless and enchanting interpretation. Dorothy Maynor holds a special place in the regard of Berkshire festival goers because it was at a previous festival that her exceptional talent was discovered and made known to the musical world; her rapid success has been gratifying.

The only concerto included in this year's programs has been the great violin concerto by Beethoven, which was finely played by Albert Spalding. The piano part in the Stravinsky capriccio is practically equivalent, however, to the solo part of a concerto, and Mr Sanroma played it with amazing virtuosity.

The famous Russian violoncellist Gregor Piatgorsky, who also contributed the Boecherini concerto to the gala performance, was heard in one of the regular programs in a superb interpretation of the solo part representing the sorrowful knight in the tone poem "Don Quixote" by Richard Strauss. Altogether the musical fare has been varied as well as rich.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 19 1940

7th Festival Finishes At Stockbridge

Koussevitzky, Bostonians ~~Give~~ Superb Farewell of Haydn 88, Sibelius 7th and Brahms 1st

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INFORMATION OBSCURED

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 19 1940

163

Thundering Ovation Ends 1940 Festival Season

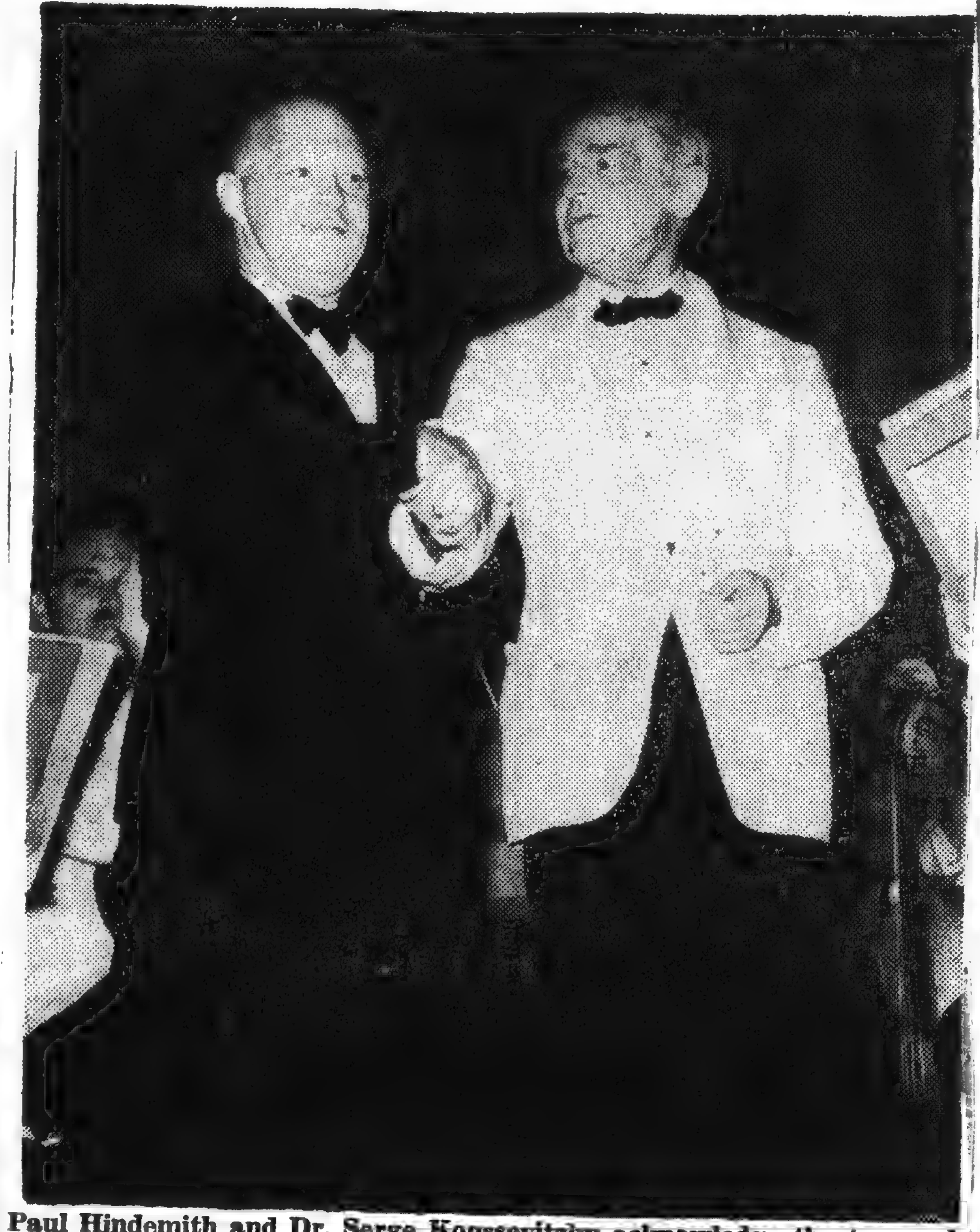
Koussevitzky and Orchestra Wildly Applauded After Performance of Brahms First Brings Ninth Concert To Close

By JAY C. ROSENFELD

The seventh annual Berkshire Symphonic Festival came to a glorious close yesterday afternoon when the Boston Symphony Orchestra played the first Brahms symphony to end the ninth and final concert of a series which was precedent—and record-breaking in every way. The Boston Orchestra under the leadership of its renowned and revered conductor, Serge Koussevitzky, had given of its best in these three week-end series, a feature which would have lent distinction to a more modest and less pretentious event, for in most summer semi-al fresco concerts, there is some concession to circumstances. These concerts have maintained the standards of performance set by the Boston Orchestra in their regular home-grounds concerts, a level which is conceded to be unsurpassed on any concert platform.

Thus the thousands who have attended the individual concerts have heard the results of the best efforts of this remarkable band of musicians in programs which ranged from the witty, sly "Classical Symphony" of Prokofieff, on yesterday's program, to the massive, eternal mass in B minor of Bach, on the past Thursday evening, prepared with all the skill and means at their command and presented to an audience whose musical sophistication was not held lightly.

Composer and Interpreter



Paul Hindemith and Dr. Serge Koussevitzky acknowledge the tremendour applause which surged through the Shed Saturday night after the Boston Symphony Orchestra had played Mr. Hindemith's "Mathias der Maler."

Festival

Continued From First Page

Phenomenal Weather

The whole Festival was favored by weather conditions nothing short of phenomenal. Except for a shower which started to fall after the audience had spread itself over the lawns at intermission time yesterday, but which subsided before the second half of the program began, there was ideal weather at all nine of the scheduled concerts.

One's sense of proportion is apt to waver after witnessing or even after reading of the ovations which took place during this series. In retrospect one might believe that it was a lack of discrimination which made nearly every performance the occasion for an outburst of enthusiasm, and an abandoned expression of approval. We are inclined to believe that the setting and the gala spirit which pervaded the whole event may have given the audiences their initial lift, but it was the actual performances which really evoked the demonstrations. For instance, the interminable recalls which bewildered and weeping Dorothy Maynor returned to acknowledge Saturday night were the deserved recognition of a beautiful voice used with high intelligence.

It was the natural outburst of an audience many of whom were the proud possessors of the vicarious honor they no doubt felt in having been a party, no matter how far removed, to that first encouragement on the same grounds a year ago which launched her with such rocket-like speed into the public notice.

The tribute to Paul Hindemith, whom Dr. Koussevitzky graciously led to the platform after the playing on the same program of his "Mathis der Maler" was probably a mixture of full, honest appreciation with the added endorsement of the many students, associates and friends he has made during his six-week sojourn at Tanglewood in his capacity as professor of composition in the Berkshire Music Center, the new school started this year in conjunction with the Festival.

Superlatives

But whatever the reasons, the thousands of music-lovers who have attended these affairs have left uttering superlatives, and no doubt cherishing the memories of experiences no other musical venture could quite supply. The nub of the whole wheel, of course, has been Dr. Koussevitzky. He has put on a musical show which has run over with vividness and brilliance. Program-making devised with an uncanny eye, or ear, for contrast, and everything contrived for effectiveness. The Saturday night program, the most daring in an otherwise moderately conservative list, was probably the best example of this: It started with glib Prokofieff, writing with his tongue in his cheek, and played in the appropriate miniature style; then the starker Hindemuth. Let us here mention the string sections of that orchestra heard in the unison passages at the beginning of the third movement of that symphony. The tone was wonderful and noteworthy. Its free sonority had a genuine quality about it which did one good to hear. This was the movement which Hindemith closes with the brass sections blowing for all they are worth, and the one in which Koussevitzky actually drained the wind players of their last puff.

Hindemith has a sure hand in his orchestral writing. We are not so convinced his inspiration is deep, but there was no question that his dramatic instinct in that final coda had guided him correctly, with the co-operation of his colleague, the Boston Orchestra director.

On this same program then came Miss Maynor, singing the Mozart concert aria, "Bella mia Flamma, addio," and Beethoven's "Adelaide." The purity, sensitive quality and ease of emission of her voice are exceptional. She used a style of the most elevated taste, and employed her pliant, dulcet voice—of ample power, incidentally—with evidence of the highest standards of judgment and refinement.

The suite of Gabriel Faure's "Pelleas and Melisande" was as exemplary in its restraint as the Hindemith had been in its open-throttle manner. To all intents and purposes this play, now near 50 years old, is a classic which the present generation considers of that past which, because it was established before their time, might as well date from the beginning as from the end of the past century. We thoughtlessly allocate Maeterlinck to history, yet a recent dispatch reports him as alighting from the Clipper, fleeing a residence and a peace he had enjoyed for such a major share of a century. And in the same vein, who listened to Sibelius' last symphony yesterday afternoon, without thoughts of its composer's personal safety and whereabouts?

Suspicion

The Sibelius symphony was placed between the Haydn G major symphony, No. 88, and the Brahms first.

Koussevitzky's motives are suspect to us in his choice of concert closings. Saturday he had chosen the magnificent Bach passacaglia and fugue in C minor, originally for organ, but played in the version orchestrated by Ottorino Respighi, whose "Pines of Rome" have twice in succession appeared in the prospectuses, but have failed to materialize. Both the Bach and the Brahms reach tremendous forceful culminations in their final bars, a vehicle which Koussevitzky rides to a fare-thee-well. As sure as a chemical formula produces a given result, this type of music and this conductor produce an effect on the audience which, given the Tanglewood spirit, is just as predictable. The audience breaks into a frenzy of hand-clapping, shouting and every variety of noise- and stir-making, and will not stop. Reserve and dignity are thrown off in the expressions of their eager, revitalizing reactions to the music.

Plans for next year have been made public. There may have been details which did not please everyone, although we heard of none, but we can testify that, if the artistic standards which have prevailed during these last exciting three weeks are maintained, the Berkshire Symphonic Festival will continue to receive the patro[illegible]nd the favor without fear of [illegible]ition of the musical publi[illegible]m ever widening areas.

ANTON BRUEHL

Dorothy Maynor

Star of the Berkshire Symphonic Festival

Dorothy Maynor was almost unknown when Koussevitzky asked her to sing at last year's Berkshire Festival—first at a picnic, and then in an unscheduled recital. This year, she is the Festival's star—after a phenomenally successful winter: two concerts at New York's Town Hall; sell-out appearances with the Boston Symphony and with the New York Philharmonic-Symphony; fame for her pure diction, her lovely soprano voice

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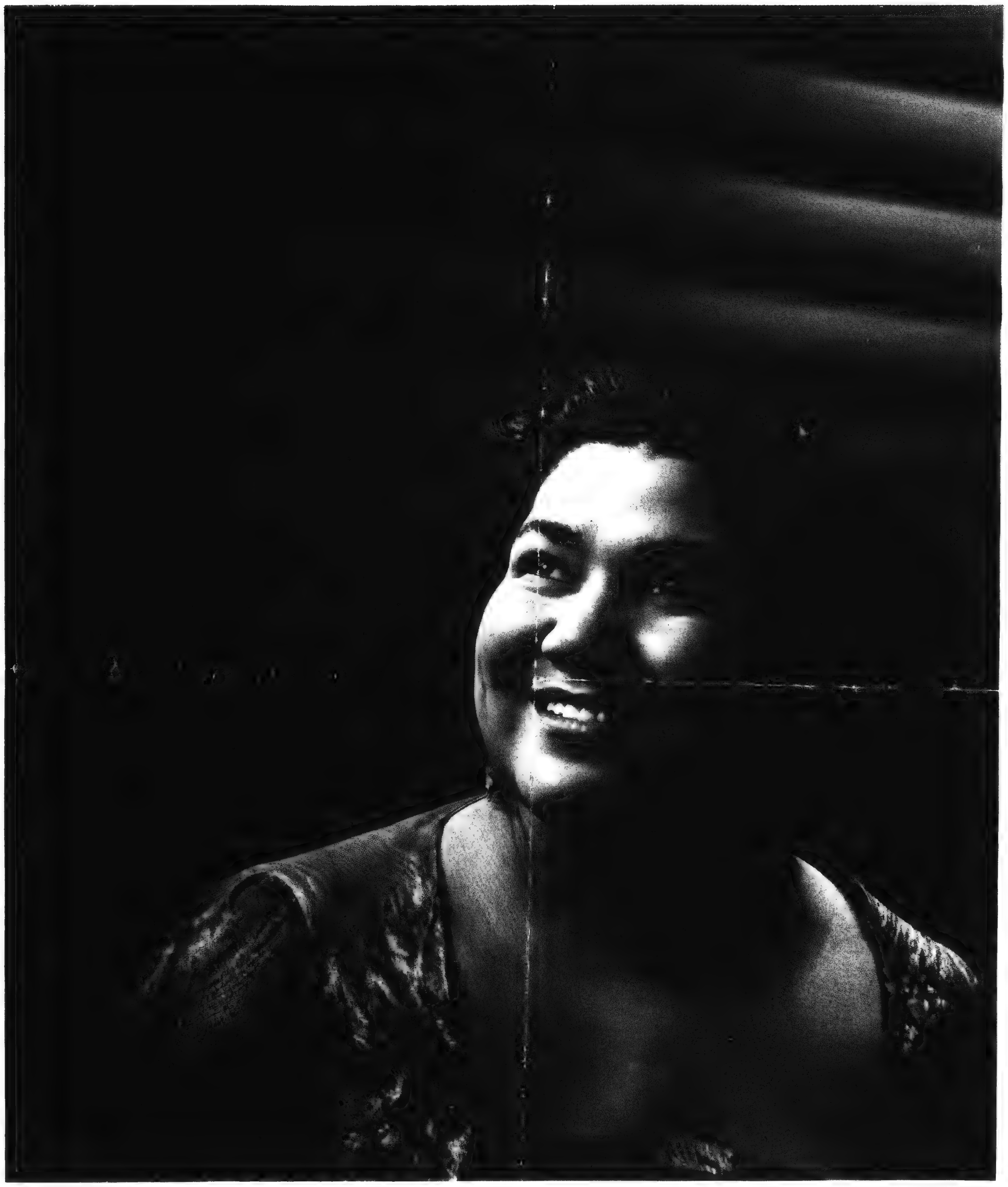

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THIS CLIPPING FROM
VOGUE
GREENWICH, CONN.
SEP 1 - 1940

New Music School in the Berkshires

The Berkshire Music Center, this summer's important addition to the Berkshire Symphonic Festival

By Abram Chasins

EDITOR'S NOTE: *Mr. Chasins, the distinguished American composer-pianist and teacher, held the ASCAP Chair of Pedagogy at the new music school this summer.*

EVER since the beginning, in 1936, of the Berkshire Symphonic Festival, the temptation has been to keep calling it "the American Salzburg." Every one has mentioned the purity of the Festival's New England setting, its beautiful, damp green lawns, its sober wine-glass elms.

Every one has mentioned the peerless quality of the Boston Symphony Orchestra playing under Serge Koussevitzky, the concerts in the vast, plain, acoustically perfect Music Shed. Every one has mentioned the crowds, the shopkeepers from Pittsfield, the old ladies who drive from Lenox or Boston or Newport in 1919 Rolls-Royces, the young people coming with sandwiches to spend the day, the summer people from Stockbridge and Great Barrington, the farmers from Tyringham.

And now, this summer, there was something new to mention—the Berkshire Festival's permanent, tough core of educational purpose. For Koussevitzky has started a school, the Berkshire Music Center, which will have a continuing effect on American music. The students and musicians who came to Lenox, Pittsfield, and Stockbridge this year—overflowing the five school buildings, jamming the dormitories and all available lodgings for miles around—had an unparalleled opportunity to study the principles of interpretation, to hear superb demonstrations of those principles, and to work with men who are masters in every tonal field—conducting, composition, orchestral playing, chamber-music, opera, choral singing, and educational music.

There were three hundred and twenty-five students from every part of the United States, and from Europe. They each paid a fee of one hundred dollars for a six weeks' course in July and August. Twice as many applied for entrance as could be accepted. The courses were intensive, the entrance requirements extremely high. It was a carefully selected group which finally met on the beautiful grounds of Tanglewood, the home of the Center and the Festival. Many of the students came with established, professional reputations, others with high scholastic attainments.

There were two divisions in the school. There was the Institute for the more advanced and gifted students who came for work in interpretation and style, and in specialized musical subjects. For those of good ability, but less distinguished talents, there was the Academy, where the work was less highly specialized, but no less exacting.

The responsibility of running the complicated mechanism of the Center was handled by George E. Judd, the quiet, astute manager of the Boston Symphony Orchestra, and by Mrs. Margaret Grant, who had the modest title of "Secretary." Whatever the problem—a teacher's scrambled schedule, a student's housing difficulties, a dilemma in diplomacy—Mrs. Grant solved it.

The main house contained Koussevitzky's workroom, other faculty rooms, classrooms, practice rooms, and the executive office. A dozen different instruments played different compositions in a dozen rooms, a solid orchestra or two came from the phonograph rooms—all at once. One day, I wandered into the unconverted kitchen for some water, and was startled to see a young man standing before a phonograph-radio lined up against the kitchen sink, conducting from a printed score reposing on top of the icebox, while the Koussevitzky recording of the piece was blaring from the loud-speaker. The young man's wife was sitting in a squeaky rocking-chair knitting, while he lunged at an imaginary brass section which came in with such speed and precision that he was visibly shaken by surprise.

I poured my glass of water as quietly as possible, and, while I drank it, another student came in, lined up three feet behind the first and also began to conduct. In another minute, while I watched, fascinated, a truck driver who came in to have his delivery signed for stopped dead at the sight which greeted him. He backed away, quite frightened. The two conductors, unaware of anything, kept right on going, the music kept on playing, the disk kept turning.

THIS may give the idea that facilities were inadequate. There was, of course, a need for more buildings, more practice rooms, but it was the magnitude of the project which made this remarkably equipped Center seem too small. There were four orchestras: the Boston Symphony itself, the Institute Orchestra, the Academy Orchestra, and the Chamber Orchestra. There were the classes of Herbert Graf (stage-director of the Metropolitan Opera Association) in dramatic interpretation; classes in choral singing under G. Wallace Woodworth's direction; classes in composition under Paul Hindemith and Aaron Copland; and the regular schedule of teaching and practicing.

This summer, there were continual rehearsals and performances by smaller groups of students, some combined in choral singing, others in orchestral practice with their instructors, first desk men of the Boston Symphony Orchestra. Everything was done (Continued on page 102)

VOGUE

NEW MUSIC SCHOOL IN THE BERKSHIRES

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GRAND RAPIDS, MICH.
HERALD

SEP 5 - 1940

MUSICIAN PRAISES RECORD SALE HERE

Recorded Masterpieces Favored by Thor Johnson

Thor Johnson who will come to Grand Rapids this fall to conduct the Grand Rapids Symphony orchestra sent the following wire this morning to Hugh Macmillan, orchestra manager, from Winston Salem, N. C., where he is conducting the Mozart Festival.

"I am glad that the Grand Rapids Symphony society has found it possible to sponsor this distribution of recorded symphonic masterpieces. The possession of a record library of great music should be desired by all music patrons. It is of exceptional value to student and diletante alike."

Johnson went directly to Winston Salem from his summer in the Berkshires, where he spent a summer as a member of classes conducted by Koussevitzky at Stockbridge.

The national committee for music appreciation which will close distribution of symphonic recordings in Grand Rapids on Sept. 7, credits Thor Johnson for the record symphony record distribution at Ann Arbor last May.

Students from his classes at the University of Michigan, members of the University orchestra and Choral union were the first to line up at distribution headquarters where, during the first week, 500 complete symphonies were distributed each day

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This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS

SEP 9 - 1940

1941 Festival List Filling Rapidly

The Berkshire Symphonic Festival trustees have reported an unprecedented response to their membership announcement for the 1941 series of concerts at Tanglewood by the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

The total membership is limited to 4,500 and already the list has been more than two-thirds filled. The memberships are evenly distributed for each of the three series which open next year July 31 and continue through three weeks. This means that there are more than 1,000 members now for each of the three series and the limit for each series is 1,500.

A membership means tickets at reduced prices, the privilege of keeping seat locations held this year and attending a rehearsal by the orchestra during the festival period.

There is likewise a demand for boxes, nearly 90 having been taken. Most boxholders are signing up for all three series, according to the festival trustees.

Because of the tremendous demand for membership it is likely the lists will have to be closed before Nov. 1. This was the tentative deadline provided the limit of 4,500 was not reached.

Applications for memberships and boxes should be mailed to the Berkshire Symphonic Festival Inc., at Stockbridge, Mass. When the membership limit has been reached, applications will be received for subscriptions which involve only a slight increase in price but do not carry with them any of the membership privileges.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

SEP 5 - 1940

MEMBERSHIP LIST MAY CLOSE EARLY

More Than Two-Thirds Already Sold

FOR 1941 FESTIVAL

After Membership Quota is Filled Applications Will Still be Received for Subscriptions.

More than two-thirds of the 4500 memberships available for the 1941 Berkshire Symphonic festival have already been sold, trustees announced today. Because of the unprecedented advance demand, it is likely the lists will have to be closed before Nov. 1, the tentative deadline provided the limit of 4,500 was not reached.

The memberships are evenly distributed for each of the three series of concerts at Tanglewood by the Boston Symphony orchestra, directed by Serge Koussevitzky, which will open July 31 and continue for three weeks. Thus there are now available less than 500 memberships for each of the three series. Members receive their tickets at reduced prices, and have the privilege of keeping the seat locations held this year and attending a rehearsal during the festival.

When the membership quota is filled, applications will still be received for subscriptions, which are slightly higher in price and do not carry the membership privileges.

The trustees also announced that nearly 90 boxes have been sold, most of them for all three series.

This Clipping From
SPRINGFIELD, MASS.
NEWS

SEP 5 - 1940

BERKSHIRE FESTIVAL MEMBERSHIPS FOR 1941 ARE MUCH IN DEMAND

Stockbridge, Sept. 5—The Berkshire Symphonic festival trustees today reported an unprecedented response to their membership announcement for the 1941 series of concerts at Tanglewood by the Boston Symphony orchestra, Serge Koussevitzky, conductor.

The total membership is limited to 4500 and already the list has been more than two-thirds filled. The memberships are evenly distributed for each of the three series which open next year July 31 and continue through three weeks. This means that there are more than 1000 members now for each of the three series and the limit for each series is 1500.

A membership means tickets at reduced prices, the privilege of keeping seat locations held this year and attending a rehearsal by the orchestra during the festival period.

There is likewise a demand for boxes, nearly 90 having been taken. Most boxholders are signing up for all three series, according to the festival trustees.

Because of the tremendous demand for memberships it is likely that the lists will have to be closed before November 1. This was the tentative deadline provided the limit of 4500 was not reached.

Applications for memberships and boxes should be mailed to the Berkshire Symphonic festival, inc., at Stockbridge. When the membership limit has been reached, applications will be received for subscriptions which involve only a slight increase in price but do not carry with them any of the membership privileges.

THIS CLIPPING FROM
NORWALK, CONN.
HOUR

SEP 6 - 1940

BERKSHIRE FESTIVAL TICKETS IN DEMAND

The Berkshire Symphonic Festival trustees reported today an unprecedented response to their membership announcement for the 1941 series of concerts at Tanglewood at Stockbridge, Mass., by the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

The total membership is limited to 4,500 and already the list has been more than two-thirds filled. The memberships are evenly distributed for each of the three series which open next year July 31 and continue through three weeks.

This means that there are more than 1,000 members now for each of the three series and the limit for each series is 1,500.

A membership means tickets at reduced prices, the privilege of keeping seat locations held this year and attending a rehearsal by the orchestra during the festival period.

Because of the demand for memberships it is likely that the lists will have to be closed before Nov. 1.

This Clipping From
PORTLAND, OREGON
OREGON JOURNAL

SEP 6 - 1940

Famous Negro Singer to Make Portland Debut

D. Maynor

Dorothy Maynor, young Negro soprano, hailed as the musical discovery of the decade last season, will make her Portland debut this year on the Ellison-White bureau's greater artists series.

This young singer, unknown until a year ago when she sang for Serge Koussevitzky, conductor of the Boston symphony. During her first year as a concert singer she was engaged by four of the country's leading symphony orchestras—the New York Philharmonic, the Boston, Philadelphia and Chicago symphonies.

At her recent appearance at the Berkeshire Festival at Stockbridge, Mass., which marked the first anniversary of her career in concert, an audience of 7000 witnessed her triumph.

The greater artists series also includes Lawrence Tibbett, Paul Robeson, Bidu Sayao, Fritz Kreisler, Vladimir Horowitz and Richard Crooks.

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL

SEP 8 - 1940

Berkshire Festival.

The Berkshire Symphonic Festival proved to be a musical paradise for musicians from all over the United States and Louisville added its quota. Among those who vacationed at Tanglewood were Mr. and Mrs. Robert S. Whitney, Mr. and Mrs. Dwight Anderson, Julia Bachus Horn, Mrs. Alfred Brandeis and Miss Fanny Brandeis.

This year's festival broke all records and it was the longest and most successful season of the seven. Festival officials confirmed the report that this season's sessions had produced a substantial surplus. It was the fifth surplus in a row since the Boston Symphony joined hands with the Berkshire Festival Association. With such an orchestra and Mr. Koussevitzky as its conductor, the [illegible] growth of the festival is assured and, according to the letters written by Dwight Anderson to The Courier-Journal, the Berkshire may be harboring the "Salzburg of

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THIS CLIPPING FROM
AUBURN, N. Y.
Citizen-Advertiser

SEP 7 - 1940

Bershire Symphonic Festival 1941 Memberships in Demand

The Berkshire Symphonic Festival trustees report an unprecedented response to their membership announcement for the 1941 series of concerts at Tanglewood, Mass., by the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

The total membership is limited to 4,500 and already the list has been more than two-thirds filled. The memberships are evenly distributed for each of the three series which opens next year July 31 and continue through three weeks. This means that there are more than 1,000 members now for each of the three series and the limit for each series is 1500.

A membership means tickets at reduced prices, the privilege of keeping seat locations held this year and attending a rehearsal by the orchestra during the festival period.

Because of the tremendous demand for membership it is likely that the lists will have to be closed before November 1.

Applications for memberships and boxes should be mailed to the Berkshire Symphonic Festival, Inc., at Stockbridge, Mass. When the membership limit has been reached, applications will be received for subscriptions which involve only a slight increase in price but do not carry with them any of the membership privileges.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

SEP [illegible] 1940

Berkshire Center Reports Big Demand for 1941

Stockbridge, Mass. — Berkshire Symphonic Festival trustees report an unprecedented response to their membership announcement for the 1941 series of concerts at Tanglewood by the Boston Symphony Orchestra under Dr. Serge Koussevitzky. Total membership is limited to 4,500 and already the list is more than two-thirds filled.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

SEP 5 - 1940

Festival Tickets For '41 in Demand

STOCKBRIDGE, Sept. 5—The Berkshire Symphonic Festival trustees today reported an unprecedented response to their membership announcement for the 1941 series of concerts at Tanglewood by the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

The total membership is limited to 4500 and already the list has been more than two-thirds filled. The memberships are evenly distributed for each of the three series which open next year July 31 and continue through three weeks. This means that there are more than 1000 members now for each of the three series and the limit for each series is 1500.

A membership means tickets at reduced prices, the privilege of keeping seat locations held this year and attending a rehearsal by the orchestra during the Festival period.

There is likewise a demand for boxes, nearly 90 having been taken. Most boxholders are signing up for all three series, according to the Festival trustees.

Because of the tremendous demand for memberships it is likely that the lists will have to be closed before Nov. 1. This was the tentative deadline provided the limit of 4500 was not reached.

Applications for memberships and boxes should be mailed to the Berkshire Symphonic Festival, Inc., at Stockbridge. When the membership limit has been reached, applications will be received for subscriptions which involve only a slight increase in prices but do not carry with them any of the membership privileges.

This Clipping From
SEATTLE, WASH.
TIMES

SEP 4 - 1940

ELLEN REPP WRITES OF EASTERN MUSIC TRAINING

From Miss Ellen Repp, Seattle and Everett contralto, who has been in New York City for several years carving out a musical career, came a letter from "Brookside," Great Barrington, Mass. Miss Repp is a prominent member of Mu Phi Epsilon, national music honorary, and makes her home at the Mu Phi Clubhouse in New York.

Her letter, in part, follows:

This summer I've had a scholarship with Dr. Graf at the Tanglewood School studying operas. Florence (Mrs. William) Wilson and (Miss) Edith Woodcock have been here auditing. When they return, ask them to tell you about this picturesque school—it is great.

Dr. Graf is the main stage director at the Met. Incidentally, it wasn't until Toscanini asked for him in Salzburg that he became in demand here. Of course, I'm more interested in the Tanglewood Opera Department because I feel it meets a very urgent need in this country. Outside of Juilliard and Curtis music schools, it is almost impossible to get opera training. More and more, America must assume this responsibility. Dr. Graf's ideals are much the same as those of our late Myron Jacobson. The more I get around the more I realize what a great man Jacobson was.

Our teaching staff consists of five opera coaches, diction teacher, dancing teacher and Dr. Graf, teaching acting. I wish you could see us dance. There were several Mu Phis who came to get a good laugh. However, by the end of the course, we were giving Martha Graham competition.

During the season I did Amneris in Verdi's "Aida" and Eboli in Verdi's "Don Carlos." During the summer I have done: July 23, a concert in Great Barrington, Mass.; July 25, a concert at Columbia University in New York; July 30, fourth act of "Aida" at Tanglewood; August 6, at Tanglewood, the Institute Orchestra playing Gluck's "Che Faro"; August 7, Verdi Requiem; August 9, fourth act of "Don Carlos" at Tanglewood, and August 16, fourth act of "Aida" to benefit the Allied Relief program. Tanglewood cleared $25,000 for Relief that night. There were more than 70,000 attending the festival. Dr. Koussevitzky is doing great work.

THIS CLIPPING FROM
SYRACUSE, N. Y.
AMERICAN

SEP 8 - 1940

Note Response to Berkshire Schedule

The Berkshire Symphonic Festival trustees report an unprecedented response to their membership announcement for the 1941 series of concerts at Tanglewood by the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

The total membership is limited to 4,500 and already the list has been more than two-thirds filled. The memberships are evenly distributed for each of the three series which open next year, July 31, and continue through three weeks. This means that there are more than 1,000 members now for each of the three series and the limit for each series is 1,500.

A membership means tickets at reduced prices, the privilege of keeping seat locations held this year and attending a rehearsal by the orchestra during the festival period.

There is likewise a demand for boxes, nearly 90 having been taken. Most boxholders are signing up for all three series, according to the festival trustees.

Because of the tremendous demand for memberships it is likely that the lists will have to be closed before Nov. 1. This was the tentative deadline provided the limit of 4,500 was not reached.

Applications for memberships and boxes should be mailed to the Berkshire Symphonic Festival, Inc., at Stockbridge, Mass. When the membership limit has been reached, applications will be received for subscriptions which involve only a slight increase in price but do not carry with them any of the membership privileges.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

SEP 9 - 1940

Symphony Series Interest Is High

An unprecedented response to the membership announcement for the 1941 series of concerts at Tanglewood by the Boston Symphony Orchestra has been reported this Summer. The total membership is limited to 4,500 and already the list has been more than two-thirds filled. There are more than 1,000 members now for each of the three series and the limit for each series is 1,500.

A membership means tickets at reduced prices, the privilege of keeping seat locations held this year and attending a rehearsal by the orchestra during the Festival period. Because of the tremendous demand for memberships it is likely that the lists will have to be closed before November 1. This was the tentative deadline provided the limit of 4500 was not reached.

Applications for memberships or boxes may be mailed to the Berkshire Symphonic Festival, Inc., at Stockbridge, Mass. When the membership limit has been reached, applications will be received for subscriptions which involve only a slight increase in price but which do not carry with them any of the membership privileges.

THIS CLIPPING FROM
MONMOUTH, ILL.
REVIEW ATLAS

SEP 4 - 1940

MUSIC AND ART

(By Prof. Thos. H. Hamilton)

The Berkshire Festival, just concluded in New England, with the Boston Symphony Orchestra presenting nine concerts in eighteen days under Serge Koussevitzky, has been a tremendous success, with the smallest audience over 6500, and some of them reaching nine thousand. The critics are unanimous on the superb quality of the performances, which were on as high a level as the regular winter concerts of the orchestra. Olin Downes has given it as his opinion that this is the finest and most important summer festival in the world today, now that the happier days of the Munich and Salzburg festivals are over.

This Clipping From
HARTFORD, CONN.
TIMES

SEP 9 - 1940

Berkshire '41 Memberships Two Thirds Sold

Unusual Response For Festival Concerts Next Season

The Berkshire Symphonic Festival trustees report an unprecedented response to their membership announcement for the 1941 series of concerts at Tanglewood by the Boston Symphony Orchestra, Serge Koussevitzky conductor.

The total membership is limited to 4,500 and already the list has been more than two-thirds filled. The memberships are evenly distributed for each of the three series, which open next year July 31 and continue through three weeks. This means that there are more than 1,000 members now for each of the three series and the limit for each series is 1,500.

A membership means tickets at reduced prices, the privileges of keeping seat locations held this year and attending a rehearsal by the orchestra during the Festival period. There is likewise a demand for boxes, nearly 90 having been taken. Most boxholders are signing up for all three series.

Because of the tremendous demand for memberships it is likely that the lists will have to be closed before Nov. 1. This was the tentative deadline provided the limit of 4,500 was not reached.

Applications for memberships and boxes should be mailed to the Berkshire Symphonic Festival Inc. at Stockbridge, Mass. When the membership limit has been reached, applications will be received for subscriptions which involve only a slight increase in price but do not carry with them any of the membership privileges.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

SEP 9 - 1940

* * *

HEAVY RESPONSE

The Berkshire Symphonic Festival trustees have reported an unprecedented response to their membership announcement for the 1941 series of concerts at Tanglewood by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. The total membership is limited to 4,500 and already the list has been more than two-thirds filled. The memberships are evenly distributed for each of the three series which open next year July 31 and continue through three weeks. This means that there are more than 1000 members now for each of the three-series and the limit for each series is 1,500.

A membership means tickets at reduced prices, the privilege of keeping seat locations held this year and attending a rehearsal by the orchestra during the Festival period. There is likewise a demand for boxes, nearly 90 having been taken. Most boxholders are signing up for all three series, according to the Festival trustees. Because of the tremendous demand for memberships it is likely that the lists will have to be closed before November 1. This was the tentative deadline provided the limit of 4,500 was not reached.

Applications for memberships and boxes should be mailed to the Berkshire Symphonic Festival, Inc., at Stockbridge, Mass. When the membership limit has been reached, applications will be received for subscriptions which involve only a slight increase in price but do not carry with them any of the membership privileges.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

SEP 9 - 1940

Schenectady Music Studios Resume Fall Schedules After Summer Vacation

Members of Conservatory Faculty Return From Widely Divergent Points; Many Took 'Busmans' Holiday

With the opening of school the majority of music studios in the City have resumed a Fall teaching schedule on full time. Members of the faculty of the Schenectady Conservatory of Music have returned from widely divergent points and registration is in process. Joseph Derrick spent the period of the Berkshire Symphonic Festival in Lenox and Stockbridge and attended all the concerts given by the Boston Symphony. Cecil Wright also was a regular attendant at the Tanglewood programs.

1941 Berkshire Festival Demand

Transcript
Sept 8

Trustees of the Berkshire Symphonic Festival report an unprecedented demand for membership in the 1941 series of concerts at Tanglewood by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

A membership means tickets at reduced prices, the privilege of keeping seat locations held this year and attending a rehearsal by the orchestra during the festival period. Total membership is limited to 4500, 1500 for each of the three week-ends, and this quota is already more than two thirds filled. Because of the extraordinary rush for memberships it is probable that the lists will have to be closed before Nov. 1, the date originally set.

Applications for memberships and boxes should be mailed to the Berkshire Symphonic Festival, Inc., at Stockbridge, Mass. When the membership limit has been reached, applications will be received for subscriptions which involve only a slight increase in price but do not carry with them any of the membership privileges.

Boston Herald
9-8

1941 Memberships Berkshire Festival

The Berkshire Symphonic Festival trustees report an unprecedented response to their membership announcement for the 1941 series of concerts at Tanglewood by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. The total membership is limited to 4500 and already the list has been more than two-thirds filled. The memberships are evenly distributed for each of the three series which open next year July 31 and continue through three weeks. This means that there are more than 1000 members now for each of the three series and the limit for each series is 1500.

A membership means tickets at reduced prices, the privilege of keeping seat locations held this year and attending a rehearsal by the orchestra during the festival period.

Applications for memberships and boxes should be mailed to the Berkshire Symphonic Festival, Inc., at Stockbridge, Mass. When the membership limit has been reached, applications will be received for subscriptions which involve only a slight increase in price but do not carry with them any of the membership privileges.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 12 1940

Festival Membership Limit Weeks Ahead of Schedule

The Berkshire Symphonic Festival announced today that its membership list for the 1941 series of concerts by the Boston Symphony Orchestra at Tanglewood was closed because 1500 members had enrolled for each of the three series. Thus a total of 4500 members have been enrolled seven week before the deadline which had been set as Nov. 1.

According to the trustees, the response this fall for concerts to be given next year is unprecedented. More than 100 boxes have ben taken.

Subscriptions will now be accepted until 1800 have been received for each of the three series. Subscriptions mean only a slight increase in price compared with memberships but they represent a substantial saving over tickets for single concerts. Inquiries may be directed to the Festival office at Stockbridge.

The annual meeting of the Festival trustees will be held next month.

THIS CLIPPING FROM
TUCSON, ARIZ.
STAR

SEP 8 - 1940

The Berkshire Festival continued its steady growth as an outstanding American musical event. Koussevitzky conducted his Boston Symphony men in programs of distinguished music at the Music Shed in Tanglewood, Mass., throughout August. There was a special Beethoven and Tchaikovsky celebration, and the first concert of the festival (August 1) was an interesting program of "firsts"—the first symphonies of Beethoven, Schumann, and Sibelius. Americans once again demonstrated that the "pop" type of pogram is not the only one they favor for summer fare by flocking to the Berkshire Festival in numbers.

LYONS, N.Y
REPUBLICAN
8/22/40

LYONS REPRESENTED AT BRITISH AID BENEFIT AT TANGLEWOOD, MASS.

Robert W. Courneen of Lyons with his brother, William Courneen, and a friend, Frank Gipp, both of Albany, attended the Allied Relief Fund benefit for British Aid at Tanglewood, Mass., on Friday evening. The Berkshire Symphonic Festival, Boston Symphony Orchestra and Dr. Serge Koussevitzky sponsored it and speakers included such notables as Governor Herbert H. Lehman, Dorothy Thompson, Archibald Macleish, Sir Louis Beal. Soloists with the Boston Symphony were Albert Spalding, violinist; Gregor Piatigorsky, cellist; Alexander Kipnis, bass, and the Berkshire Festival Chorus.

1169

This Clipping From
SAN DIEGO, CAL.
UNION

SEP 15 1940

KOUSSEVITZKY REALIZES DREAM IN BERKSHIRE MUSIC CENTER

STOCKBRIDGE, Mass., Sept. 14 (A.P.)—There never has been a music school quite like the one that functioned this summer under the tall trees of Tanglewood, the Boston Symphony orchestra's handsome estate between Stockbridge and Lenox.

For one thing, the 340 students had as their general director Serge Koussevitzky, who spends his winters directing the Boston Symphony, which has been called the finest orchestra the world has known. Dr. Koussevitzky no less than another famous conductor, Arturo Toscanini, is a perfectionist. If anything can be improved, Dr. Koussevitzky won't present it until it has been improved.

The Berkshire music center was actually a "dream walking."

WAR KILLED PLAN

It began back in opulent pre-war Russia, when Dr. Koussevitzky had money to do things in the grand style of the period. He wanted a school of music for Moscow, wherein all teachers should be as careful as he himself was, and all students the cream of the crop. But the war killed it, the revolution took much of the money, and Dr. Koussevitzky came to America.

The second attempt was also under a depressing and malignant star—in 1929 and at White Plains, N. Y. Money ran out once more.

Now, in still another war year, Dr. Koussevitzky had exactly what he dreamed of for three decades, here in the Berkshire Hills. It turned out to be exactly what hundreds of the best student material wanted, also. So many applied that only half could be accepted.

Chiefly, the music center was unusual because of its teaching plan and the caliber of its teachers.

Dr. Koussevitzky believed his school should be divided so that it could give intensive training to musicians of first grade, who intended to make a life work of it. About a third of the student body is in that class.

But he felt that schools ignored many persons of intelligence and musical experience who had no thought of making a living out of music, but who would like to reestablish contact with it for a summer, live in the midst of music, and practice the art to the limit of their ability. Again he was right; two thirds of the music center's students were in that class.

'TAILORS' STUDY COURSE

So he tailored the course of study to fit.

Five of the advanced students he accepted for personal coaching in the art of conducting—a privilege dozens of American youths would have given their upper teeth for. Dr. Herbert Graf had a small theater of his own in which he coached 20-odd pupils in operatic interpretation. Aaron Copland and Paul Hindemith accepted a few pupils for study of composition. G. Wallace Woodsworth had a small class in choral conducting.

There was an advanced orchestra of 60 players.

A chorus of about 200 voices for less advanced students, a less advanced orchestra, a welter of lectures and chamber music performances—even dancing for those who wanted it.

This Clipping From
PORTLAND, OREGON
OREGONIAN

[illegible]

Artist Finally Plain Listener

Earlier this year Igor Strawinsky sat in the audience at Symphony hall in Boston and listened to a performance of his capriccio for piano and orchestra as played by Jesus Maria Sanroma and the Boston Symphony under Serge Koussevitzky.

For 11 years this music had been an intimate part of his life: first during the period of its writing, and then for the ensuing ten years when he was either appearing as soloist or conductor on some musical spot of the globe. But this was the first time he had heard it without taking some physical part in the performance.

He had written the capriccio, he says, so that he could offer the public something beside a piano concerto which he had already played 40 times.

Those who are familiar with the brittle brilliance of the Strawinsky idiom: the contrasts, the sudden and surprising cacaphonies, will know what to expect in the capriccio. It has a fittingly brilliant performance from Sanroma and the Boston symphony on a new set of Victor records.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 27 1939

1940 Festival Plans Still Undecided

Two or Three Weeks' Season To Be Determined Oct. 17

Whether there will be two weeks of concerts or three by the Boston Symphony Orchestra at the Berkshire Symphonic Festival next year will not be determined until Oct. 17 at a special meeting of the Festival trustees, according to a vote taken at the annual meeting held yesterday afternoon.

At the special meeting, a representative of the trustees of the orchestra will meet with the Berkshire trustees.

All officers and trustees were re-elected at the meeting as follows: President, Miss Gertrude Robinson Smith of Stockbridge and New York; treasurer, Henry W. Dwight of Stockbridge; clerk, George W. Edman of Pittsfield; trustees, Mrs. Gorham Brooks of Brookline and formerly of Lenox who gave Tanglewood as a permanent home for the Festival; Mr. Dwight, Mrs. John C. Lynch of Stockbridge, Laurence R. Connor of Pittsfield, Mrs. Arthur F. Schermerhorn of Lenox and New York, Mrs. Bruce Crane of Dalton, Joseph Franz of Stockbridge and Mrs. Henry A. Francis of Pittsfield. Edward S. Rogers of Lee was chairman of the nominating committee.

The meeting was held at the home of Mrs. Charles Robinson Smith in Glendale. Reports were submitted by Miss Robinson Smith, Mr. Franz as chairman of the Tanglewood committee; Mr. Edman on publicity and in Mr. Dwight's absence, his report was read by the clerk.

The reports indicated that the 1939 Festival had been an outstanding success with net proceeds greater than a year ago. A substantial amount of the surplus will be needed for many needed improvements at Tanglewood including the erection of a steel fence from the Bullard to the Higginson line extending through the Hawthorne Pines.

The trustees voted to continue the executive committee as it was the past year, namely, Miss Robinson Smith, Mr. Dwight, Mr. Edman, Norval H. Busey Jr., of Lee, Robert K. Wheeler of Great Barrington, Mrs. Carlos M. deHeredia of Lenox and New York and Mr. Franz.

This Clipping From
NEW YORK, N.Y.
TIMES

SEP 22 1940

CONCERT AND OPERA

Expansion of Tanglewood Facilities, With Lyric Works Next Summer Likely

SERGE KOUSSEVITZKY moves rapidly to put his plans into practice. And he is receiving support from many quarters. Thus he has had in mind the inclusion of opera in the program of the Berkshire Festival. Now it looks as if there will be a theatre, seating 1,200, in time for the next festival. There will also be a hall for chamber music and four new rehearsal and training studios. All these things will be possible as a result of the rallying round Mr. Koussevitzky of men and women and organizations of means.

Take the case of the theatre. Mrs. Mary Louise Curtis Bok, founder of the Curtis Institute, visited Tanglewood in the Berkshires last month and heard about the theatre plans. The day after the festival ended she wrote a letter to Mr. Koussevitzky. It speaks for itself:

> Lenox, Mass.,
> August 19, 1940.
>
> Dear Dr. Koussevitzky:
>
> As I think you must know, I have enthusiastic confidence in your Berkshire Music Center. This should, I believe, be expressed in tangible form. So——
>
> I believe there is under consideration the building of a theatre of about 1,000 seating capacity at or near Tanglewood. If this project evolves into certainty, I will be most happy to contribute ten thousand dollars ($10,000) for the building.
>
> This is a personal contribution, whereas the financing of a group of Curtis Institute outstanding students, to attend the Berkshire Summer School in future Summers, will be a contribution made by the Curtis Institute of Music, Inc., of Philadelphia.
>
> If these offers mean anything of encouragement for you, in your splendid vision and "manifestation" of that vision, I will be very happy.
>
> Sincerely yours,
> MARY BOK.

Mr. Koussevitzky has had contributions from others. He is confident that it will be possible to start building in the Spring and to have the theatre ready in the Summer.

At the close of this year's Berkshire Symphonic Festival the trustees of the festival set Nov. 1 as the deadline for which members could enroll for next year's series of concerts by the Boston Symphony Orchestra at Tanglewood. That date is still six weeks off, but due to the unprecedented demands for memberships the axe has already fallen. The limit of 4,500 members—1,500 members for each of the three series—has been reached. Subscriptions will now be accepted until the limit of 1,800 for each series also has been reached.

Arturo Toscanini and some of the Italian officials have not been on cordial terms for some time—in fact, not since that night in June nine years ago in Bologna when the conductor refused to play the fascist hymn "Giovinezza." The coldness has now received its coup de grâce the name of Toscanini has been dropped from Italy's Who's Who. The maestro's biography survived the three previous editions of the work published between 1928 and 1936, but not the latest, which has just appeared. Il Duce's biography, on the other hand, has been expanded.

Leopold Stokowski and the All-American Youth Orchestra have been to South America and have been "welcomed home." Now that the fanfares have quieted, a new development of the tour emerges. Brazil may send a youth orchestra of its own to tour this country. While in Rio, Mr. Stokowski had a long conference with President Vargas on the subject of a reciprocal tour. Should the President decide to set up a similar orchestra in Brazil, Mr. Stokowski agreed to help him with it.

This department leaves the quoting of verse to the more literary pages of the paper. But this week some lines reached us which we cannot resist. It is from Vol. 1, No. 9 of the Musical Almanach edited by Frederick C. Schang, concert manager, in The Musical Courier. The poem is addressed to a wordbook, presumably by a grateful soprano. We quote it in full:

Blessed booklet, yield your cue,
Lines escape me but for you.
Clasped within my loving palms,
You remove uneasy qualms.
Notwithstanding I don't speak
Russian, German, French or Greek,
With your blithe assisting aid
I can sing them unafraid.
When I often am not sure,
With a downward glance demure,
Brazenly I read the poem
Though I should have learned it
home.
If my public don't object,
And my fees I still collect,
Why disturb my mind's repose
With foreign words nobody knows?

The real explanation for Lawrence Tibbett's sudden cancellation of all his engagements for the next four months has been given by his physician, Dr. William F. Mayer-Hermann.

"Mr. Tibbett," the doctor writes, "is suffering from an uncommon form of spasticity of the larnyx muscles. Some of the intrinsic muscles of the larnyx—namely, the lateral cricoarytenoid and the external thyroarytenoid muscles—are in a state of high tension. To cure this condition completely Mr. Tibbett will require a series of physiotherapeutic treatments. After repeated examinations I can state positively that there is no abnormality of the vocal cords either in appearance or in motility."

In other words, Mr. Tibbett has a bad throat. We understand that he can vocalize and sing vowels, but has difficulty with consonants.

Town Hall has been spruced up. The front of the building has been given a steam blasting treatment so that "the original color shines forth again." Much of the interior has been redecorated. New carpets have been laid and the proscenium has a new curtain and a new set of valances.

Alexander Broude of 151 West Fifty-seventh Street reports that he has on exhibition—and on sale—the autograph collection of Josef A. Pasternack, the Polish-American conductor who died last April. The collection includes letters, musical manuscripts and portraits of such men as Johann Strauss Sr., Gustav Mahler, Edvard Grieg, Max Bruch, Robert Franz, Joseph Joachim, Louis Spohr, Donizetti, Offenbach and Carl Czerny.

Hemidemisemiquavers: Word comes from Russia that Serge Prokofieff has written a new opera described as "a folk musical drama." It is called "Semyon Katko" and had its première in Moscow on June 23. . . . David Sackson, New York violinist, will give the first American performance of another new work by another contemporary Russian, Nicolas Miaskovsky. At Town Hall on Jan. 5 he will play the composer's new violin concerto. . . . Jack Pepper, a former member of the Los Angeles Philharmonic Quartet, has joined the Coolidge Quartet as its second violinist. He replaces Nicolai Berezowsky. . . . There is going to be a mass piano recital at the World's Fair on Tuesday afternoon. The publicity director promises that "101 pianos and their nimble-fingered operators will combine in producing the mighty harmony."

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR

SEP 14 1940

BERKSHIRE SYMPHONIC FESTIVAL MEMBERSHIP REACHED WEEKS EARLY

The Berkshire Symphonic Festival trustees have announced that its membership list for the 1941 series of concerts by the Boston Symphony Orchestra at Tanglewood was closed because the limit of 1,500 members had enrolled for each of the three series. Thus a total of 4,500 members have been enrolled seven weeks before the deadline, which had been set as November 1.

According to the trustees, the response this fall for concerts to be given next year is unprecedented. More than 100 boxes have been taken.

Subscriptions will now be accepted until 1,8000 have been received for each of the three series. Subscriptions mean only a slight increase in price compared with memberships, but they represent a substantial saving over tickets for single concerts.

The annual meeting of the Festival trustees will be held next month.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

SEP [illegible]

Eastman Graduates At Tanglewood

Three Eastman School graduates, Richard Duncan, Richard Bales and Robert Hufstader, and Robert Weiskopf, undergraduate, were included in the small class in conducting under Dr. Serge Koussevitzky at Tanglewood, Berkshire Music Center, in August.

Another group attended as students in ensemble playing and listening auditors, included William Schempf Willis Page, Irving Nathanson, Robert Willoughby, Martin Heylman, Ernest Harrison, Roy Houser, Alexander Courage, John Halliday, John Walsh, Wilda Tinsley, Lodima Legg.

THIS CLIPPING FROM
TUCSON, ARIZ.
STAR

SEP 29 1940

The Berkshire Music Festival, known for several seasons now as a stronghold of straight symphonic music, is planning tentatively to include opera in its program next August. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which presents the festival will of course be in charge.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 23 1940

Koussevitzky To Hear Chorus

The rehearsal of the Berkshire Musical Association's chorus tonight at First Congregational Church will start at 7.30. All members are urged to attend in view of the visit to be made by Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

SEP 20 1940

Tanglewood Gets Gift of $10,000

Philadelphia Woman Donor; Plan Chamber Music Hall

PITTSFIELD, Sept. 19—A gift of $10,000 to be used for completion of the theater at Tanglewood was announced today by Dr. Serge Kousevitzky, conductor of the Boston Symphony Orchestra. The gift is from Mrs. Mary Louise Curtis Bok of Philadelphia, founder of the Curtis Institute of Music.

The stage of the theater was built this year, and the building itself will be constructed before the coming season. Other funds will be raised to complete it.

Dr. Koussevitzky also announced that a new hall for chamber of music is part of the building project for the coming season. A gift of $1200 has already been earmarked for this. The hall will be used by students at the Music Center, and public concerts will not be given in it.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 24 1940

BMA Chorus To Sing in 1941 Festival

Koussevitzky Extends Invitation After Hearing Rehearsal

Serge Koussevitzky, conductor of the Boston Symphony Orchestra and the Berkshire Symphonic Festival, attended the rehearsal of the Berkshire Musical Association at First Congregational Church last night and was enthusiastic over what he heard.

The noted conductor stepped to the front of the chorus, shook hands with Horace Hunt, director, complimented the chorus upon its "fine work," and for having such an excellent leader and then brought things to a climax by asking Mr. Hunt and the chorus to participate in a choral work at the Festival next summer. As he stepped into the rehearsal room Dr. Koussevitzky was greeted with applause which mounted to a crescendo with the invitation to take part in the Tanglewood program. The conductor told the chorus he was impressed by the high quality of work being done by the musical association and pleased that it was to be found in what he called "our section of the country."

Later, as the conductor listened, he remarked:

"They not only sing well, but they have been taught how to sing. It is wonderful to have this activity in the home neighborhood of the Festival. The Festival and the chorus have much in common."

Dr. Koussevitzky and Mr. Hunt will confer this month, before the conductor returns to Boston to open the 60th season at Symphony Hall. They will make a selection of works to be rehearsed by the chorus for the Festival next summer.

This Clipping From
NEW YORK, N.Y.
POST

SEP 26 1940

BERKSHIRES MAY BECOME THE AMERICAN SALZBURG

By Samuel Chotzinoff

I see by the papers that there is talk of enlarging the Berkshire Music Festival to include opera. Plans seem to be in the air, and the philanthropic and music-loving Mrs. Mary Bok has sent her check for $10,000 to Dr. Koussevitsky against the time that the theatre is built.

Words and Music

Of course, this brings up the old agitation for an American Salzburg, and a good agitation it is! There are very few musical bases in the Old World at present, and by the time the European nations get through bombing each other it is safe to assume that there will be none left. The Berkshire Festival here is certainly a nucleus for the kind of entertainment that has in the past caused so many Americans to take ship for the Old World.

The Berkshires are no Alps; Mozart wasn't born there; nor did Wagner bless it with his art and residence. All the same the region around Pittsfield is handsome enough ground, the summer customers are plentiful, accommodations for outsiders adequate, and the distance from New York is reasonable.

Hot-Dogs Will Do

The American hot-dog may not sound as romantic as the Viennese "broetchen" and the "wuerstchen," but it will do for intermission refreshment. In fact, at Salzburg's last legitimate season—that is, before the barbarians took that charming spot over—the hot-dog shared a place of honor with Austrian edibles. I remember the Duke and Duchess of Windsor standing up to a couple of hot-dogs and mustard in the "festspielhaus" between the acts of "Fidelio."

A duplication of the native costumes which foreigners in Salzburg don and which contribute so much to the musical "pull' of that city would, I suppose, be difficult to manage in the vicinity of Stockbridge, Mass. Unfortunately, we have no native costumes, unless the picturesque garb of such folk as the Tennessee mountaineers might pass as such. However, a committee of our most ardent music-lovers might assemble and design an appropriate costume for festival time in the Berkshires.

It seems to me that the nearest approach to the Salzburg male peasant attire would be a kind of overalls, the seat of the pants fortified with leather. As for the women, they might consult with Madame Schiaparelli, who is here at the moment, to the end of constructing some garment to approximate the colorful "dirndl."

Great Artistic Value

Serious music-lovers may regard my preoccupation with the externals of the festival as the levity of a music critic in the non-musical month of September, but I can assure them that the matter of dress and food has a serious bearing on any first-class music festival. It certainly had at Salzburg, where the output of cotton and leather during July and August exceeded that of the rest of the year.

About the artistic value of the contemplated symphonic and operatic season in the Berkshires there can be little question. The Boston Symphony and Dr. Koussevitsky have already established the significance of that region in the summer months, and it is assumed that the operatic representations will uphold a like standard. It looks as if the American Salzburg, so far only an American dream, may become a reality before we know it.

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CONCERT AND OPERA

N Y Times Sept 22

Expansion of Tanglewood Facilities, With Lyric Works Next Summer Likely

SERGE KOUSSEVITZKY moves rapidly to put his plans into practice. And he is receiving support from many quarters. Thus he has had in mind the inclusion of opera in the program of the Berkshire Festival. Now it looks as if there will be a theatre, seating 1,200, in time for the next festival. There will also be a hall for chamber music and four new rehearsal and training studios. All these things will be possible as a result of the rallying round Mr. Koussevitzky of men and women and organizations of means.

Take the case of the theatre. Mrs. Mary Louise Curtis Bok, founder of the Curtis Institute, visited Tanglewood in the Berkshires last month and heard about the theatre plans. The day after the festival ended she wrote a letter to Mr. Koussevitzky. It speaks for itself:

> Lenox, Mass.,
> August 19, 1940.
>
> Dear Dr. Koussevitzky:
>
> As I think you must know, I have enthusiastic confidence in your Berkshire Music Center. This should, I believe, be expressed in tangible form. So——
>
> I believe there is under consideration the building of a theatre of about 1,000 seating capacity at or near Tanglewood. If this project evolves into certainty, I will be most happy to contribute ten thousand dollars ($10,000) for the building.
>
> This is a personal contribution, whereas the financing of a group of Curtis Institute outstanding students, to attend the Berkshire Summer School in future Summers, will be a contribution made by the Curtis Institute of Music, Inc., of Philadelphia.
>
> If these offers mean anything of encouragement for you, in your splendid vision and "manifestation" of that vision, I will be very happy.
>
> Sincerely yours,
> MARY BOK.

Mr. Koussevitzky has had contributions from others. He is confident that it will be possible to start building in the Spring and to have the theatre ready in the Summer.

At the close of this year's Berkshire Symphonic Festival the trustees of the festival set Nov. 1 as the deadline for which members could enroll for next year's series of concerts by the Boston Symphony Orchestra at Tanglewood. That date is still six weeks off, but due to the unprecedented demands for memberships the axe has already fallen. The limit of 4,500 members—1,500 members for each of the three series—has been reached. Subscriptions will now be accepted until the limit of 1,800 for each series also has been reached.

Arturo Toscanini and some of the Italian officials have not been on cordial terms for some time—in fact, not since that night in June nine years ago in Bologna when the conductor refused to play the fascist hymn "Giovinezza." The coldness has now received its coup de grâce the name of Toscanini has been dropped from Italy's Who's Who. The maestro's biography survived the three previous editions of the work published between 1928 and 1936, but not the latest, which has just appeared. Il Duce's biography, on the other hand, has been expanded.

Leopold Stokowski and the All-American Youth Orchestra have been to South America and have been "welcomed home." Now that the fanfares have quieted, a new development of the tour emerges. Brazil may send a youth orchestra of its own to tour this country. While in Rio, Mr. Stokowski had a long conference with President Vargas on the subject of a reciprocal tour. Should the President decide to set up a similar orchestra in Brazil, Mr. Stokowski agreed to help him with it.

This department leaves the quoting of verse to the more literary pages of the paper. But this week some lines reached us which we cannot resist. It is from Vol. 1, No. 9 of the Musical Almanach edited

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ROCKLAND, ME
COURIER
9/21/40

MRS. BOK'S GIFT

Assurance of a new theatre for Tanglewood to be completed for use by the Berkshire Music Centre next season come Thursday with the announcement of a gift of $10,000 from Mrs. Mary Louise Curtis Bok, founder of the Curtis Institute of Music, Philadelphia. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and director of the music centre, announced at the same time he expected the rest of the funds needed would be raised shortly.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

SEP 24 1940

Koussevitzky Listens To Pittsfield Concert

Dr. Serge Koussevitzky, famed conductor of the Boston Symphony orchestra, turned listener at Pittsfield last evening and heard the 100 members of the Berkshire Music association chorus present a concert in the Congregational parish house under the direction of Horace Hunt of Dalton. Haydn's "Creation," selections from Horatio Parker's "Hora Novissima" and two a cappella numbers were given by the big chorus. Dr. Koussevitzky motored up to Pittsfield for the concert from his Lenox summer home.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

SEP 24 1940

KOUSSEVITZKY HEARS RECITAL BY CHORUS

Pittsfield, Sept. 23 — Dr Serge Koussevitzky attended tonight at the First Congregational parish house a recital by 100 members of the Berkshire Music association chorus, who sang selections from Horatio Parker's "Hora Novissima," which was given last April; Hayden's "Creation" and two a cappella numbers. Horace Hunt of Dalton was director and Hans Vigeland of Great Barrington, organist. Dr Koussevitzky gave constructive criticism.

Directors and officers of the Orpheus male chorus, Mr Vigeland conductor, met tonight to consider a major concert early this winter. Paul Auger is president. Orpheus has joined the Federation of Men's Glee Clubs. It was organized by James C. Morton of Pittsfield.

ZANESVILLE, OHIO
TIMES RECORDER

SEP 22 1940

THIS CLIPPING FROM
HENRYETTA, OKLA.
FREE LANCE

SEP 23 1940

This Clipping From
CHARLESTON, S. C.
NEWS-COURIER

SEP 22 1940

INDIANS PLAYED MUSIC

Boston Symphony Orchestra Uses Aboriginal Site

Pittsfield, Mass., Sept. 27.—(U.P.): Strong evidence has been discovered to show that the first concerts at Tanglewood, today the summer home of the Boston Symphony Orchestra, may have been given several hundred years ago by Indians.

On the north shore of Lake Mahkeenac, where the pine-studed acres of Tanglewood slope down to the water, is a skeleton ring of fire-reddened stones which, it is believed, surrounded the council fire of the chiefs and braces of Indian tribes antedating even Berkshire's famed Mohicans.

Authorities on American Indian lore already know that Indians loved music and their logical conclusion is that Tanglewood grove undoubtedly resounded often to the primitive strains of Indian rhythm.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 19 1940

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New Theatre for Tanglewood Assured by Gift of $10,000

Mrs. Mary Louise Curtis Bok of Philadelphia Is Donor—Hall for Chamber Music—Opera in 1942

Assurance of a new theatre for Tanglewood to be completed for use by the Berkshire Music Center next season came today with the announcement of a gift of $10,000 from Mrs. Mary Louise Curtis Bok, founder of the Curtis Institute of Music, Philadelphia.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Music Center announced at the same time he expected the rest of the funds needed would be raised shortly. The stage built this summer will remain standing and the new building will go deeper in the woods beyond the stage.

Opera in 1942

It was also announced that the prospect of Tanglewood branching out into opera has developed to the extent it is expected for the summer of 1942. The realization of opera will represent a long cherished hope of Dr. Koussevitzky. Last summer there was a division developed to opera-dramatics under Herbert Graf, stage director of the Metropolitan Opera.

For Chamber Music Concerts

A new hall for chamber music is also a part of the expansion at Tanglewood. Intended to seat 400 persons the hall will be constructed in time for next season. A gift of $1200 already has been earmarked for this project. It was pointed out the chamber music hall is intended for the use of the students and not for public concerts.

Dr. Koussevitzky also revealed that four studios—two for chamber music rehearsals and two for individual instrumental training — will be built in time for next season.

Is Personal Gift

In disclosing Mrs. Bok's offer of $10,000, Dr. Koussevitzky made public a letter that she sent to him shortly after the end of the Festival last month.

"As I think you must know, I have enthusiastic confidence in your Berkshire Music Center. This should, I believe, be expressed in tangible form. So—

"I believe there is under consideration the building of a theatre of about 1000 seating capacity at or near Tanglewood. If this project evolves into certainty, I will be most happy to contribute $10,000 for the building.

"This is a personal contribution, whereas the financing of a group of Curtis Institute outstanding students, to attend the Berkshire Summer School in future summers, will be a contribution made by the Curtis Institute of Music, Inc., of Philadelphia.

"If these offers mean anything of encouragement for you, in your splendid vision and 'manifestation' of that vision I will be very happy."

Other Contributions Received

Dr. Koussevitzky said yesterday that other contributions toward the theatre had been received since Mrs. Bok made her offer last month. He was confident that the required money would be in hand before next spring.

The new developments at Tanglewood will be constructed under the design and direction of Eliel Saarinen, permanent architect for Tanglewood. Mr. Saarinen made the original designs for the Shed where the symphonic concerts are now held, these plans having been modified and executed by Joseph Franz to meet the Berkshire Symphonic Festival budget. Mr. Saarinen has already made designs for a theatre and chamber music hall. He and his son, Eero, were at Tanglewood last Sunday with Dr. Koussevitzky.

A theatre stage was built for last summer, where the opera-dramatic students worked. This stage will be left standing. The new theatre will be built deeper in the woods beyond the stage.

The new hall for chamber music will be placed near the house and the formal English gardens.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

SEP 19 1940

Tanglewood Given $10,000 Toward Theater For Opera

Founder of Curtis Institute of Music Offers Money to Start Construction of Building in Which Operatic Works May be Presented—Koussevitzky Also Reveals Scheme for Construction of Small Chamber Music Auditorium at Berkshire Symphonic Festival Property in Stockbridge—Plans for Both Buildings Are Drawn.

Another dream of Dr. Serge Koussevitzky—a program of opera in connection with the Berkshire symphonic Festival—may be realized next year, it was revealed today, when the conductor of the Boston symphony orchestra made public the offer of Mrs. Mary Louise Curtis Bok to give $10,000 toward a theater to be built at Tanglewood, the festival grounds between Lenox and Stockbridge.

Mrs. Bok, founder of the Curtis Institute of Music in Philadelphia, also informed Dr. Koussevitzky in a letter that the institute will finance the attendance of some of its outstanding students at the Berkshire Music center, conducted in conjunction with the festival, in future years.

Dr. Koussevitzky said he expected that additional funds toward the theater, which will seat about 1,200 people, will be raised shortly. He also announced that a new hall for chamber music seating about 400, for which a gift of $1,200 has already been received, will be constructed in time for next year's season. Plans for the two buildings have already been prepared by Eliel Saarinen, permanent architect for Tanglewood.

The new theater will be located a little beyond the stage erected last summer for opera-dramatic students who studied at the center under Herbert Graf, stage director of the Metropolitan Opera. The chamber music hall will be built near the manor house and formal gardens.

This Clipping From
NEW YORK, N.Y.
TIMES

SEP 19 1940

OPERAS PLANNED FOR TANGLEWOOD

Koussevitzky Discloses Gift of $10,000 by Mrs. M. L. Curtis Bok Toward a Theatre

WILL BE BUILT IN SPRING

Others Contribute to Edifice, Which Will Seat 1,200—New Hall for Chamber Music

The prospect that the Berkshire Symphonic Festival will branch out into opera next Summer came closer to reality when it was learned last night that a theatre seating 1,200 would be built at Tanglewood, the festival grounds, next Spring.

The first gift toward the theatre came from Mrs. Mary Louise Curtis Bok, founder of the Curtis Institute of Music in Philadelphia. In making public Mrs. Bok's offer to give $10,000 toward a theatre, Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, said that he expected that the rest of the funds needed would be raised shortly.

Mr. Koussevitzky has always had in mind the plan to incorporate opera in the festival scheme. The building of the theatre will help to bring the plan to realization. Last Summer at the center there was a division devoted to opera-dramatics under Herbert Graf, stage director of the Metropolitan Opera.

As part of further expansion plans for Tanglewood, Mr. Koussevitsky said, a new hall for chamber music to seat 400 will be constructed in time for next season. A gift of $1,200 toward this edifice has already been made.

Four Studios to Be Erected

Mr. Koussevitzky revealed that four studios—two for chamber music rehearsals and two for individual instrumental training—will be built in time for next season.

In disclosing Mrs. Bok's offer of $10,000, Mr. Koussevitzky made public a letter that she sent to him shortly after the end of the festival last month. Mrs. Bok wrote to Mr. Koussevitzky as follows:

"As I think you must know, I have enthusiastic confidence in your Berkshire Music Center. This should, I believe, be expressed in tangible form. So——

"I believe there is under consideration the building of a theatre of about 1,000 seating capacity at or near Tanglewood. If this project evolves into certainty, I will be most happy to contribute $10,000 for the building.

"This is a personal contribution, whereas the financing of a group of Curtis Institute outstanding students, to attend the Berkshire Summer School in future Summers, will be a contribution made by the Curtis Institute of Music, Inc., of Philadelphia.

"If these offers mean anything of encouragement for you, in your splendid vision and 'manifestation' of that vision I will be very happy."

Other Contributions Received

Mr. Koussevitzky said yesterday that other contributions toward the theatre had been received since Mrs. Bok made her offer last month. He was confident that the required money would be in hand before next Spring. Construction would begin in the Spring, and the theatre would be ready for use in the Summer.

The new developments at Tanglewood will be constructed under the design and direction of Eliel Saarinen, permanent architect for Tanglewood. Mr. Saarinen made the designs for the music shed where the symphonic concerts are now held. He has, in fact, already made designs for a theatre and chamber music hall.

A theatre stage was built for last Summer, where the opera-dramatic students worked. This stage will be left standing. The new theatre will be built deeper in the woods beyond the stage.

The new hall for chamber music will be placed near the old manor house and the formal English gardens at Tanglewood.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS

SEP 21 1940

New Theater Assured at Tanglewood

Assurance of a new theater for Tanglewood to be completed for use by the Berkshire Music Center next season came with the announcement of a gift of $10,000 from Mrs. Mary Louise Curtis Bok, founder the Curtis Institute of Music, Philadelphia.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Music Center, announced at the same time he expected the rest of the funds needed would be raised shortly, The stage built this summur will remain standing and the new building will go deeper in the woods beyond the stage.

It was also announced the prospect of Tanglewood branching out into opera has developed to the extent it is expected for the summer of 1942. The realization of opera will represent a long cherished hope of Dr. Koussevitzky. Last summer there was a division developed to opera-dramatics under Herbert Graf, stage director of the Metropolitan Opera.

A new hall for chamber music is also a part of the expansion at Tanglewood. Intended to seat 400 persons, the hall will be constructed in time for next season. A gift of $1,200 already has been earmarked for this project. It was pointed out the chamber music hall is intended for the use of the students and not for public concerts.

Dr. Koussevitzky also revealed that four studios—two for chamber music rehearsals and two for individual instrumental training—will be built in time for next season.

This Clipping From
DAVENPORT, IA.
DEMOCRAT-LEADER

SEP 29 1940

THE PROSPECT

. . . of operatic presentations at the Berkshire Symphonic Festival at Tanglewood, Mass., came closer to realization last week when the announcement was made that a theater seating about 1,200 persons would be erected there next spring. Mrs. Mary Curtis Bok of Philadelphia has made an offer of $10,000 towards the theater and other funds will be forthcoming. Serge Koussevitsky, director of the festival has had the presentation of opera at Tanglewood in his mind for some time. Further plans for expansion at Tanglewood will be a new hall for chamber music to seat 400 also to be erected in the spring and which will be placed in the formal English garden. The theater will be built deeper in the woods. There will also be four more studios built in time for next season.

This Clipping From
PHILADELPHIA, PA.
RECORD

SEP 20 1940

MRS. BOK TO GIVE $10,000 FOR THEATER

A $10,000 grant toward construction of a 1200-seat theater to be used for opera at the Tanglewood (Mass.) site of the Berkshire Symphonic Festival was offered yesterday by Mrs. Mary Louise Curtis Bok.

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, announced the offer, which was confirmed here by Curtis Institute officials. Koussevitzky expects other donations will permit start of work in the spring.

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THIS CLIPPING FROM
KANSAS CITY, MO.
Weekly Independent

OCT 5 - 1940

Blanche Lederman, devotee of the arts, spent an ideal vacation in the Berkshires this summer. Engaged in writing an article for Time magazine, she attended the seventh annual Berkshire Festival and the new Berkshire Music Center, on the Tanglewood estate, Stockbridge, Massachusetts, where she interviewed notable teachers engaged at the School founded by Serge Koussevitsky, conductor of the Boston Symphony Orchestra. Among the instructors and lecturers were Paul Hindemith, Aaron Copeland, Dr. Herbert Graf of the Metropolitan Opera, Roy Harris, Olin Downes and others. A personal visit to Dr. Koussevitsky's magnificent estate at Lenox, Massachusetts, was particularly delightful. The residents of Stockbridge and Lenox, presented the famed maestro with the beautiful estate although he insisted upon personally applying $17,000 toward the cost. The three weeks Festival, which presented superlative programs by the Boston Symphony with Dr. Koussewitsky conducting, were comparable to the Symphony's Boston concerts. Classes in conducting at the Music Center under the personal supervision of the great director were most stimulating.

* * *

THIS CLIPPING FROM
GRAND HAVEN, MICH.
TRIBUNE

OCT 9 - 1940

FIRST SYMPHONY NEXT WEEK IN GRAND RAPIDS

The first concert of the Grand Rapids Symphony orchestra under the baton of the new conductor, Thor Johnson, will be presented at the Civic auditorium on October 18. Harold Bauer, world-famous pianist, will appear as the guest artist.

Succeeding Karl Wecker, who resigned last winter to accept a position in California, Johnson is also head of the music department of the University of Michigan. During the summer he was a scholarship student of Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra, at the Berkshire Music Center.

The highlight of the first concert of the season will be the playing of Mendelsohn's Symphony No. 5 in D minor, better known as the Reformation symphony. This work was recently revived by Toscanni with great success. Bauer will accompany the orchestra in Beethoven's Concerto No. 4 in G Major for piano and orchestra.

The complete program is as follows:

The National Anthem
Symphony No. 5 in D minor, Opus 107 (Reformation) Mendelssohn
1 Andante
2 Allegro vivace
3 Andante
4 Andante con moto
Concerto No. 4 in G major, Opus 58, for piano and orchestra .... Beethoven
Overture—Fantasie, "Romeo and Juliet" .... Tschaikowsky

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
OCT 2 6 1940

Berkshire Festival President Re-elected

Miss Gertrude Robinson-Smith was re-elected president of the Berkshire Symphonic festival, at the recent annual meeting of the board of trustees. Other officers re-elected are Norval H. Busey Jr., vice president; George W. Edman, clerk and Henry W. Dwight, treasurer. Trustees elected to serve on the board for three years are Mrs. Carlos de Heredia, Robert K. Wheeler, Mrs. John B. Lloyd, Edward S. Rogers, Mrs. Elizabeth C. T. Miller, John F. Noxon Jr. and Dr. James P. Baxter 3d. The trustees accepted with regret the resignation of Albert Spaldine from the board.

In her report Miss Robinson Smith noted that the attendance for the 1940 festival amounted to 68,839 persons, a figure which does not include the attendance of 9,000 for the three Saturday morning rehearsals. Series A had an attendance of 18,920; series B, 25,506; series C, 24,413. The largest attendance for a single concert was on Saturday evening, Aug. 10, when there were 8,827 and the second largest was on Saturday evening, Aug. 17, when there were 8,706. Aug. 10 also brought the peak sale of general admission tickets, which amount to 2,415 and for the nine concerts a total of 13,747 general admissions were sold.

Subscriptions totaling more than 1,000 have already been received by the festival for the nine concerts to be given next August by the Bost[illegible]hony Orchestra, Serge Koussevitsky conducting, at Tanglewood, it was announced at the meeting.

Subscription sales will continue until June 30, or until such time prior to that date as 5,400 subscriptions may be received or 1,800 for each series. The festival's membership lists, limited to 4,500 or 1,500 for each series, were closed early in September because of the unprecedented response from all parts of the country for reservations for next summer's concerts.

This Clipping From
PITTSFIELD, MASS.
EAGLE

OCT 2 6 1940

Sibelius Music To Be Rehearsed By Chorus

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STAR

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LEWISTON, ME.
SUN

NOV 1 - 1940

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As part of further expansion plans for Tanglewood, Mr. Koussevitsky said, a new hall for chamber music to seat 400 will be constructed in time for next season. A gift of $1,200 toward this edifice has already been made.

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The new hall for chamber music will be placed near the old manor house and the formal English gardens at Tanglewood.

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THIS CLIPPING FROM
KANSAS CITY, MO.
Weekly Independent

OCT 5 - 1940

Blanche Lederman, devotee of the arts, spent an ideal vacation in the Berkshires this summer. Engaged in writing an article for Time magazine, she attended the seventh annual Berkshire Festival and the new Berkshire Music Center, on the Tanglewood estate, Stockbridge, Massachusetts, where she interviewed notable teachers engaged at the School founded by Serge Koussevitsky, conductor of the Boston Symphony Orchestra. Among the instructors and lecturers were Paul Hindemith, Aaron Copeland, Dr. Herbert Graf of the Metropolitan Opera, Roy Harris, Olin Downes and others. A personal visit to Dr. Koussevitsky's magnificent estate at Lenox, Massachusetts, was particularly delightful. The residents of Stockbridge and Lenox, presented the famed maestro with the beautiful estate although he insisted upon personally applying $17,000 toward the cost. The three weeks Festival, which presented superlative programs by the Boston Symphony with Dr. Koussewitsky conducting, were comparable to the Symphony's Boston concerts. Classes in conducting at the Music Center under the personal supervision of the great director were most stimulating.

* * *

THIS CLIPPING FROM
GRAND HAVEN, MICH.
TRIBUNE

OCT 9 - 1940

FIRST SYMPHONY NEXT WEEK IN GRAND RAPIDS

The first concert of the Grand Rapids Symphony orchestra under the baton of the new conductor, Thor Johnson, will be presented at the Civic auditorium on October 18. Harold Bauer, world-famous pianist, will appear as the guest artist.

Succeeding Karl Wecker, who resigned last winter to accept a position in California, Johnson is also head of the music department of the University of Michigan. During the summer he was a scholarship student of Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra, at the Berkshire Music Center.

The highlight of the first concert of the season will be the playing of Mendelsohn's Symphony No. 5 in D minor, better known as the Reformation symphony. This work was recently revived by Toscanni with great success. Bauer will accompany the orchestra in Beethoven's Concerto No. 4 in G Major for piano and orchestra.

The complete program is as follows:

The National Anthem
Symphony No. 5 in D minor, Opus 107 (Reformation) Mendelssohn
1 Andante
2 Allegro vivace
3 Andante
4 Andante con moto
Concerto No. 4 in G major, Opus 58, for piano and orchestra .... Beethoven
Overture—Fantasie, "Romeo and Juliet" .... Tschaikowsky

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This Clipping From
SCHENECTADY, N. Y.
GAZETTE
OCT 2 6 1940

Berkshire Festival President Re-elected

Miss Gertrude Robinson-Smith was re-elected president of the Berkshire Symphonic festival, at the recent annual meeting of the board of trustees. Other officers re-elected are Norval H. Busey Jr., vice president; George W. Edman, clerk and Henry W. Dwight, treasurer. Trustees elected to serve on the board for three years are Mrs. Carlos de Heredia, Robert K. Wheeler, Mrs. John B. Lloyd, Edward S. Rogers, Mrs. Elizabeth C. T. Miller, John F. Noxon Jr. and Dr. James P. Baxter 3d. The trustees accepted with regret the resignation of Albert Spalding from the board.

In her report Miss Robinson Smith noted that the attendance for the 1940 festival amounted to 68,839 persons, a figure which does not include the attendance of 9,000 for the three Saturday morning rehearsals. Series A had an attendance of 18,920; series B, 25,506; series C, 24,413. The largest attendance for a single concert was on Saturday evening, Aug. 10, when there were 8,827 and the second largest was on Saturday evening, Aug. 17, when there were 8,706. Aug. 10 also brought the peak sale of general admission tickets, which amount to 2,415 and for the nine concerts a total of 13,747 general admissions were sold.

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Completing Plans for New Buildings

Boston Symphony To Erect Structure At Tanglewood

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Already the larger of two buildings is assured as the result of a substantial gift from Mrs. Curtis Bok. It will be a structure for the opera department, seating about 1000 to 1200 persons. The other building will seat about 300 and will be for use of chamber music classes and will also include a few practice rooms.

Last night when the Boston Symphony Orchestra gave its concert in the newly-completed Kleinhaus Music Hall, Buffalo, Dr. Koussevitzky was given a tremendous hand when he complimented Buffalo on its "beautiful music hall" and announced that "the eminent architect of the building" was in the hall. Mr. Saarinen was called to the stage by the conductor. The Buffalo building of modern and functional design, contains two auditoriums, one seating 3200 and the other about 500. For last night's concerts both auditoriums were filled and all available standing room sold. At the concert Monday night in Rochester, the Eastman Theatre was sold out. Tonight the orchestra plays at the University of Michigan in Ann Arbor and other concerts this week will be at Toledo, Cleveland and Pittsburgh.

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PITTSFIELD, MASS.
EAGLE

DEC 14 1940

Every Saturday

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Banner Business for Berkshire Resorts This Winter Likely if Weatherman Cooperates. News From Tanglewood Makes Outlook for Summer Encouraging.

Ready for Big Season

Results already point to justified anticipation by Berkshire resort interests for a record season's income from the entertainment and servicing of visiting skiers, provided the weather man co-operates in line with the extraordinary though spotty early snow supplied to date.

The Berkshire Hills Conference has received 450 inquiries about winter sport and accommodations in less than two weeks of December, compared with 1028 for all of the long 1940-41 season, and feels its intensification of December advertising has paid. Ads are being run in leading metropolitan and other newspapers every December week end, whereas last year there was only one week end of such advertising. This helps achieve for the region an early boost among winter resorts.

Last week end brought conclusive evidence of the increasing attraction of the accesible Berkshires to city skiers. Conscientious long distance phone corrections of earlier favorable snow reports told of the unexpected thaw and sloppy snow, but failed to keep many parties in town as shown by their appearance here notwithstanding. One hotel, the Wendell, put up 135 skiers Saturday night, as many as on some of the best week ends of snow last season. Other houses had proportionate results. Hundreds all told, came to ski on thinly and softly covered slopes whose snow a Boston writer described as resembling a wet mattress.

City skiers have learned to regard the Berkshires as a likely ski grounds whenever there is snow, an attitude which undoubtedly has been advanced by the conservative Berkshire Hills Conference descriptions and dependable snow reports. This season, the Conference has tightened and expanded the information system even beyond last year's careful service. This undoubtedly is strengthening the region's assured position in the snow world, as are the various expansions of skiing facilities embodied in several new developments and improved services.

* * *

Tanglewood Marches On

It is still December and yet we thrill at the news of continued development and progress at Tanglewood, summer home of the Boston Symphony Orchestra.

Two pieces of news affecting Tanglewood were published this week. One concerned the erection of two more buildings which Eliel Saarinen, eminent architect of Bloomfield Hills, Mich., will design. The other concerned the announcement of plans for the second annual sessions of the Berkshire Music Center, an orchestra project. The list of faculty members reads like a Who's Who in Music. A great majority of the instructors were on the list last year. Among the newcomers to the faculty, but not to Tanglewood, will be Gregor Piatigorsky who ranks tops as a 'cellist. A close friend of Serge Koussevitzky, he participated in the Festival program last summer.

The developments indicate that there is no swerving in the orchestra's high standards, even when the orchestra is only indirectly concerned. Vision and imagination, determination and sound judgment, can go hand in hand, as the orchestra so soudly demonstrates.

* * *

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS

DEC 3 - 1940

Boston Symphony Audition Will Be Held Here Tuesday

The Buffalo Philharmonic Orchestra is putting at the disposal of the Boston Symphony Orchestra its quarters in Kleinhans Music Hall for auditions on Tuesday afternoon, December 10th of advanced students interested in attending the Berkshire Music Center. The auditions will be given by Richard Burgin, concert master of the Boston Symphony, and Bernard Zighera, pianist of the orchestra.

Any advanced pupils interested in being auditioned may send their applications to the Buffalo Philharmonic Orchestra, Kleinhans Music Hall. Accepted students may enter the classes in orchestral conducting, orchestral playing, chamber music, opera dramatics and composition at the famous Berkshire Music Center during the coming July and August.

Berkshire Music Center Plans for Second Season

School Sessions To Extend From July 7 to Aug. 17—Piatigorsky And Others Join Faculty

Preliminary announcements of the Berkshire Music Center's second season at Tanglewood are being mailed now by the Boston Symphony Orchestra. The school session will extend from July 7 to Aug. 17, the last three weeks coinciding with the period of the eighth annual Berkshire Symphonic Festival concerts by the orchestra.

New Faculty Members

New members of the faculty will include Gregor Piatigorsky, eminent violincello virtuoso and specialist in chamber music; Hugh Ross, director of the Schola Cantorum of New York. Special lectures will be given by Dr. Howard Hanson, composer and director of the Eastman School of Music at Rochester, N. Y., and Carlton Sprague Smith, chief of the division of music, New York Public Library. Dr. Archibald K. Davison, professor of choral music at Harvard University will return as lecturer.

Others on the faculty will include the following: Dr. Serge Koussevitzky, director who will also take a limited number of students in conducting; Richard Burgin, concert-master and assistant conductor of the orchestra, Aaron Copland, composer and author; Olin Downes, music editor of the New York Times; Dr. Herbert Graf, stage director of the Metropolitan Opera Company; Paul Hindemith, composer; G. Wallace Woodworth, head of the music department at Harvard University. Assistants will include Putnam Aldrich, harpsichordist and lecturer; Stanley Chapple, conductor and lecturer and Boris Goldovsky, head of the opera department at the Cleveland Institute of Music.

Also these members of the orchestra: Julius Theodorowicz, Robert Gundersen, Einar Hansen, Alfred Krips, Clarence Knudson, Jean Le Franc, Georges Fourel, Eugene Legner, eJan Bedetti, Alfred Zighera, Georges Moleux, Gaston DuFresne, Georges Laurent, George Madsen, Fernand Gillet, Louis Speyer, Victor Polatschek, Rosario Mazzeo, Raymond Allard, Willem Valkenier, Walter MacDonald, Georges Mager, Marcel LaFosse, Jacob Raichman, Bernard Ziphera, Roman Szulc, Jesus Maria Sanroma and E. Power Biggs.

Koussevitzky's Statement

A statement from Dr. Koussevitzky contained in the preliminary announcement follows:

As music takes its increasing place in the life of America, there is a corresponding desire for a broader comprehension of the art. The Berkshire Music Center offers special opportunities to all for the practice and contemplation of music in its noblest aspects. It brings them into association with the leading artists and scholars of the day. Tanglewood is a place for those who wish to refresh mind and personality by the experience of the best in music and the related arts, and who long for a creative rest in summer.

The Center is designed to meet the needs of advanced students who have already had the essential technical training and are studying to make music their career and also of students with less specific qualifications and amateurs who wish to increase their acquaintance with music and its interpretation.

The central ideas of our short summer work are creation and creative interpretation. Our special aims are to find sound bases for creation and to attain perfection in interpretation.

Obviously, in six weeks we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories and music schools. What we want to give our students is constructive advice and a practical method which will stimulate their gifts and carry their knowledge gained during their years of study in conservatories.

Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art.

All who enroll in the Center will participate in the student orchestras, choruses, chamber music, or operatic groups, acquiring a direct understanding of music as it is written, conducted, played or sung. Lectures will supplement the making of music. The Festival rehearsals and concerts provide an opportunity for close observation of the Boston Symphony Orchestra.

We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance.

Applications for catalogues may be sent to Mrs. Margaret Grant, secretary of the Center at Symphony Hall, Boston.

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WINSTON SALEM, N. C.
TWIN CITY SENTINEL

JAN 28 1941

This Clipping From
CHATTANOOGA, TENN.
TIMES

JAN 19 1941

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OWATONNA, MINN.
PEOPLE'S PRESS

JAN 26 1941

Dream Castle of Shining Steel Built by One Woman's Love of Music

By ADELAIDE KERR
(A.P. Feature Service Writer)

Once a friend said of Gertrude Robinson Smith: "Lots of people build castles in Spain, but Gertrude builds castles and then moves in."

The castle which Gertrude Robinson Smith helped build stands on a farm in the Berkshires near Stockbridge, Mass. It is a great shining shed of silvery steel, home of the Berkshire Symphonic Festival. A leading New York music critic has predicted that it is "destined to become . . . the most important festival of summer music in the world."

In the six years since Miss Robinson Smith helped bring the festival to life and served as its president, it has moved from a farm horse show ring to the $90,000 shed, and has grown from audiences of 5,000 to last summer's total of nearly 70,000.

"Music Under the Moon"

In 1934 Miss Robinson Smith—silver-haired, jolly member of a New York social register family—was summering in Stockbridge. Henry Hadley, American composer and conductor, approached her with a plan of giving symphonic music outdoors in the Berkshires. She called some friends together, they formed committees and pitched in to raise the required funds.

Three months later, Dr. Hadley, standing in a newly-built shell, in the horse show ring of the old Dan Hanna farm near Stockbridge, lifted his baton to conduct 65 members of the New York Philharmonic Symphony Orchestra in the festival's first concert. "Music under the moon" was launched, supported by popular subscription to the tune of $5 for the season's three concerts.

A Storm Made History

When ill health forced Dr. Hadley to resign after the festival's second year, Miss Robinson Smith secured Serge Koussevitzky and the Boston Symphony for the following ~~season's concerts~~. The festival moved to Tanglewood (the estate where Nathaiel Hawthorne once lived and wrote) and gave its concerts in a huge tent.

Member of a New York social register family, Gertrude Robinson Smith has been honored by village and nation.

Then, in 1937, the concerts and the elements tangled. While Koussevitzky conducted an all-Wagner program, a thunderstorm broke, rain fell in torrents, water poured down the aisles under the tent top and interrupted the music.

That night Gertrude Robinson Smith drafted a circular which launched the campaign for the building of her dream castle.

By August, 1938, the great fan-shaped steel shed, covering an acre and a half and seating 6,000, was completed. Last summer audiences overflowed its capacity for nine concerts.

Miss Robinson Smith has done more than mother the festival. She wears on her tailored frocks the red rosette of the Legion of Honor, which France bestowed upon her for work in World War I. She founded and ran the French theatre at the New York Hotel Barbizon Plaza for four years and presided over the American Woman's Association for 17 years.

Modest of Her Deeds

She "plays down" her part in building the festival. "It was the committee and the board who were wonderful," she will tell you. But that isn't the way the Stockbridge city fathers see it. Not long ago they wrote her:

"The selectmen of Stockbridge wish to bestow upon you the honor of being the outstanding citizen of our present generation. . . . In future generations your name and what it stands for will be cherished and honored with our other great educators and benefactors."

Music Theater And Concert Hall For Tanglewood

Jan.

Construction will begin immediately upon two new buildings for the Berkshire Music Center at Tanglewood, it has been announced by the executive offices of the school at Symphony Hall. These structures which will replace temporary quarters of last year, are to be completed in time for the second session of the school which will be held July 7 to Aug. 17.

A combined theater and concert hall, seating 1100, will be erected, and a smaller chamber music auditorium seating 300. Both buildings have been designed by Eliel Saarinen, the Finnish architect, designer of the recently opened Kleinhans Music Hall in Buffalo. The construction will be in the hands of the firm of Graves & Hemmes of Great Barrington, Mass. Gifts of a small group of friends of the Berkshire Music Center have made possible this valuable enhancement of the school's facilities.

Each building will be close to the formal gardens, which will afford a convenient promenade. The larger hall, to be used for concerts and stage performances, will be located on the site of the tent which was used for the Berkshire Symphonic Festival before construction of the present shed. The chamber music auditorium will be situated in the grove between the main house and Hawthorne street, about 100 feet from the site of "The Little Red House" in which Nathaniel Hawthorne wrote his "Tanglewood Tales." Both auditoriums will be enclosed with sides so constructed that they can be made semi-open at will.

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N. ADAMS, MASS.
TRANSCRIPT

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The Berkshire Music Center which the Boston Symphony orchestra established last year at Tanglewood in Lenox will have an enlarged curriculum, a larger instructional force, a bigger student body and an expanded school plant in its second season which will open on July 7 and run for six weeks according to an announcement made today by Serge Koussevitzky, its director.

Complete details of the 1941 plans as completed by Dr. Koussevitzky during a three-weeks' vacation which he spent at his new home in Lenox last month, were disclosed with the publication of the catalogue this morning. At the same time, it was revealed that 285 applicants have already been received even before the announcement of the courses. Dr. Koussevitzky plans to admit 350 students, an increase of 38 over the 312 who were admitted last year from among more than 600 applicants.

Plan New Buildings

Some of the new buildings which will incorporate better facilities for group instruction have already been announced and it is expected that detailed plans for the development of the Tanglewood property this season will soon be revealed.

The school will have classes in conducting, in composition, in operatic interpretation, and in symphonic performance. The principal change will be in the largest department of the school, which is named in the new catalogue as "The Department of Music and Culture," and which includes the Festival chorus. Dr. Koussevitzky refers to this department in his preliminary statement as designed for "students with less specific qualifications" than in the other departments, and for "amateurs who wish to increase their acquaintance with music and its interpretation." A unique feature of this department will be under Paul Hindemith who, with assistants, will conduct "a survey of choral and instrumental music in study and performance." "The music will be sung and played by various groups," lectures and study supplementing each period, with certain pieces to be chosen for a concert each week.

The Festival chorus will be prepared by G. Wallace Woodworth and Hugh Ross in Beethoven's "Missa Solemnis," which is to be performed at one of the 1941 Festival concerts under the direction of Dr. Koussevitzky. The Festival will again consist of nine concerts at Tanglewood on Thursday evenings, Saturday evenings, and Sunday afternoons, July 31 to Aug. 17, which are within the last three weeks of the school term.

Piatigorsky on Faculty

Gregor Piatigorsky, the Russian 'cello virtuoso, is announced as a new member of the faculty, to have charge of the chamber music department. Hugh Ross, director of the Schola Cantorum of New York, has been added to the faculty, and likewise Leo Schrade, the musicologist who is now connected with the department of music at Yale.

The department of orchestral conducting will be in the charge of Serge Koussevitzky and Stanley Chappel, as last year. The department of choral conducting will be under G. Wallace Woodworth and Hugh Ross. The school orchestra will be under Dr. Koussevitzky assisted by Richard Burgin, Stanley Chappel, and 30 members of the Boston Symphony orchestra. The classes in composition will be in the charge of Aaron Copland and of Paul Hindemith. The opera department will be under Herbert Graf, stage director of the Metropolitan Opera company, assisted by Boris Goldovsky and Richard Rychtarik. Classes in solfege and country dancing are announced.

Olin Downes will give general lectures in addition to the part he will take in the survey conducted by Mr. Hindemith. Lecturers will include Howard Hanson, Archibald T. Davison, Carleton Sprague Smith, and others to be announced.

Resume of 1940

The catalogue contains a resume of the Center's first season, showing that the full enrollment of 312 was almost equally divided as to sex. The average age was 26; more than one-half were under 25 and two-thirds were under 30. More than two-thirds were or had been college students, and two thirds had
attended special music
personnel was drawn
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New York were r
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NEW YORK, N.Y.
HERALD TRIBUNE

FEB 12 1941

Berkshire Music Center Announces '41 Session

Koussevitzky to Direct Study From July 7 to Aug. 17

The second summer session of the Berkshire Music Center at Tanglewood, Lenox, Mass., which was established by the Boston Symphony Orchestra last year with Serge Koussevitzky as director, will extend from Monday, July 7, to Sunday, Aug. 17, it was announced yesterday.

One of the activities of the largest division of the center, the Department of Music and Culture, will be a chorus which will rehearse Beethoven's "Missa Solemnis" in D for performance in one of the concerts of the eighth Berkshire Music Festival at Tanglewood in August. Other choral and instrumental groups will study and perform a historically arranged series of works under the general direction of Paul Hindesmith.

Dr. Koussevitzky, continuing as director, again heads the department of orchestral conducting, and G. Wallace Woodworth and Hugh Ross will be in charge of choral conducting. Classes in composition will be held by Aaron Copland and Mr. Hindemith, and Herbert Graf, Metropolitan Opera stage director, will head the opera department. Dr. Koussevitzky and Boston Symphony players will instruct the school orchestra, and lectures will be given by Olin Downes, Howard Hanson, Archibald T. Davison, Carleton Sprague Smith and others.

This Clipping From
NEW YORK, N.Y.
TIMES

FEB 12 1941

BERKSHIRE CENTER ENLARGES FACULTY

Gregor Piatigorsky, 'Cellist, and Hugh Ross to Join Music School This Summer

ENROLLMENT GAIN IS SEEN

350 Students to Be Accepted —Serge Koussevitzky Again Will Be the Director

Gregor Piatigorsky, 'cellist, and Hugh Ross, director of the Schola Cantorum of New York, have been added to the faculty of the Berkshire Music Center, it was learned yesterday with the publication of the catalogue for the Center's second season, which will open on July 7 and continue for six weeks.

The Center, which was established last Summer by the Boston Symphony Orchestra, at Tanglewood, between Stockbridge and Lenox, Mass., will again be directed by Serge Koussevitzky, and again consist of a large department of music and culture, with no formal entrance requirements beyond a certain amount of experience in choral singing, and four smaller departments in conducting, orchestral playing, composition and opera, which will be limited to students of exceptional talent and technical competence.

The climax of the school term will be the Berkshire Symphonic Festival during the last three weeks. The entire Boston Symphony Orchestra will be present rehearsing during those weeks and members of the Center will be entitled to attend the nine concerts of the festival. The Festival Chorus will be made up of members of the department of music and culture who will sing in Beethoven's "Missa Solemnis" at one of the concerts.

The enrollment of the Center will probably be larger this year, for 350 students will be accepted for membership whereas the number who attended last year was 312. Already 285 applications have been received.

One of the new features will be the teaching of Morris and American square dances, which will not be organized in formal classes, but which will be an important part of the social and recreational life of the Center.

It is expected that a new theatre and chamber music hall and several new small studios will be ready to accommodate the larger number of students this year. The students will perform one complete opera and opera scenes and there will be weekly concerts by the student orchestra and the student chamber orchestra, for the aim of the Center is to teach music both by study and actual performance.

The conducting department will be directed by Mr. Koussevitzky, assisted by Stanley Chapple, and it will include auditors as well as a limited number of students who actually will conduct. Mr. Koussevitzky also will direct the orchestral department, assisted by Mr. Chapple, Richard Burgin, concert master, and thirty members of the Boston Symphony Orchestra. Mr. Piatigorsky will be in charge of chamber music.

Aaron Copland and Paul Hindemith will be in charge of the composition classes and Herbert Graf, assisted by Boris Goldovsky and Richard Rychtarik, will be in charge of the opera classes. Mr. Ross will assist in the composition classes and together with G. Wallace Woodworth will train the Festival Chorus.

Other members of the faculty will be Putnam Aldrich, Olin Downes, Malcolm Holmes and Leo Schrade, and Archibald T. Davidson, Howard Hanson and Carleton Sprague Smith have been appointed as special lecturers.

This Clipping From
NEWARK, N. J.
NEWS

FEB 15 1941

* * *

Expanded activities of the Berkshire Music Center next Summer have been announced by its director, Serge Koussevitzky, conductor of the Boston Symphony Orchestra. The school will have classes in conducting, composition, operatic interpretation and symphonic performances.

The B[illegible] will play three series of concerts beginning July 31 at Tanglewood.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN

FEB 12 1941

Berkshire Music Centre.

The Berkshire Music Centre at Tanglewood, established last summer by the Boston Symphony Orchestra with Dr. Serge Koussevitzky as its director, will be larger this summer. The second session will extend from July 7 to Aug. 17. Dr. Koussevitzky spent his three weeks' January vacation at his home in Lenox preparing details for the summer's courses, which include conducting, composition, operatic interpretation and symphonic performance.

The principal change will be in the larges department of the school, which is named in the new catalog now available as the Department of Music and Culture, and which includes the festival chorus. This is designed for students with less specific qualifications than those in the other department and for amateurs who wish to increase their acquaintance with music and its interpretation. The director believes it is as important to develop this class as it is the special talent. Paul Hindemith is to conduct a survey of choral and instrumental music in study and performance.

Gregor Piatigorsky, the eminent cellist has been added to the faculty. Dr. Koussevitzky and Stanley Chapple will be in charge of the instruction in conducting. Olin Downes, Howard Hanson, Archibald T. Davidson and others will be among the lecturers. An enlarged membership, limited to 350, will be accepted at the school this summer. Already 285 applications have been received. New buildings are planned to accommodate the students.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

FEB 11 1941

Dr. Koussevitzky Plans For Summer Music School

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and director of the Berkshire symphonic festival at Tanglewood, has begun announcing plans for the second season of the Berkshire Music Center, summer music school which he started there last year.

The school will have the same two divisions, one for advanced musicians, and one for amateurs. The second division will be larger this year, and Paul Hindemith is to conduct a survey of choral and instrumental music in connection with it.

Additions to the faculty include Gregor Piatagorsky, Russian 'cellist, who will direct the chamber music department, Hugh Ross, director of the Schola Cantorum of New York city, and Leo Schrade of the Yale music department.

The department of orchestral conducting will be in charge of Serge Koussevitzky and Stanley Chapple, as last year. The department of choral conducting will be under G. Wallace Woodworth and Hugh Ross. The school orchestra will be in charge of Serge Koussevitzky assisted by Richard Burgin, Stanley Chapple, and 30 members of the Boston Symphony orchestra. The classes in composition will be in charge of Aaron Copland and of Paul Hindemith. The opera department will be in charge of Herbert Graf, stage director of the Metropolitan Opera company, assisted by Boris Goldovsky and Richard Rychtarik. Classes in Solfege and country dancing are announced.

Olin Downes will give general lectures in addition to the part he will take in the survey conducted by Mr. Hindemith. Lecturers will include Howard Hanson, Archibald T. Davison, Carleton Sprague Smith ,and others to be announced.

The Festival chorus, made up of members of the music school, will present Beethoven's "Missa Solemnis" at the symphonic festival, which is scheduled for July 31-August 17, the last three weeks of the school session.

This Clipping From
BUFFALO, N.Y.
NEWS
FEB 15 1941

Berkshire Festival Plans Call for a Busier Year

Additions Are Made to the Faculty As Koussevitsky Enlarges His Plan; Chorus to Prepare Missa Solemnis

By THEODOLINDA C. BORIS

"WE WANT to be modest in our promises. But by no means do we want to be modest in our aspirations." So writes Dr. Serge Koussevitzky in his statement prefacing the catalog, just issued, announcing the second season of the Berkshire Music Center to be held at Tanglewood, Lenox, Mass., from July 7 to Aug. 17.

The Music Center will be larger next Summer, and interestingly enough, the principal change for the second season will be in the largest department of the school, named in the catalog as "The Department of Music and Culture," which includes the Festival Chorus. Dr. Koussevitzky speaks of this department as being for "students with less specific qualifications" and for "amateurs who wish to increase their acquaintance with music and its interpretation."

A feature of this department will be a "survey of choral and instrumental music in study and performance," given by Paul Hindemith, the composer, and several assistants. Besides lectures on the material to be studied, the music will be sung and played by various groups.

Faculty Augmented

The Festival Chorus, under G. Wallace Woodworth and Hugh Ross, will prepare Beethoven's "Missa Solemnis," which will be performed at the 1941 Berkshire Symphonic Festival under Dr. Koussevitzky's direction. The nine Festival concerts are given on Thursday evenings, Saturday evenings and Sunday evenings from July 31 to Aug. 17, within the last three weeks of the school term.

New members of the faculty will be: Gregor Piatigorsky, 'cellist; Hugh Ross, director of the Schola Cantorum of New York City, and Leo Schrade, musicologist of the Yale Department of Music.

This Clipping From
BRIDGEPORT, CONN.
SUNDAY HERALD
FEB 16 1941

Serge Koussevitzky Plans Berkshire Musical Fete

Even though Summer is a long way off, Serge Koussevitzky, director of the Boston Symphony Orchestra heard this season at Woolsey Hall, is making plans for the Berkshire Musical Festival, a highlight of the year for local music lovers.

He has just announced the Music Center this year will be enlarged to accommodate 350 members.

Dr. Koussevitzky was director of last year's session and will be in charge of the second season also.

The school, which will run for six weeks, July 7 to Aug. 17, will have classes in conducting, in composition, operatic interpretation and symphonic performance.

This year's festival will consist of nine concerts at Tanglewood on Thursday, Saturday and Sunday evenings, July 31 to Aug. 17.

This Clipping From
GALVESTON, TEX.
TRIBUNE
FEB 28 1941

The Berkshire Music Center at Tanglewood, Lenox, Mass., will open for its second season of six weeks on July 7. It will include the three weeks of the eighth annual Berkshire Symphonic Festival.

The music center was established last summer by Serge Koussevitzky, with the Boston Symphony Orchestra. For more advanced students, there will be classes in orchestral conducting, held by Dr. Koussevitzky and Stanley Chapple, and in choral conducting by Hugh Ross and G. Wallace Woodworth. There will be a department of music and culture for students of less specific qualifications and for amateurs "who wish to increase their acquaintance with music and its interpretation."

This Clipping From
BEAUMONT, TEX.
JOURNAL
FEB 28 1941

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This Clipping From
PITTSFIELD, MASS.
EAGLE
FEB 27 1941

BMA Resuming Rehearsals

Director Hunt Preparing for Tanglewood Concert

The Berkshire Musical Association chorus, Horace Hunt of Dalton, director, will resume rehearsals Monday night at 7.30 in anticipation of its participation in the Berkshire Symphonic Festival at Tanglewood next summer. The rehearsal will be held at the First Church parish house.

Mr. Hunt was in Boston last week end and while there completed arrangements with the Boston Symphony Orchestra for the scores to be sent for the rehearsal. A number of works have arrived, among them the new Roy Harris Folksong Symphony.

While in Boston, Mr. and Mrs. Hunt had dinner with Mr. and Mrs. Harris and discussed the scores of the symphony in detail.

Persons wishing to join the chorus are urged to attend the rehearsal Monday.

This Clipping From
SCHENECTADY, N.Y.
UNION-STAR
FEB 25 1941

Music Center At Tanglewood Opens July 7

Berkshire School Schedules Season Of Six Weeks

The Berkshire Music Center at Tanglewood, Lenox, Mass., inaugurated last Summer by the Boston Symphony Orchestra with Serge Koussevitzky as director, will begin its second session July 7. The school will continue for six weeks, closing Sunday. August 17, this period including the three weeks of the eighth annual Berkshire Symphonic Festival.

The largest department, known as the Academy last year and now titled the Department of Music and Culture, is for students of less specific qualifications than those expected for the more advanced divisions, and for amateurs "who wish to increase their acquaintance with music and its interpretation." This includes a chorus which will prepare under the direction of G. Wallace Woodworth and Hugh Ross for the festival performance of Beethoven's "Missa Solemnis;" choral and instrumental groups which will survey the development of music, by study and performance, from Gregorian chant to works of today under the general direction of Paul Hindewith, and a series og weekly lectures by Olin Downes, music critic of the "New York Times." In the survey course, which will include weekly concerts, Mr. Hindewith will be assisted by Putnam Aldrich, Malcolm Holmes, Leo Schrade, Messrs. Ross and Woodworth and members of the Boston Symphony.

For more advanced students, classes in orchestral conducting will be held by Dr. Koussevitzky, assisted by Stanley Chapple, and in choral conducting by Messrs. Woodworth and Ross. The center's orchestra will study a repertoire chosen from works of various kinds and periods for full orchestra and for chamber orchestra under Dr. Koussevitzky, assisted by Richard Burgin, Stanley Chapple and Boston Symphony musicians. Classes in composition will be held by Aaron Copland and Mr. Hindemith. Gregory Piatigorsky and faculty members of the Boston Symphony will offer special training in chamber music ensemble playing.

The opera department is headed by Herbert Graf, Metropolitan Opera stage director, with Boris Goldevsky and Richard Rychtarik as his assistants. Training in operatic acting, individual and ensemble musical study, physical training, diction and stage setting, costuming and make-up will be offered.

NORTHFIELD, MASS
PRESS
2/28/41

The Boston Symphony School And Festival Held At Tanglewood

Announcement has been made that the Berkshire Music Center at Tanglewood, between Stockbridge and Lenox will conduct its sessions with Serge Koussevitzky, as director for six weeks, July 7 to Aug. 17. Last year was the Center's first season and it had an enrollment of 312 chosen from 600 applicants. It is expected that this summer more will be accepted for training in the various departments of music. The Berkshire Symphonic Festival of the Boston Symphony orchestra will consist of nine concerts on Thursday, Saturday and Sunday evenings from July 31 to Aug. 17. It is expected that the completed program will shortly be announced for the Festival of Music, and that catalogs for the school of music will soon be ready for distribution. The distance from Northfield, with evening concerts, have precluded many from attending but several did attend last season, who were able to secure hotel accomodations.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
FEB 23 1941

New Department Offered at Center

Course in Music and Culture Which Will Include a Festival Chorus Has Been Added to Curriculum Under Paul Hindemith — Designed for Amateurs and Teachers of Music History

THE BERKSHIRE Music Center will enter its second session on July 7 with an enlarged membership and faculty. The enrolment, which was 312 last summer, will be increased to 350 this year and already 285 applications have been received.

Gregor Piatigorsky, Russian cello virtuoso, has been added to the faculty to take charge of the chamber music department. Other new members are Hugh Ross, director of the Schola Cantorum of New York, and Leo Schrade, musicologist now connected with the department of music at Yale.

A new department of music and culture has been added to the curriculum which includes a festival chorus. This course, Dr Serge Koussevitzky, director of the center, points out, is designed for "students with less specific qualifications" than the other departments call for and for" amateurs who wish to increase their acquaintance with music and its interpretation." Paul Hindemith, assisted by Putnam Aldrich, Malcolm Holmes, Hugh Hoss, Leo Schrade, G. Wallace Woodworth, and members of the Boston Symphony orchestra, will devote the afternoons of the six-weeks' session to a survey of choral and instrumental music in study and performance. The program will traverse the development of musical composition beginning with the Gregorian chant, leading through the first contrapuntal music instrumental and vocal, the Netherlands period, the church and secular music of the following centuries and compositions of the 18th century. A week will be devoted to music of the present day. Music will be played and sung by various groups according to their abilities so that everyone will have an opportunity to work with the music of these periods. Each week there will be a concert of choral and instrumental music chosen from the works studied.

The festival chorus will be prepared in Beethoven's "Missa Solemnis" which will be performed at the Berkshire Symphonic Festival this summer under the direction of Dr Koussevitzky. The Festival will consist of nine concerts at Tanglewood at Thursday evenings, Saturday evenings and Sunday evenings, July 31-August 17.

Dr Koussevitzky, assisted by Stanley Chapple, will be in charge of the class in orchestral conducting and, assisted by Richard Burgin, Mr Chapple and members of the Boston Symphony, will head the department of ensemble work. The department of choral conducting will be under G. Wallace Woodworth and Hugh Ross; composition classes under Aaron Copland and Paul Hindemith; opera department under Herbert Graf, stage director of the Metropolitan Opera company, assisted by Boris Goldovsky and Richard Rychtarik. Gaston Dufresne will conduct classes in solfege and there will be informal instruction in country, Morris and American square dances. Lectures will be given by Olin Downes, Howard Hanson, Archibald T. Davison, Carleton Sprague Smith and others.

In announcing the plans for the second session, Dr Koussevitzky made the following statement:—

As music takes its increasing place in the life of America, there is a corresponding desire for a broader comprehension of the art. The Berkshire Music Center offers special opportunities to all for the practice and contemplation of music in its noblest aspects. It brings them into association with the leading artists and scholars of the day. Tanglewood is a place for those who wish to refresh mind and personality by the experience of the best in music and the related arts, and who long for a creative rest in summer.

The center is designed to meet the needs of advanced students who have already had the essential technical training and are studying to make music their career, and also of students with less specific qualifications and amateurs who wish to increase their acquaintance with music and its interpretation.

The central ideas of our short summer work are creation and creative interpretation. Our special aims are to find sound bases for creation and to attain perfecion in interpretation.

Obviously, in six weeks we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories, colleges and music schools. What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music.

Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new hights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art.

All who enrol in the center will participate in the student orchestras, choruses, chamber music, or operatic groups, acquiring a direct understanding of music as it is written, conducted, played or sung. Lectures will supplement the making of music. The rehearsals and concerts of the Berkshires Symphonic Festival provide an opportunity for close observation of the Boston Symphony orchestra.

We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance.

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This Clipping From
BUFFALO, N.Y.
NEWS
FEB 15 1941

Berkshire Festival Plans Call for a Busier Year

Additions Are Made to the Faculty As Koussevitsky Enlarges His Plan; Chorus to Prepare Missa Solemnis

By THEODOLINDA C. BORIS

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SUNDAY HERALD
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TRIBUNE
FEB 28 1941

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EAGLE
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Gregor Piatigorsky, Russian cello virtuoso, has been added to the faculty to take charge of the chamber music department. Other new members are Hugh Ross, director of the Schola Cantorum of New York, and Leo Schrade, musicologist now connected with the department of music at Yale.

A new department of music and culture has been added to the curriculum which includes a festival chorus. This course, Dr Serge Koussevitzky, director of the [illegible] out, is designed for "students with less specific qualifications" than the other departments call for and for" amateurs who wish to increase their acquaintance with music and its interpretation." Paul Hindemith, assisted by Putnam Aldrich, Malcolm Holmes, Hugh Hoss, Leo Schrade, G. Wallace Woodworth, and members of the Boston Symphony orchestra, will devote the afternoons of the six-weeks' session to a survey of choral and instrumental music in study and performance. The program will traverse the development of musical composition beginning with the Gregorian chant, leading through the first contrapuntal music instrumental and vocal, the Netherlands period, the church and secular music of the following centuries and compositions of the 18th century. A week will be devoted to music of the present day. Music will be played and sung by various groups according to their abilities so that everyone will have an opportunity to work with the music of these periods. Each week there will be a concert of choral and instrumental music chosen from the works studied.

The festival chorus will be prepared in Beethoven's "Missa Solemnis" which will be performed at the Berkshire Symphonic Festival this summer under the direction of Dr Koussevitzky. The Festival will consist of nine concerts at Tanglewood at Thursday evenings, Saturday evenings and Sunday evenings, July 31-August 17.

Dr Koussevitzky, assisted by Stanley Chapple, will be in charge of the class in orchestral conducting and, assisted by Richard Burgin, Mr Chapple and members of the Boston Symphony, will head the department of ensemble work. The department of choral conducting will be under G. Wallace Woodworth and Hugh Ross; composition classes under Aaron Copland and Paul Hindemith; opera department under Herbert Graf, stage director of the Metropolitan Opera company, assisted by Boris Goldovsky and Richard Rychtarik. Gaston Dufresne will conduct classes in solfege and there will be informal instruction in country, Morris and American square dances. Lectures will be given by Olin Downes, Howard Hanson, Archibald T. Davison, Carleton Sprague Smith and others.

In announcing the plans for the second session, Dr Koussevitzky made the following statement:—

As music takes its increasing place in the life of America, there is a corresponding desire for a broader comprehension of the art. The Berkshire Music Center offers special opportunities to all for the practice and contemplation of music in its noblest aspects. It brings them into association with the leading artists and scholars of the day. Tanglewood is a place for those who wish to refresh mind and personality by the experience of the best in music and the related arts, and who long for a creative rest in summer.

The center is designed to meet the needs of advanced students who have already had the essential technical training and are studying to make music their career, and also of students with less specific qualifications and amateurs who wish to increase their acquaintance with music and its interpretation.

The central ideas of our short summer work are creation and creative interpretation. Our special aims are to find sound bases for creation and to attain perfecion in interpretation.

Obviously, in six weeks we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories, colleges and music schools. What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music.

Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new hights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art.

All who enrol in the center will participate in the student orchestras, choruses, chamber music, or operatic groups, acquiring a direct understanding of music as it is written, conducted, played or sung. Lectures will supplement the making of music. The rehearsals and concerts of the Berkshires Symphonic Festival provide an opportunity for close observation of the Boston Symphony orchestra.

We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance.

This Clipping From
WILMINGTON, DEL.
NEWS

MAR 7 - 1941

Music Center Plans Season

The Berkshire Music Center at Tanglewood, Lenox, Mass., will open for its second season of six weeks on July 7. It will include the three weeks of the eighth annual Berkshire Symphonic Festival.

The music center was established last summer by Serge Koussevitzky, with the Boston Symphony Orchestra. For more advanced students, there will be classes in orchestra conducting, held by Dr. Koussevitzky, and Stanley Chapple, and in choral conducting by Hugh Ross and G. Wallace Woodworth.

There will be a department of music and culture for students of less specific qualifications and for amateurs "who wish to increase their acquaintance with music and its interpretation."

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MAR 16 1941

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BILLINGS, MONT.
MORNING GAZETTE

MAR 6 1941

This Clipping From
PITTSFIELD, MASS.
EAGLE

MAR 12 1941

Tanglewood Grows

The announcement of contracts let for a $50,000 expenditure at Tanglewood is yet another sign that the Berkshire Festival is growing up. While the money is for projects connected with the music school, it nonetheless represents a further flowering of Dr. Koussevitzky's concept as a New World musical center to rival, if indeed not to surpass, the great European summer citadels of musical art.

As the impact of Tanglewood's growth is understood by the community, there is recalled the nostalgic commentary of a Berkshire listener last summer after the magnificent closing performance. As a music-lover who had witnessed the large artistic strides, the great physical expansion and the nation-wide acceptance of the Festival, her local pride was tempered by a certain regret at a passing of the neighborhood aspect of the enterprise. Though flattered to have Sioux City rubbing elbows with Mobile in her very Berkshire dooryard, something of the calm satisfaction of a small but successful local enterprise departed with the traffic snarls at Lenox Town Hall.

Nor has this viewpoint escaped the genius of Dr. Koussevitzky's understanding. Because, fittingly enough, simultaneously with the announcement of new buildings comes the report of the first rehearsal of the chorus of the Berkshire Musical Association in preparation for a choral program as part of the Festival's 1941 program. Several works, including the new Folksong Symphony by Roy Harris are under consideration and are being studied by the chorus.

However, that Dr. Koussevitzky was not wholly concerned with instilling local color is sure. Since he makes no compromise with perfection, it is indeed a great feather in the cap of the local choristers and their director, Mr. Horace Hunt of Dalton. Fortunate indeed in their experience will be the 150 Berkshire men and women who will be privileged to sing with the great Boston Symphony Orchestra under Koussevitzky's baton before America's musical elite.

The best wishes of the community go out to the permanent members of the association and those voices who have yet to be admitted in the necessary augmentation of personnel that they may give increased significance and a home-grown brilliance to Berkshire's adventitious musical renown at Tanglewood.

This Clipping From
CORPUS CHRISTI, TEXAS
CALLER

MAR 2 - 1941

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This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL

MAR 2 - 1941

MUSIC:

Berkshire Music Center.

The Berkshire Music Center at Tanglewood, between Stockbridge and Lenox, Mass., which was established last summer by the Boston Symphony Orchestra with Serge Koussevitzky as its director, will be larger next summer. The session will consist of six weeks, July 7-August 17.

The school will have classes in conducting, in composition, in operatic interpretation and in symphonic performance. The principal change will be in the largest department of the school, which is named in the new catalogue as The Department of Music Culture, and which includes the Festival Chorus. Dr. Koussevitzky refers to this department in his preliminary statement as designed for "students with less specific qualifications" than in other departments, and for "amateurs who wish to increase their acquaintance with music and its interpretations."

The Festival Chorus will be prepared by G. Wallace Woodworth and Hugh Ross in Beethoven's Missa Solemnis, which is to be performed at the Berkshire Symphonic Festival of 1941 under the direction of Serge Koussevitzky. The festival will consist of nine concerts at Tanglewood on Thursday evenings, Saturday evenings and Sunday evenings, July 31-August 17, which are within the last three weeks of the school term.

This Clipping From
PITTSFIELD, MASS.
EAGLE

MAR 11 1941

Award Contract for Buildings At Berkshire Music Center

Graves & Hemmes of Great Barrington Lowest of Six Bidders—Concert-Theatre Hall To Seat 1100

Graves & Hemmes, Great Barrington contractors, lowest of six bidders were yesterday awarded the contract for new buildings at Tanglewood to serve the Berkshire Music Center. The contract was awarded at a meeting of the trustees of the Boston Symphony Orchestra at the home of Ernest B. Dane, president.

Cost, $50,000

The buildings to be erected will include a concert-theatre hall seating 1100 persons, a chamber music hall and four small rehearsal rooms. The concert-theatre hall will be placed on the site north of the Tanglewood gardens where the tent stood in 1937 when the Berkshire Symphonic Festival concerts were first held at the former Tappen estate. The chamber music hall will stand in the grove immediately east of the gardens. The location of the rehearsal rooms has not been determined. The cost will be about $50,000.

At the meeting with the orchestra trustees were Eliel Saarinen and his son Eerio of Bloomfield Hills, Mich., architects. Mr. Saarinen drew the original plans for the shed which were accepted by the Festival board and modified by Joseph Franz, Stockbridge engineer.

Graves & Hemmes built the Festival's shed in 1938. The new buildings will be of simple design, the concert-theatre hall being somewhat in the shape of a cross while the chamber music hall will be rectangular. They will be completed in time for the opening of the second season of the Berkshire Music Center, July 7, three weeks ahead of the Festival.

Tanglewood Tales Retold

March 5

(Transcript Photo—Smith)

Miss Lee Burnett, Southboro debutante, came early to yesterday's Boston Symphony concert, which launched an exhibit of relics of Tanglewood, the Berkshire estate presented to the orchestra by Mrs. Gorham Brooks. In the case are water colors of Berkshire life in the 1860's, done by Mrs. Brooks' mother, and letters from authors and actors of period received by her grandmother.

Happy Days at Tanglewood Live Again at Symphony Hall

By Mary Elizabeth Prim

Past, present and future of Tanglewood, setting for the Boston Symphony Orchestra's summer season, is now spread out in the gallery of Symphony Hall with the announcement of the second season of the Berkshire Music Center, to be held from July 7 to Aug. 17.

Mrs. Gorham Brooks who presented Tanglewood, her family's extensive Berkshire estate to the Symphony Orchestra, has now lent relics of the place. Among them are paintings by her mother, Mrs. Richard C. Dixey, and letters received by her grandmother, Mrs. William Aspinwall Tappan. Among Mrs. Tappan's correspondents were Elizabeth Barrett Browning, Oliver Wendell Holmes, Ralph Waldo Emerson, Nathaniel Hawthorne, Henry James, Charlotte Cushman and many other celebrities of the last century.

The Tappans were among the first families to make summer estates in the Berkshires, arriving there in the 1840s. Their estate received its name because of the little red house where Hawthorne first told his "Tanglewood Tales."

Two watercolors of the house and its living room, done by Mrs. Dixey about 1870, are shown in the exhibit.

The glass cases in the exhibition gallery contain a series of Currier and Ives-like views of indoor and outdoor life in the Berkshires painted by Mrs. Dixey as a young girl in the sixties. Girls in bright-colored crinolines play croquet, ride side saddle or go sliding—not skating—or gather with young men in Union blue to sing about the parlor melodion. The lively watercolors might serve as illustration for "Little Women."

Mrs. Tappan, who had the same gift for sprightly watercolor as her daughter, is represented by some views of Tanglewood in the seventies, when the croquet players had discarded their hoop skirts for the superlatively elegant attire of that decade. In Mrs. Tappan's earliest sketch book is a pencil view of Mary Aspinwall Tappan, Mrs. Brooks' aunt, as a baby.

The most recent of Mrs. Dixey's sketches shown are three views of Tanglewood gardens and the beautiful view to Rattlesnake Mountain, done in 1912.

Also on view are photographs of present-day Tanglewood and last season's music festival done by Egone, an Italian refugee. The huge trees in his pictures are shown as saplings in Mrs. Dixey's early paintings.

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OGDEN, UTAH
STANDARD EXAMINER

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The Berkshire Music Center is directed by Serge Koussevitsky, sponsored by the Boston Symphony Orchestra, and conducts its sessions on "Tanglewood" estate, where the Berkshire Symphonic Festivals are given. Mr. Koussevitsky has chosen six active members for his conducting class, in which there will be an additional number of listeners.

The membership of the Advanced Orchestra of 85 players has been virtually decided, as has that of the classes in Choral Conducting under G. Wallace Woodworth and Hugh Ross, the Chamber Music Department directed by Gregor Piatigorsky, the composition classes of Paul Hindemith and Aaron Copland, and Dr. Herbert Graf's Opera Class. A limited number can still be accepted for the Department of Music and Culture. The Center has been presented with scholarships from the principal music schools of the country, individual donors and others. There are to be two new buildings, designed by the Finnish architect Eliel Saarinen. The new theatre-concert hall will seat about 1200, and the chamber music hall will accommodate about 400.

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The opera department is under Dr. Herbert Graf, stage director of the Metropolitan Opera Company, assisted by Boris Goldovsky, head of the opera department of the Cleveland Institute of Music, and Richard Rychtarik, his colleague at the Cleveland Institute. This department was an important part of the school at Lenox last summer at Tanglewood, the grounds where the Berkshire Symphonic Festival is held. It will continue to give individual and ensemble training leading to the performance of a complete opera and opera scenes.

The Berksire Music Center will hold its second season, July 7 through August 17, next. The last three of these weeks coincide with the festival. The opera department has been created in order that advanced young opera students may add to their previous training the study and performance of operatic parts, according to the requirements of the modern opera stage. A limited number of scholarships will be available.

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3/1/41

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SAN DIEGO, CAL.
UNION
APR 6 1941

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This Clipping From
NEW HAVEN, CONN.
REGISTER
APR 6 - 1941

Faculty Is Expanded At Berkshire Center

Summer Music School Prepares for An Important Season With Enlarged Curriculum and Festival Program

By H. EARLE JOHNSON

The Berkshire Music Center is prepared to carry on the excellent work done last season and to add to its glories with a small, but well chosen, series of extensions. Thus opera will have a larger part in the life of the summer's study, and chamber music will form a new department under the direction of Gregor Piatigorsky. Dr. Koussevitsky remains head over all, no less enthusiastic then heretofore in his belief that the Boston Symphony Orchestra is nucleus of an influential musical community. The musicians elected to be in residence comprise a group of remarkable talents, and this year include two of the more recent additions to the Yale School of Music faculty, Paul Hindemith, and Leo Schrade.

Every amateur is welcomed at the Berkshire Music Center, for the work is so graded that the music-lover in search of ideal surroundings to make holiday in an intellectually profitable way may find unusual opportunities for combining pleasure with sound musical instruction. He may, furthermore, take active part in the more brilliant events of the Festival by singing in the chorus, playing in the Academy orchestra, or joining the smaller singing or dancing groups, and enjoying the many lectures. The nucleus, however, comprises some of the best American talents, and professional musicians from many music schools, all of them anxious to study with specialists in the several departments of their art. Thus the opera will be in charge of Herbert Graf, of The Metropolitan, assisted by Boris Goldovsky of Cleveland, and Richard Rychtarik of New York; courses in diction and physical training will be conducted by Roland Partridge of Dartmouth and Eric Hawkins, a well-known dancer.

G. Wallace Woodworth of Harvard, and Hugh Ross of the Schola Cantorum are in charge of the chorus which is pledged to sing Beethoven's "Missa Solemnis" at the Festival. The orchestra conducting course is under the direction of Dr. Koussevitsky and Stanley Chapple, while Richard Burgin and the former faculty conduct the student players in daily rehearsals. So successful was the class in composition headed by Mr. Hindemith and Aaron Copland that it will be continued, yet augmented by Hugh Ross and Leo Schrade who give special advice on the writing of choral music. For lectures, Olin Downes will be principal instructor, but special lectures are announced by Howard Hanson, Archibald T. Davison, Carlegon Sprague Smith, and others. Gaston Dufresne teaches Solfeggio, and counrty dancing will be taught to those interested.

The Berkshire Center is not merely a school, in the narrower implications of the term, but a musical community where musicians of high and low degree may work together in delightful fellowship. The presence of 30 regular members of the Boston Symphony to assist in teaching and ensemble groups guarantees a high standard throughout the season which begins on July 7 and extends to August 17; the last three weeks are Festival periods when the huge crowds from places far distant will throng the hills for a repetition of the thrilling concerts given on Thursday and Saturday evenings, and Sunday afternoons. Catalogues giving further information on the entire period are now available by application to Margaret Grant, executive secretary, Symphony Hall, Boston.

A Golden Treasury

The useful volumes of the Longmans Miniature Arrow Score Library are being increased to the point where they become all-inclusive for the average listener. The latest, a partner of the earlier volume, is "Romantic and Modern Violin Concertos" which just about takes care of all the works known to the active repertory. Current events have made these the more valuable for the miniature scores are becoming scarce, and the desirability or likelihood of securing them from abroad is lessened as the war goes on. Furthermore the price of these volumes is from one-half to one-third the minimum cost of separate scores, and the amateur is deprived of the arrow-system which these handsome volumes feature.

Albert E. Weir had no great job of selection here; the repertory of concertos for violin is so limited that a complete piece of work is easily justifiable. Two Concertos by Brahms—one of them the double, in A minor—and one each by Bruch, Dvorak, Glazounoff, Lalo (the Symphonie Espagnole), Saint-Saens, Tchaikowsky, Vieuxtemps, and Wieniawski make the list virtually tight, except for the Sibelius which, presumably, is not available.

Concertos have a way of travelling singly. The greatest composers have written but one—witness Beethoven, Mendelssohn, Schumann, Tchaikowsky, Brahms, Grieg, and Sibelius—while those lesser virtuosi who reeled them off in numbers have been survived by a single example. There are few exceptions to this rule, insofar as the violin is concerned. Incidentally, one may look with hope for the future, since Prokofieff, Stravinsky, Hindemith, Piston and a half-dozen other twentieth century composers have shown a renewed interest in this form of writing. While it is true that many new concertos deserve but a few performances, it is also true that there are few first-rate violinists with sufficient missionary zeal to persistently stand sponsor for new works in the manner shown them by Auer and Joachim.

The new volume under discussion has a brief series of program notes and a list of available recordings; the latter list shows that the phonograph companies are rather behind the times, but here are the convenient scores ready for concert, radio, or phonograph listening.

COMMENTS

Benny Goodman has commissioned Paul Hindemith to write a clarinet concerto for him; he also wants one from Serge Prokofieff, but must deal with the Soviet government in order to claim the services of that composer.

The Metropolitan Museum of Art is revising its program of integrating music and the arts. It is currently presenting Dr. Emanuel Winternitz in a course of lectures on "Images and Imagination" on Saturday mornings, supplemented by an exhibition of specially chosen works of art.

The annual May Festival is to be given at Ann Arbor, Mich., from May 7 to 10. The Philadelphia Orchestra will be on hand to aid the Festival chorus; soloists include Heifetz, Iturbi, Piatigorsky, Novotna, Sten, Maynor, Tibbett, Nordon, Kullmann and Mack Harrell.

American music will be stressed at the 23d Biennial Convention of the National Federation of Music Clubs in Los Angeles from June 18-25. Latin-American countries will be represented by Elsie Houston Brazilian soprano. David Smith, winner of the Edgar Stillman-Kelly Scholarship will give a piano recital. Rosalyn Tureck, piano, and Eudice Shapiro, violin, both former award winners, will be heard. Beryl Rubinstein and Arthur Loesser, duo-pianists, and Rose Dirman, soprano, will be heard.

Two buses loaded with school children from Waterbury journeyed to New York for a special matinee of "Carmen" at the Metropolitan a fortnight ago. The jaunt was the result of long months of anticipation and saving of funds, and the performance under the auspices of the Guild which arranges for these events each year. The audience was entirely of children from public schools within traveling distance of New York; Gladys Swarthout sang the title role.

If you have suggestions for Walt Disney, compare them with favorite selections arrived at in one poll. "Rhapsody in Blue," "Bolero," "Tales of the Vienna Woods," "Perpetuum Mobile" and "Tristan and Isolde." That would be a day! Snow White and Dopey as the Irish princess and her lover, with Donald Duck as Brangaene!

This Clipping From
FLINT, MICH.
JOURNAL
APR 13 1941

Berkshire Music Center Planning Second Season

The Berkshire Music center at Tanglewood, Lenox, Mass., will open for its second season of six weeks on July 1. It will include the three weeks of the eighth annual Berkshire Symphonic festival.

The music center was established last summer by Serge Koussevitzky, with the Boston Symphony orchestra. For more advanced students, there will be classes in orchestral conducting, held by Dr. Koussevitzky and Stanley Chapple, and in choral conducting by Hugh Ross and G. Wallace Woodworth. There will be a department of music and culture for students of less specific qualifications and for amateurs "who wish to increase their acquaintance with music and its interpretation."

This Clipping From
PAINSVILLE, O.
TELEGRAPH
JUN 13 1941

This Clipping From
MILWAUKEE, WIS.
JOURNAL
APR 6 - 1941

Berkshire Music Center Will Open Sessions on July 7

THE Berkshire Music Center at Lenox, Mass., established last summer by the Boston symphony orchestra with Serge Koussevitzky as director, will open for its second session July 7. This is one of America's most ambitious musical enterprises. This will be six weeks long, closing Sunday, Aug. 17, and including the three weeks of the eighth annual Berkshire symphonic festival. The largest department, known as the academy last year, and now titled the department of music and culture, is for students of less specific qualifications than those expected for the more advanced divisions, and for amateurs "who wish to increase their acquaintance with music and its interpretation."

This includes a festival chorus, which will prepare under the direction of G. Wallace Woodworth and Hugh Ross for the festival performance of Beethoven's "Missa Solemnis"; choral and instrumental groups, which will survey the development of music, by study and performance, from Gregorian chant to works of today under the general direction of Paul Hindemith, and a series of weekly lectures by Olin Downes, music critic of the New York Times. In the survey course, which includes weekly concerts, Mr. Hindemith will be assisted by Putnam Aldrich, Malcolm Holmes, Leo Schrade, Ross and Woodworth and members of the Boston symphony.

For more advanced students, classes in orchestral conducting will be held by Dr. Koussevitzky, assisted by Stanley Chapple, and in choral conducting by Woodworth and Ross. The center's orchestra will study a repertoire chosen from 37 works of various kinds and periods for full orchestra and for chamber orchestra under Dr. Koussevitzky, assisted by Richard Burgin, Stanley Chapple and Boston symphony musicians. Classes in composition will be held by Aaron Copland and Mr. Hindemith. Gregor Piatigorsky and faculty members of the Boston symphony will offer special training in chamber music ensemble playing.

The opera department is headed by Herbert Graf, Metropolitan Opera stage director, with Boris Goldevsky and Richard Rychtarik as his assistants. This provides training in operatic acting, individual and ensemble musical study, physical training, diction and stage setting, costuming and make-up.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
APR 18 1940

New Theater in Berkshire

Music Festival Will Have New Setting at Stockbridge, Mass.

BERKSHIRE HILLS, Mass., April 17.—Mr. Gordon Allen, Boston architect, has been commissioned by the Boston Symphony Orchestra to design an outdoor theater for the Berkshire Music Festival at Tanglewood, Stockbridge, to seat 800 persons. He is being assisted by Dr. Gray, technician of the Metropolitan Opera, New York, and Professor Fay, acoustics expert of Massachusetts Institute of Technology.

Mrs. Serge Koussevitzky, wife of the conductor of the Boston Symphony Orchestrwa, is at Village Inn, Lenox. Also there are Mr. and Mrs. W. Roscoe Bonsal jr., of Camden, S. C.; Mr. and Mrs. Carl Weyerhaeuser, of Greenwich, Conn., and Mrs. Charles Weyerhaeuser, of St. Paul.

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COURIER
APR 18 1941

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SCRANTONIAN
APR 6 - 1941

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PIONEER-PRESS
APR 13 1941

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MIAMI, FLA.
NEWS
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NEWS-PRESS
APR 6 1941

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OBSERVER DISPATCH
APR 13 1941

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TIMES UNION
APR 2 - 1941

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PRESS
APR 9 - 1941

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ANADARKO, OKLA.
NEWS
APR 6 1941

Music Classes At Tanglewood To Be Enlarged

LENOX, Mass. (U.P) — The Berkshire Music Center at Tanglewood, a school established last summer by the Boston Symphony Orchestra with Serge Koussevitzky as director, will be enlarged this year.

The school will have classes in conducting, composition, operatic interpretation and in symphonic performance. The largest department of Music and Culture, is designed for "students with less specific qualifications" and for "amateurs who wish to increase their acquaintance with music and its interpretation."

The enrollment has been increased to 350 for the second term and to accommodate these, new buildings are planned. The course runs for six weeks, from July 7 to Aug. 17.

Last year the full enrollment totalled 312 students selected from 29 states and Canada.

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JOURNAL
APR 20 1941

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UNION-BULLETIN
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EAGLE
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NEWS-OBSERVER
APR 13 1941

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NEWS
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COURIER-JOURNAL
APR 2 - 1941

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TIMES
MAR 29 1941

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ROANOKE, VA.
TIMES
APR 13 1941

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PONTIAC, ILL.
LEADER
MAR 28 1941

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JACKSON, MICH.
CITIZEN-PATRIOT
APR 2 - 1941

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OLEAN, N. Y.
TIMES-HERALD
APR 3 - 1941

183

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

APR 11 1941

Announce Tentative Programs For Berkshire Symphonic Festival

Contemporary composers are well represented on the tentative programs announced for the eighth annual Berkshire Symphonic Festival to be held at Tanglewood this August. Among the works chosen by Dr. Serge Koussevitsky for presentation this summer will be Shostakovitch's Symphony No. 5, Dr. Howard Hanson's Symphony No. 2 "Romantic," and Chorus No. 10 by the Brazilian composer Villa Lobos.

The concert programs, which are scheduled for July 31 to August 17, will include the following works:

SERIES "A"—Haydn, Symphony in G major, No. 88; Beethoven, Symphony No. 3, "Eroica"; Schubert, Symphony in B minor, "Unfinished"; Mendelssohn, "Italian" Symphony; Brahms, Symphony No. 4, in E minor; Shostakovitch, Symphony No. 5; Beethoven, Overture to "Leonore" No. 3; Debussy, Three Nocturnes ("Clouds"-"Festivals" "Sirens"); Villa Lobos, Choros No. 10; Copland, Quiet City; Hindemith, Concerto for Violoncello.

SERIES "B"—Mozart, Requiem, Symphony in C major; Symphony in A major; (in commemoration of the 150th anniversary of Mozart's death); Beethoven, Symphony No. 5 in C minor; Berlioz, "Fantastic" Symphony; Hanson, Symphony No. 2, "Romantic"; Brahms, piano concerto in B flat major, No. 2; Debussy, "La Mer."

SERIES "C"—Beethoven, "Miss Solemnis"; Tchaikovsky, Symphony No. 5; Sibelius, Symphony No. 6; Vaughan Williams, "A London Symphony"; Wagner, relude and Love-Death, "Tristan and Isolde"; Prelude to "Die Meistersinger von Nurnberg"; Strauss, "Death and Transfiguration"; Barber, violon concerto; Piston, "The Incredible Flutist."

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

APR 12 1941

Nine Living Composers On Program For Festival

Dr. Serge Koussevitzky Announces Works to be Performed at Tanglewood by Boston Symphony Orchestra at Three Series of Concerts Opening July 31—Second Week to be Devoted to Mozart's Works in Commemoration of 150th Anniversary of His Death—Advance Registrations Are Heavy —Music Center Plans Advanced.

Nine contemporary composers will be represented in the programs to be offered by the Boston Symphony orchestra during the three concert series of the eighth annual Berkshire Symphonic festival at Tanglewood July 31 to Aug. 17.

Included are works of Piston, Hindemith, Copland and Hanson, all of whom are members of the faculty or lecturers at the Berkshire Music center; Sibelius, Vaughan Williams, Barber, Shostakovitch and Villa Lobos, eminent Brazilian composer.

Mozart Anniversary

During the second week of the festival three Mozart works will be presented in commemoration of the 150th anniversary of the composer's death.

Troubled conditions abroad and the defense program in this country have not had an adverse effect on advance reservations for this year's concerts, the festival organization reports. Already a dozen more boxes have been sold than were sold at this time last year, and all subscriptions are running about a month ahead of last year.

Those coming from a distance to attend the festival have been advised to arrange with the Berkshire Hills Conference in Pittsfield for reservations, as already one Southern Berkshire hotel reports it is booked to capacity.

The Music center, which was successfully initiated last year, will be operated again under the direction of Dr. Serge Koussevitzky, conductor of the Boston orchestra, starting the first week in July and ending with the festival concerts.

This Clipping From
NEW YORK, N.Y.
SUN

APR 12 1941

Berkshire Festival Programs

The programs for the eighth annual Berkshire Symphonic Festival, to be given at "Tanglewood" by the Boston Symphony Orchestra under Serge Koussevitzky, were announced today. There will be nine concerts, divided into three series of three each.

The festival will open on Thursday evening, July 31.

Works to be included on the programs of that concert, and those of August 2 and August 3, comprising the first series, are:

Haydn	Symphony in G major, No. 88
Beethoven	Symphony No. 3 ("Eroica")
Schubert,	Symphony in B minor ("Unfinished")
Mendelssohn	"Italian" Symphony
Brahms	Symphony No. 4, in E minor
Shostakovitch	Symphony No. 5
Beethoven	Overture to "Leonore" No. 3
Debussy	Three Nocturnes
Villa Lobos	Choros No. 10
Copland	Quiet City
Hindemith	Concerto for Violoncello

Those to be heard during the second series of concerts, on August 7, 9 and 10, are:

Mozart	Requiem
Mozart	Symphony in C major
Mozart	Symphony in A major
(In commemoration of the 150th anniversary of Mozart's death.)	
Beethoven	Symphony No. 5 in C minor
Berlioz	"Fantastic" Symphony
Hanson	Symphony No. 2 ("Romantic")
Brahms,	Piano Concerto in B flat major, No. 2
Debussy	"La Mer"

Works announced for the final series, on August 14, 16 and 17, are:

Beethoven	"Missa Solemnis"
Tchaikovsky	Symphony No. 5
Sibelius	Symphony No. 6
Vaughan Williams	"A London Symphony"
Wagner,	Prelude and Love-Death "Tristan und Isolde."
Wagner	Prelude to "Die Meistersinger"
Strauss	"Death and Transfiguration"
Barber	Violin Concerto
Piston	"The Incredible Flutist"

This Clipping From
LOWELL, MASS.
LEADER

APR 11 1941

Program for Festival Is Announced

Classic and Modern Works to Be Heard at Tanglewood

Although the Berkshire Symphonic Festival at Tanglewood does not open until July 31, Dr. Serge Koussevitzky has already selected and announced the main features of the concerts which will continue through Aug. 17. As already announced, there will be three weekly series of concerts. The principal musical works to be presented in each series have been chosen and the list shows a blending of the classic and the modern.

For example, among contemporary composers represented will be Sibelius, Vaughan Williams, Barber, Piston, Hindemith, Shostakovitch, Vila Lobos, Copland and Hanson.

The much discussed Fifth Symphony of Shostakovitch will be played in the first series, as will be the Chorus No. 10 by the eminent Brazilian composer Villa Lobos.

But in the second week the classics will have their day and three Mozart works will be presented in commemoration of the 150th anniversary of the composer's death.

A feature of the final week will be Dr. Howard Hanson's Second Symphony, the Romantic. And the series will include the Beethoven "Missa Solemnis" and excerpts from several of the Wagner operas.

Troubled conditions abroad and our national defense program are not decreasing the interest in this festival. There has been an encouraging response for subscriptions for the season. And these are about a month ahead of last year. One of the southern Berkshire hotels is already booked to capacity. Meanwhile about a dozen more boxes have been sold than last year at this date. Those contemplating attending the festival will be wise to make their arrangements promptly. The Berkshire Hills Conference at the Courthouse in Pittsfield may be consulted as to room accommodations.

S. R. R.

This Clipping From
PITTSFIELD, MASS.
EAGLE

APR 12 1941

Berkshire Festival Lists 1941 Tanglewood Programs

Boston Symphony To Include Works By Contemporaries Including Shostakovitch and Villa Lobos

Trustees of the Berkshire Symphonic Festival today announced the programs by series to be presented this summer at Tanglewood by the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

A number of contemporary composers are listed including Shostakovitch, Villa Lobos, the Brazilian; Copland, Hindemith, Hanson, Sibelius, Vaughan Williams, Barber and Piston.

It is of interest to note that a number of these contemporaries are either members of the faculty or scheduled as lecturers at the orchestra's Berkshire Music Center at Tanglewood.

The Festival opens July 31 and continues for three week ends. The Berkshire Music Center opens the first week in July and continues through the final concert of the Festival, Aug. 17.

Many Subscriptions

The trustees also announced today that returns on subscriptions have been satisfactory, despite troubles abroad and this country's defense program. Subscriptions they said were about one month ahead of last year while there have been 209 boxes sold, about a dozen more than on the corresponding date last year.

The much discussed Shostakovitch Symphony No. 5 is scheduled for the first series as is the Villa Lobos Chorus No. 10. The Berkshire Musical Association chorus, Horace Hunt, director, will join with the orchestra with some of the chorus works.

Three works by Mozart will be performed in the second series in commemoration of the 150th anniversary of the composer's death. Wagner is represented by three works for the final series.

Subscriptions may be mailed to the Festival office at Stockbridge or to the office at Steinway Hall, 113 West 57th Street, New York.

The programs follow:

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

APR 13 1941

Thirty Works For Festival In Berkshires

Koussevitzky Announces Repertoire for Eighth Annual Summer Series

Thirty works or excerpts have been announced for the nine programs to be played by the Boston Symphony Orchestra under Serge Koussevitzky's direction in the eighth annual Berkshire Symphonic Festival at Tanglewood, Lenox, Mass. The list for Series A, on Thursday and Saturday nights and Sunday afternoon, July 31, Aug. 2 and 3, is:

Haydn, Symphony in G, No. 88; Beethoven, "Eroica" Symphony; Schubert, Unfinished Symphony; Mendelssohn, "Italian" Symphony; Brahms, Symphony No. 4; Shostakovitch, Symphony No, 5; Debussy, Nuages, Fetes, Sirenes.

Music of Mozart will be featured in Series B, on Thursday and Saturday nights and Sunday afternoons, Aug. 7, 9 and 10. The programs will include:

Mozart, Requiem, Symphonies in C major and A major; Beethoven, Symphony No. 5; Berlioz, "Fantastic" Symphony; Hanson, "Romantic" Symphony; Brahms, Piano concerto No. 2; Debussy, La Mer.

Works to be heard in Series C, on Thursday and Saturday nights and Sunday afternoon, Aug. 14, 16 and 17, are:

Beethoven, Missa Solemnis; Tchaikovsky, Symphony No. 5; Sibelius, Symphony No. 6; Vaughan Williams, A London Symphony; Wagner, Prelude and Liebestod from "Tristan und Isolde," Prelude to "Die Meistersinger"; Strauss, Death and Transfiguration; Barber, Violin concerto; Piston, The Incredible Flutist.

This will be the fifth festival at Tanglewood, the fourth in the Music Shed, and the sixth with the participation of the Boston Symphony. Further information is obtainable either from the Berkshire Symphonic Festival at Stockbridge, Mass., or from its New York office at 113 West Fifty-seventh Street.

Berkshire Festival Programs

Serge Koussevitzky has announced the programs for each of the three weeks of next summer's Berkshire Symphonic Festival. The nine concerts will be given in the Music Shed at Tanglewood, Lenox, Mass., on Thursday evenings, Saturday evenings and Sunday afternoons between July 31 and August 17 by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. The following are the works to be played:

First Week, July 31-Aug. 3

Haydn—Symphony in G major, No. 88.

Beethoven—Symphony No. 3, "Eroica."

Schubert—Symphony in B minor, "Unfinished."

Mendelssohn — "Italian" Symphony.

Brahms—Symphony No. 4, in E minor

Shostakovitch—Symphony No. 5.

Beethoven—"Leonore," No. 3.

Debussy — Three Nocturnes: "Clouds," "Festivals," "Sirens."

Villa Lobos—Choros, No. 10.

Copland—"Quiet City."

Hindemith—Concerto for Violoncello.

Second Week, Aug. 7-10

Mozart—Requiem, Symphony in C Major, Symphony in A major (in commemoration of the 150th anniversary of Mozart's death).

Beethoven—Symphony No. 5 in C minor.

Berlioz—"Fantastic" Symphony.

Hanson—Symphony No. 2, "Romantic."

Brahms—Piano Concerto in B flat major, No. 2

Debussy—"La Mer."

Third Week, Aug. 14-17

Beethoven—Missa Solemnis.

Tchaikovsky—Symphony No. 5.

Sibelius—Symphony No. 6.

Vaughan Williams—"A London Symphony."

Wagner—Prelude and Love-Death. "Tristan and Isolde," Prelude to "Die Meistersinger von Nuernberg."

Strauss—"Death and Transfiguration."

Barber—Violin Concerto.

Piston—"The Incredible Flutist."

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

APR 11 1941

Announce Tentative Programs For Berkshire Symphonic Festival

Contemporary composers are well represented on the tentative programs announced for the eighth annual Berkshire Symphonic Festival to be held at Tanglewood this August. Among the works chosen by Dr. Serge Koussevitzky for presentation this [illegible] will be Shostakovitch's Symphony No. 5, Dr. Howard Hanson's Symphony No. 2 "Romantic," and Chorus No. 10 by the Brazilian composer Villa Lobos.

The concert programs, which are scheduled for July 31 to August 17, will include the following works:

SERIES "A"—Haydn, Symphony in G major, No. 88; Beethoven, Symphony No. 3, "Eroica"; Schubert, Symphony in B minor, "Unfinished"; Mendelssohn, "Italian" Symphony; Brahms, Symphony No. 4, in E minor; Shostakovitch, Symphony No. 5; Beethoven, Overture to "Leonore" No. 3; Debussy, Three Nocturnes ("Clouds"-"Festivals" "Sirens"); Villa Lobos, Choros No. 10; Copland, Quiet City; Hindemith, Concerto for Violoncello.

SERIES "B"—Mozart, Requiem, Symphony in C major; Symphony in A major; (in commemoration of the 150th anniversary of Mozart's death); Beethoven, Symphony No. 5 in C minor; Berlioz, "Fantastic" Symphony; Hanson, Symphony No. 2, "Romantic"; Brahms, piano concerto in B flat major, No. 2; Debussy, "La Mer."

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This Clipping From
LOWELL, MASS.
LEADER

APR 11 1941

Program for Festival Is Announced

Classic and Modern Works to Be Heard at Tanglewood

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But in the second week the classics will have their day and three Mozart works will be presented in commemoration of the 150th anniversary of the composer's death.

A feature of the final week will be Dr. Howard Hanson's Second Symphony, the Romantic. And the series will include the Beethoven "Missa Solemnis" and excerpts from several of the Wagner operas.

Troubled conditions abroad and our national defense program are not decreasing the interest in this festival. There has been an encouraging response for subscriptions for the season. And these are about a month ahead of last year. One of the southern Berkshire hotels is already booked to capacity. Meanwhile about a dozen more boxes have been sold than last year at this date. Those contemplating attending the festival will be wise to make their arrangements promptly. The Berkshire Hills Conference at the Courthouse in Pittsfield may be consulted as to room accommodations.

S. R. [illegible]

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Shostakovitch—Symphony No. 5.

Beethoven—"Leonore," No. 3.

Debussy — Three Nocturnes: "Clouds," "Festivals," "Sirens."

Villa Lobos—Choros, No. 10.

Copland—"Quiet City."

Hindemith—Concerto for Violoncello.

Second Week, Aug. 7-10

Mozart—Requiem, Symphony in C Major, Symphony in A major (in commemoration of the 150th anniversary of Mozart's death).

Beethoven—Symphony No. 5 in C minor.

Berlioz—"Fantastic" Symphony.

Hanson—Symphony No. 2, "Romantic."

Brahms—Piano Concerto in B flat major, No. 2

Debussy—"La Mer."

Third Week, Aug. 14-17

Beethoven—Missa Solemnis.

Tchaikovsky—Symphony No. 5.

Sibelius—Symphony No. 6.

Vaughan Williams—"A London Symphony."

Wagner—Prelude and Love-Death. "Tristan and Isolde," Prelude to "Die Meistersinger von Nuernberg."

Strauss—"Death and Transfiguration."

Barber—Violin Concerto.

Piston—"The Incredible Flutist."

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

APR 12 1941

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Mozart Anniversary

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Troubled conditions abroad and the defense program in this country have not had an adverse effect on advance reservations for this year's concerts, the festival organization reports. Already a dozen more boxes have been sold than were sold at this time last year, and all subscriptions are running about a month ahead of last year.

Those coming from a distance to attend the festival have been advised to arrange with the Berkshire Hills Conference in Pittsfield for reservations, as already one Southern Berkshire hotel reports it is booked to capacity.

The Music center, which was successfully initiated last year, will be operated again under the direction of Dr. Serge Koussevitzky, conductor of the Boston orchestra, starting the first week in July and ending with the festival concerts.

This Clipping From
NEW YORK, N.Y.
SUN

APR 12 1941

Berkshire Festival Programs

The programs for the eighth annual Berkshire Symphonic Festival, to be given at "Tanglewood" by the Boston Symphony Orchestra under Serge Koussevitzky, were announced today. There will be nine concerts, divided into three series of three each.

The festival will open on Thursday evening, July 31.

Works to be included on the programs of that concert, and those of August 2 and August 3, comprising the first series, are:

Haydn	Symphony in G major, No. 88
Beethoven	Symphony No. 3 ("Eroica")
Schubert,	Symphony in B minor ("Unfinished")
Mendelssohn	"Italian" Symphony
Brahms	Symphony No. 4, in E minor
Shostakovitch	Symphony No. 5
Beethoven	Overture to "Leonore" No. 3
Debussy	Three Nocturnes
Villa Lobos	Choros No. 10
Copland	Quiet City
Hindemith	Concerto for Violoncello

Those to be heard during the second series of concerts, on August 7, 9 and 10, are:

Mozart	Requiem
Mozart	Symphony in C major
Mozart	Symphony in A major
	(In commemoration of the 150th anniversary of Mozart's death.)
Beethoven	Symphony No. 5 in C minor
Berlioz	"Fantastic" Symphony
Hanson	Symphony No. 2 ("Romantic")
Brahms,	Piano Concerto in B flat major, No. 2
Debussy	"La Mer"

Works announced for the final series, on August 14, 16 and 17, are:

Beethoven	"Missa Solemnis"
Tchaikovsky	Symphony No. 5
Sibelius	Symphony No. 6
Vaughan Williams	"A London Symphony"
Wagner,	Prelude and Love-Death "Tristan und Isolde."
Wagner	Prelude to "Die Meistersinger"
Strauss	"Death and Transfiguration"
Barber	Violin Concerto
Piston	"The Incredible Flutist"

This Clipping From
PITTSFIELD, MASS.
EAGLE

APR 12 1941

Berkshire Festival Lists 1941 Tanglewood Programs

Boston Symphony To Include Works By Contemporaries Including Shostakovitch and Villa Lobos

Trustees of the Berkshire Symphonic Festival today announced the programs by series to be presented this summer at Tanglewood by the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

A number of contemporary composers are listed including Shostakovitch, Villa Lobos, the Brazilian; Copland, Hindemith, Hanson, Sibelius, Vaughan Williams, Barber and Piston.

It is of interest to note that a number of these contemporaries are either members of the faculty or scheduled as lecturers at the orchestra's Berkshire Music Center at Tanglewood.

The Festival opens July 31 and continues for three week ends. The Berkshire Music Center opens the first week in July and continues through the final concert of the Festival, Aug. 17.

Many Subscriptions

The trustees also announced today that returns on subscriptions have been satisfactory, despite troubles abroad and this country's defense program. Subscriptions they said were about one month ahead of last year while there have been 209 boxes sold, about a dozen more than on the corresponding date last year.

The much discussed Shostakovitch Symphony No. 5 is scheduled for the first series as is the Villa Lobos Chorus No. 10. The Berkshire Musical Association chorus, Horace Hunt, director, will join with the orchestra with some of the chorus works.

Three works by Mozart will be performed in the second series in commemoration of the 150th anniversary of the composer's death. Wagner is represented by three works for the final series.

Subscriptions may be mailed to the Festival office at Stockbridge or to the office at Steinway Hall, 113 West 57th Street, New York.

The programs follow:

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

APR 13 1941

Thirty Works For Festival In Berkshires

Koussevitzky Announces Repertoire for Eighth Annual Summer Series

Thirty works or excerpts have been announced for the nine programs to be played by the Boston Symphony Orchestra under [illegible] Koussevitzky's direction in the eighth annual Berkshire Symphonic Festival at Tanglewood, Lenox, Mass. The list for Series A, on Thursday and Saturday nights and Sunday afternoon, July 31, Aug. 2 and 3, is:

Haydn, Symphony in G, No. 88; Beethoven, "Eroica" Symphony; Schubert, Unfinished Symphony; Mendelssohn, "Italian" Symphony; Brahms, Symphony No. 4; Shostakovitch, Symphony No. 5; Debussy, Nuages, Fetes, Sirenes.

Music of Mozart will be featured in Series B, on Thursday and Saturday nights and Sunday afternoons, Aug. 7, 9 and 10. The programs will include:

Mozart, Requiem, Symphonies in C major and A major; Beethoven, Symphony No. 5; Berlioz, "Fantastic" Symphony; Hanson, "Romantic" Symphony; Brahms, Piano concerto No. 2; Debussy, La Mer.

Works to be heard in Series C, on Thursday and Saturday nights and Sunday afternoon, Aug. 14, 16 and 17, are:

Beethoven, Missa Solemnis; Tchaikovsky, Symphony No. 5; Sibelius, Symphony No. 6; Vaughan Williams, A London Symphony; Wagner, Prelude and Liebestod from "Tristan und Isolde," Prelude to "Die Meistersinger"; Strauss, Death and Transfiguration; Barber, Violin concerto; Piston, The Incredible Flutist.

This will be the fifth festival at Tanglewood, the fourth in the Music Shed, and the sixth with the participation of the Boston Symphony. Further information is obtainable either from the Berkshire Symphonic Festival at Stockbridge, Mass., or from its New York office at [illegible] West Fifty-seventh Street.

This Clipping From
NEW YORK, N.Y.
TIMES
APR 6 - 1941

"IN 1900 the American compositions that were appearing—even the best of them—might have been written by some European; the impact of strong foreign cultures on a young and tender one inevitably produced recognizable influences. But again a change came. The lineaments of our own national profile began to appear. By now—when the festival comes to us—it is clearly recognizable. In fact, during the last few years the influences have been reciprocal ones, between our country and other lands. Any one who has gone with any regularity to the American composers' concerts in Rochester, any one who heard Dr. Koussevitzky's Festival of American Music in New York and Boston—given last year under the sponsorship of the American Society of Composers, Authors and Publishers—must have felt that, now at last, American music has a profile, a technical proficiency, a poetry and power of its own. It dares to be simple, to be itself. It is a fine thing that the ISCM festival comes to us at this time.

"It is fine for another reason: many of the European musicians who would naturally foregather at such a festival have already made the journey to America, and many of them have made America their home. The festival means an opportunity for us to know them and to welcome them to our shores, and for them to become acquainted with what our country stands for in music. For in addition to our composers and performers, we are organized for music in a way that offers, I believe, no parallel in scope or magnitude. Our visitors and new fellow-citizens will discover this.

This Clipping From
PITTSFIELD, MASS.
EAGLE
APR 18 1941

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Director Hunt, however, appears fairly well buttressed in the bass section which is fortunate. This is not because national defense is taking an inordinate number of tenors but because there are more basses to start with. In ordinary times, it is difficult enough for any chorus to have the full complement of tenors.

Mr. Hunt, however, has considerable incentive to offer men candidates for the chorus. It is true the work of the chorus will have to be even more exacting in its approach to the great music which it will sing with the Boston Orchestra under its eminent conductor than necessity might demand before a less musically sophisticated audience. But the members will have the satisfaction of knowing that they are being listened to seriously and critically by a cross-section of musical America.

Such is a privilege not frequently thrust upon a non-metropolitan choral organization. That the group will rise to the occasion if the current tenor question can be solved cannot be doubted.

This Clipping From
WILMINGTON, DEL.
NEWS
APR 21 1941

Works Slated For Berkshire

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The list for Series A, on Thursday and Saturday nights and Sunday afternoon, July 31, Aug. 2 and 3, is:

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Music of Mozart will be featured in Series B, on Thursday and Saturday nights and Sunday afternoons, Aug. 7, 9 and 10. The programs will include:

Mozart, Requiem, Symphonies in C major and A major; Beethoven, Symphony No. 5; Berlioz, "Fantastic" Symphony; Hanson, "Romantic" Symphony; Brahams, Piano concerto No. 2; Debussy, Le Mer.

Works to be heard in Series C, on Thursday and Saturday nights and Sunday afternoon, Aug. 14, 16 and 17, are:

Beethoven, Miss Solemnis; Tchaikowsky, Symphony No. 5; Sibelius, Symphony No. 6; Vaughan Williams, A London Symphony, Wagner, Prelude and Liebestod from "Tristan and Isolde," Prelude to "Die Meistersinger"; Strauss, Dearth and Transfiguration; Barber, Violin concerto; Piston, The Incredible Flutist.

This will be the fifth festival at Tanglewood, the fourth in the Music Shed, and the sixth with the participation of the Boston Symphony.

This Clipping From
DAYTON, OHIO
SUNDAY JOURNAL HERALD
APR 20 1941

Festival Includes Nine Concerts

The Berkshire Symphonic festival of 1941, under the direction of Serge Koussevitzky, will consist of nine concerts at Tanglewood, in the Berkshires, Thursday evenings, Saturday evenings and Sunday evenings, July 31-August 17, which are within the last three weeks of the school term.

Gregor Piatigorsky, the Russian 'cello virtuoso, is announced as a new member of the faculty, to have charge of the chamber music department. Hugh Ross, director of the Schola Cantorum of New York, has been added to the faculty, and likewise Leo Schrade, the musicologist who is now connected with the department of music at Yale.

The department of orchestral conducting will be in charge of Serge Koussevitzky and Stanley Chappie, as last year. The department of choral conducting will be under G. Wallace Woodworth and Hugh Ross. The school orchestra will be in charge of Serge Koussevitzky, assisted by Richard Burgin, Stanley Chapple and 30 members of the Boston Symphony orchestra.

The classes in composition will be in charge of Aaron Copland and of Paul Hindemith. The opera department will be in charge of Herbert Graf, stage director of the Metropolitan Opera company, assisted by Boris Goldovsky and Richard Rychtarik. Classes in solfege and country dancing are announced.

Olin Downes will give general lectures in addition to the part he will take in the survey conducted by Mr. Hindemith. Lecturers will include Howard Hanson, Archibald T. Davison, Carleton Sprague Smith and others to be announced.

This Clipping From
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UNION
MAY 4 1941

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NEW YORK, N.Y.
PM
APR 20 1941

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In commemoration of the 150th anniversary of Mozart's death the second week's programs include his Requiem and symphonies in C major and A major.

The season's most ambitious single offering is the Beethoven *Missa Solemnis,* to be offered during the third week.

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APR 18 1941

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N.Y. TEACHER
NEW YORK CITY
APRIL, 1941

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I should like to advise those of you that will be within 150 miles of Tanglewood not to miss this grand experience. Write for information and reservations *now.* Address the Berkshire Symphonic Festival, Inc. at 113 W. 57 St., N. Y. C. Since there is also a music school at Tanglewood, offering instruction in all branches of music from piccolo playing to orchestral conducting, those interested may receive detailed information at the same address.

This Clipping From
SAN JOSE, CALIF.
MERCURY-HERALD
APR 27 1941

* * *

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COMMONWEALTH-REPORTER
APR 18 1941

HARTFORD, CONN.
TIMES
APR 12 1941

Tanglewood Scene to be Re-enacted July 31-Aug. 17

Intermission time at the Stockbridge Music Festival finds the audience strolling on the grounds but never far from the music shed where the Boston Symphony Orchestra under the direction of Serge Koussevitzky hold sway.

Berkshire Festival to Feature Several Contemporary Composers

Second Week to Commemorate 150th Anniversary of Mozart's Death

Works by the contemporary composers, Sibelius, Vaughan Williams, Barber, Piston, Hindemith, Shostakovitch, Villa Lobos, Copland and Hanson will be played by the Boston Symphony Orchestra, Serge Koussevitzky conductor, at the eighth annual Berkshire Symphonic Festival at Tanglewood, July 31 to Aug. 17.

There will be three Mozart works the second week of the Festival in commemoration of the 150th anniversary of the composer's death. The much discussed Symphony No. 5 by Shostakovitch is included in the first series of concerts. The eminent Brazilian composer, Villa Lobos, will have presented his Choros No. 10 also in the first series. Dr. Howard Hanson's Symphony No. 2. "Romantic," will be given the final week.

On Faculty

Piston, Hindemith, Copland and Hanson are either members of the faculty or lecturers at the Berkshire Music Center, which will be operated for its second year at Tanglewood by the Boston Symphony Orchestra for six weeks starting the first week in July, ending with the final Festival concert.

Despite troubled conditions abroad and this country's defense program, the Festival reports encouraging response for subscriptions for the coming season. About a dozen more boxes have been sold than last year at this date. Music lovers contemplating attendance at the Festival are urged to communicate at once with the Berkshire Hills Conference at the Courthhouse in Pittsfield for room accommodations. One Southern Berkshire Hotel is already booked to capacity.

Programs for Series

The programs by series follow:

Series A: Haydn's Symphony in G major, No. 88; Beethoven's Symphony No. 3, "Eroica"; Schubert's Symphony in B minor, "Unfinished"; Mendelssohn's "Italian" Symphony; Brahms' Symphony No. 4, in E minor; Shostakovitch's Symphony No. 5; Beethoven's Overture to "Leonore" No. 3; Debussy's Three Nocturnes, "Clouds", "Festivals", "Sirens"; Villa Lobos' Choros No. 10; Copland's "Quiet City"; Hindemith's Concerto for cello.

Series B: Mozart's "Requiem," Symphony in C major, Symphony in A major (in commemoration of the 150th anniversary of Mozart's death); Beethoven's Symphony No. 5 in C minor; Berlioz' "Fantastic" Symphony; Hanson's Symphony No. 2, "Romantic"; Brahms' Piano Concerto in B flat major, No. 2; Debussy's "La Mer".

Series C: Beethoven's "Missa Solemnis"; Tchaikovsky's Symphony No. 5; Sibelius' Symphony No. 6; Vaughan Williams' "A London Symphony"; Wagner's Prelude and Love-Death from "Tristan und Isolde", Prelude to "Die Meistersinger von Nurnberg"; Strauss, "Death and Transfiguration"; Barber's Violin Concerto; Piston's "The Incredible Flutist".

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APR 21 1941

Berkshire Music Festival Will Play Works of Contemporary Composers July 31-Aug. 17

Works by the contemporary composers, Sibelius, Vaughan Williams, Barber, Piston, Hindemith, Shostakovitch, Villa Lobos, Copland and Hanson are included in the programs to be played by the Boston Symphony Orchestra, Serge Koussevitzky conductor, at the eighth annual Berkshire Symphonic Festival at Tanglewood, Stockbridge, Mass., July 31-Aug. 17.

There will be three Mozart works the second week of the festival in commemoration of the 150th anniversary of the composer's death. The much discussed Symphony No. 5 by Shostakovitch is included in the first series of concerts. The eminent Brazilian composer, Villa Lobos, will have presented his Chorus No. 10, also in the first series.

Dr. Howard Hanson's Symphony No. 2, "Romantic," will be given the final week. It is of interest to note that Piston, Hindemith, Copland and Hanson are listed either as members of the faculty of lecturers at the Berkshire Music Center which will be operated for its second year at Tanglewood by the Boston Symphony Orchestra for six weeks, starting the first week in July ending with the final festival concert.

Despite troubled conditions abroad and this country's defense program, the festival reports encouraging response for subscriptions for the coming season, the returns being about a month in advance of 1940. About a dozen more boxes have been sold than last year at this date. Music lovers contemplating attendance at the festival are urged to communicate at once with the Berkshire Hills Conference at the Court House in Pittsfield for room accommodations. One Southern Berkshire Hotel is already booked to capacity.

The programs by series follow:

Series "A"—Haydn, Symphony in G major, No. 88; Beethoven, Symphony No. 3, "Eroica"; Schubert, Symphony in B minor, "Unfinished"; Mendelssohn, "Italian" Symphony; Brahms, Symphony No. 4, in E minor; Shostakovitch, Symphony No. 5; Beethoven, Overture to "Leonore" No. 3; Debussy, Three Nocturnes ("Clouds," "Festivals," "Sirens"); Villa Lobos, Chorus No. 10; Copland, "Quiet City"; Hindemith, Concerto for Violoncello.

Series "B"—Mozart, Requiem, Symphony in C major, Symphony in A major (In commemoration of the 150th anniversary of Mozart's death); Beethoven, Symphony No. 5 in C minor; Berlioz, "Fantastic" Symphony; Hanson, Symphony No. 2, "Romantic"; Brahms, Piano Concerto in B flat major, No. 2; Debussy, "La Mer."

Series "C"—Beethoven, "Missa Solemnis"; Tschaikowsky, Symphony No. 5; Sibelius, Symphony No. 6; Vaughan Williams, "A London Symphony"; Wagner, Prelude and "Love-Death," "Tristan und Isolde" and Prelude to "Die Meistersinger von Nurnberg"; Strauss, "Death and Transfiguration"; Barber, Violin Concerto; Piston, "The Incredible Flutist."

This Clipping From
COLUMBUS, OHIO
CITIZEN

MAY 18 1941

"Summer Seasons"

Carlos Chavez, Eugene Ormandy, Serge Koussevitzky and Artur Rodzinsky, pictured left to right, above, are among conductors scheduled for summer concerts in this country and Mexico.

* * * *

Plans Completed for Summer Concerts in Other Cities

By GEORGE HAGE

WITH THE CONCERT SEASON CONSIGNED TO THE REALM of memories of things past, the interest of Columbus' music-minded citizens is turning to other cities around the country which are fortunate enough to have summer concert seasons.

This summer will find the number of such cities decreased by one—a very important one for Columbus music-lovers. The Cincinnati Summer Opera Association has announced that there will be no al fresco productions of opera at the Cincinnati Zoo this year. They couldn't meet the deficit, they explained. Naturally it's a disappointment that will be keenly felt by the many Columbusites who counted the music in the Zoo pavilion one of summer's pleasures.

The lucky ones, so far as music is concerned, then, will be those who can vacation in such communities as support summer concert seasons.

+ + +

In Berkshires

Most notable of these, of course, is that American Salzburg, the Berkshire Symphonis Festival which will be held as usual at Tanglewood, between Stockbridge and Lenox, Mass., from July 31 to Aug. 17. The festival will consist of nine concerts by the Boston Symphony Orchestra and soloists on the Thursday, Saturday and Sunday evenings between the two

The major choral work scheduled for the festival this year is Beethoven's "Missa Solemnis," which will be performed under the direction of Serge Koussevitsky with a chorus prepared by G. Wallace Woodworth and Hugh Ross in the Berkshire Music Center.

The Center itself, the summer music school established last year by the Boston Symphony Orchestra with Mr. Koussevitzky as its director, will be in session for six weeks, July 7 to Aug. 17.

According to the Center bulletin, the school will have classes in conducting, composition, operatic interpretation and symphonic performance. Principal improvement over last year will be in the largest department of the school, "the Department of Music and Culture."

This is the department designed by Dr. Koussevitzky for "students with less specific qualifications" than in other departments, and for "amateurs who wish to increase their acquaintance with music and its interpretation." A unique feature of this department will be Paul Hindemith's "survey of choral and instrumental music in study and performance."

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In New York

But to get on with the other festivals and summer seasons.

An all-Tschaikowsky program will open the 24th season of the Lewisohn Stadium concerts in New York on June 19. Arthur Rodzinski, conductor of the Cleveland Orchestra, and Artur Rubenstein will be piano soloist. The program will consist of the "Romeo and Juliet" Overture, the Fifth Symphony and the Piano Concerto in B flat minor.

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This Clipping From
PITTSFIELD, MASS.
EAGLE

MAY 10 1941

The Symphonic Festival, founded in 1934 and moved in 1938 to its present permanent quarters at Tanglewood, between Lenox and Stockbridge, is held during the first three week ends in August and attracts audiences of 5000 to 6000 persons from all parts of the country. The Boston Symphony Orchestra, with Serge Koussevitzky as conductor, gives the Berkshires a leading place in the musical calendar of the year. Admirers of chamber music have had the opportunity, since 1918, of hearing the best in this form of musical expression at the weekly chamber music concerts at Mrs. Elizabeth Sprague Coolidge's Temple of Music at South Mountain, Pittsfield.

This Clipping From
HARTFORD, CONN.
TIMES

MAY 12 1941

Chasins Taught At Berkshire Music Center

Among the famous musicians invited to join the 1940 faculty of the widely-acclaimed Berkshire Music Center, was Abram Chasins, eminent American pianist-composer, who appears here with the Hartford Symphony Orchestra Wednesday evening at Bushnell.

The Center, under the direction of Serge Koussevitzky, invited leaders in many musical fields to conduct classes and lectures for advanced students and professional musicians. Chasins lectured and taught at Tanglewood during the first session of the new school. A chair of pedagogy was established by the American Society of Composers, Authors and Publishers, and Chasins was appointed to occupy it.

Chasins' private classes at the Berkshire Music Center were on the subject of "The Relation of Analysis to Interpretation." Attending Chasins' lectures were the most advanced students, members of the orchestra and the faculty.

Although only in his thirties, Chasins is internationally known as a pioneering musical thinker. His radio broadcasts were not only the first successful piano series on the air, but initiated the idea of instruction by a master for the benefit of piano teachers and students throughout the country. His work at the Center was another original effort. He formulated and illustrated interpretative principles, based on years of compositional experience, teaching and performances on the concert platform.

This Clipping From
WATERBURY, CONN.
DEMOCRAT

MAY 28 1941

Music. . . . With summer and July comes the Berkshire Music Festival now ranking among the country's outstanding musical undertakings. The Boston Symphony with Sergei Koussevitsky conducting are the principal performers. Also heard this summer will be the Berkshire Musical Chorus who will sing with the orchestra at the opening concert Thursday evening, July 31. The festival concerts are held at Tanglewood, between Lenox and Stockbridge, and thither come visitors from the nearby places and from far away. The summer residents form part of the audiences. The concerts are on Thursdays, Saturdays and Sundays beginning July 31 and ending August 17. Another chorus, The Berkshire Festival Chorus, will also be heard with the orchestra on August 14. The chorus mentioned first is composed of singers in the Berkshire area, the second named consists of students at the Berkshire Musical Center. During the summer season the Center supplies courses in the many branches of music.

This Clipping From
PITTSBURGH, PA.
PRESS

MAY 19 1940

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Conductor Realizes Long-Cherished Idea As Art Center Opens

Koussevitsky's Project Offers Fine Opportunity to Music Students For Summer Courses

By RALPH LEWANDO
Press Music Editor

Amid the picturesque historic hills of western Massachusetts a citadel of art is rising—the Berkshire Music Center at "Tanglewood" between Stockbridge and Lenox, home of the Berkshire Symphonic Festival, made famous by Serge Koussevitsky and the Boston Symphony Orchestra.

Like the Berkshire Festival this music center is the realization of an idea that for several years has been cherished by Dr. Koussevitzky.

Mr. Lewando

Three years ago the noted conductor told the writer of the plan to found a music center where for six weeks during summer months talented musicians might come annually for participation in study and activity in various phases of musical art, broaden their concept, stimulate aspiration and perhaps receive encouragement and opportunity to speed them toward their respective goals.

Truly a remarkable project! Certainly one replete with incalculable possibilities. To this fine purpose Dr. Koussevitzky, director of the Center, and his distinguished associates are devoting time and energy in this fascinating endeavor.

In a statement Dr. Koussevitzky says that "The Berkshire Music Center presents a unique opportunity for a summer of living and working in music. It will serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for a creative rest in summer.

"The Center is designed to lay special emphasis upon those aspects of musical education concerned with collective performance. It will thus supplement rather than duplicate the training available in the established schools of music where, although some time is devoted to ensemble playing, attention is centered primarily upon developing the technical equipment of the individual.

"The rehearsals and concerts of the Boston Symphony Orchestra will provide a rare opportunity for close observation of the work of a great orchestra. Active participation in the student orchestra, choruses, chamber music and operatic groups will offer the means of acquiring a working knowledge of music as it is written, conducted, played and sung. There will also be lectures by men prominent in the arts and letters as well as in music.

"The Music Center will have two sections: one to be known as the Institute for Advanced Study, limited to those who have had a thorough preliminary musical training and who are studying to make music their career; the other to be known as the Academy, for music lovers with less specific qualifications, who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation and to participate in a stimulating musical experience.

"We have chosen a practical method so that students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

* * *

Thus it is apparent that serious students bent upon a professional career and ardent amateur performers, creators or lovers of music for its own sake shall have opportunity to widen the scope of musical understanding. In aim, the Institute and Academy constitute a project of originality and importance that seems likely to exert great influence on procedure in music education.

In the Institute for advanced study, students of unusual promise will be accepted for the conducting class under Dr. Koussevitzky's personal direction. They will be given opportunity to lead orchestral and choral groups either in rehearsal or performance. The institute orchestra will be open only to those who are technically competent. These players will be given individual as well as collective attention in the study of works that run the gamut from Bach to Stravinsky.

The opera dramatics class will be headed by Dr. Herbert Graf, noted stage director of the Metropolitan Opera Company. He will be assisted by Boris Goldovsky, head of Cleveland Institute's opera department.

THE Berkshires are calling. The first announcements are those of the Berkshire Music Festival at Tanglewood under the direction of Serge Koussevitzky, who will as before lead the Boston Symphony Orchestra in three weekly series of three concerts each, Thursday and Friday evenings and Sunday afternoons, July 31 to August 17.

May 2, 1941

From the Boston headquarters comes the announcement of the second season of the Music Center at Tanglewood. This, according to Dr. Koussevitzky's conceptions, is not a summer school of music in the ordinary sense, but a graduate school of interpretation and musical trends. Those who have had essential training will, in the courses given — and no less in the musical atmosphere of Tanglewood and near-by centers — have a chance to see and feel more clearly "what it is all about." Provision is also made for non-professional musicians: group work, choral and instrumental. — New members of the faculty are Gregor Piatigorsky, Russian cello virtuoso, Hugh Ross, director of the Schola Cantorum of New York City, and Leo Schrade, Yale musicologist. Among those returning will be Olin Downes, Paul Hindemith, and Aaron Copland (o as in *cope*!). Special lecturers for 1941: Archibald T. Davison, of Harvard University, Howard Hanson, director of the Eastman School of Music, and Carleton Sprague Smith, chief of the Division of Music, New York Public Library.

Bloomington Ind. Star

Of the 312, selected from over 600, in attendance last summer, four were from Indiana. Twenty-eight other states and Canada were represented. More than a third of the total number were from states other than Massachusetts and New York, which registered 104 and 77, respectively. — This year 350 will be accepted. The six weeks session begins July 7, the first three will be, with all else, a fine preparation for the festival concerts. Further details can be learned by addressing Margaret Grant, Executive Secretary of the Berkshire Music Center, Symphony Hall, Boston, Mass.

From the Stockbridge, Massachusetts, headquarters, G. W. Edman, secretary in charge, sends us details about the festival concerts. Contemporary composers to be presented are Sibelius, Vaughan Williams, Samuel Barber, Walter Piston (whose lively "Incredible Flutist" I reported on in my letters giving an account of the musical blitz week in Pittsburgh last Thanksgiving time), Hindemith, Shostakovitch, ("the much discussed Symphony No. 5," to quote Mr. Edman), Villa Lobos, Aaron Copland, and Howard Hanson. "There will be three Mozart works the second week of the Festival in commemoration of the 150th anniversary of the composer's death." Mr. Edman adds: "Despite troubled conditions abroad and this country's defense program the Festival reports encouraging response, the returns being about a month in advance of 1940."

An announcement of unusual importance is that Beethoven's *Missa Solemnis* will be given. The Mozart threesome will include his Requiem, which he left unfinished because of a superstitious fear that the last note would be his death knell.

Full Programs For Festival In Berkshires

N.Y. Her. Tribune
May 25, 1941

Eighth Annual Event Will Open July 31; Beethoven Mass Set for Aug. 14

Complete programs have been announced for the nine concerts to be given by the Boston Symphony Orchestra under Serge Koussevitzky's direction in the eighth annual Berkshire Symphonic Festival in the Music Shed at Tanglewood, Lenox, Mass. The dates and works to be performed are:

SERIES A	
Thursday, July 31, 8:30	
Concerto for organ and orchestra, No. 10, in D minor	Handel
Nuages, Fetes, Sirenes	Debussy
Chorus No. 10, Rasga o Coracao	Villa-Lobos Villa-Lobos
Symphony No. 3, "Eroica"	Beethoven
Saturday, Aug. 2, 8:30	
Symphony No. 4, "Italian"	Mendelssohn
Overture to "Leonore," No. 3	Beethoven
Symphony No. 5	Shostakovitch
Sunday, Aug. 3, 3:30	
Unfinished Symphony	Schubert
Quiet City	Copland
Cello Concerto	Hindemith
Soloist, Gregor Piatigorsky	
Symphony No. 4, in E minor	Brahms
SERIES B	
Thursday, Aug. 7, 8:30	
Symphony in G minor; excerpts from Requiem	Mozart
Symphony No. 5, in C minor	Beethoven
Saturday, Aug. 9, 8:30	
Eine Kleine Nachtmusik	Mozart
Symphony No. 2, "Romantic"	Hanson
Piano Concerto No. 2, in B flat	Brahms
Soloist, Leonard Shure	
Preludes to "Lohengrin" and "Die Meistersinger"	Wagner
Sunday, Aug 10, 3:30	
Symphony in E flat	Mozart
La Mer	Debussy
Fantastic Symphony	Berlioz
SERIES C	
Thursday, Aug. 14, 8:30	
Prelude and Fugue in C major	Bach-Koussevitzky
Missa Solemnis in D major	Beethoven
Saturday, Aug. 16, 8:30	
A London Symphony	Vaughan Williams
Violin Concerto	Samuel Barber
Soloist, Ruth Posselt	
Prelude and Good Friday Music From "Parsifal"; Overture to "Tannhaeuser"	Wagner
Sunday, Aug. 17, 3:30	
Symphony No. 6	Sibelius
Death and Transfiguration	Strauss
Symphony No. 5, in E minor	Tchaikovsky

The chorus of the Berkshire Musical Association, directed and trained by Horace Hunt, will sing in the Villa-Lobos Chorus, Debussy's "Sirenes" and the excerpts from Mozart's Requiem. The Berkshire Festival Chorus, composed of students at the Berkshire Music Center at Tanglewood, will sing in the Beethoven Missa Solemnis.

The subscription sale will close June 30, or earlier, if the lists are filled before that time. After its close, tickets for single concerts may be obtained at the festival's offices in Stockbridge and New York and from community chairmen in the Berkshire region. Inquiries for accommodations during the festival may be sent to the Berkshire Hills Conference, Courthouse, Pittsfield, Mass.

This Clipping From
LEWISTON, ME.
JOURNAL

MAY 27 1941

Berkshire Symphonic Festival Concerts for This Year

Since its organization, the Berkshire Symphonic Festival has been noteworthy, but never so much so as since war in Europe has either brought or retained in this country about all the available musical talent. While battles rage across the Atlantic, this country is still able to hear the best in music now being offered anywhere in the world.

Beginning late next July and continuing thru mid-August, Serge Koussevitzky will again lead the Boston Symphony orchestra in concerts that will bring thousands of music lovers to Tanglewood; the big estate at Lenox, Mass., that is now the summer home of the Boston Symphony orchestra and a school where the best in musical instruction can be obtained.

This year, Koussevitzky has invited the Berkshire Musical Association chorus to appear with the Boston Symphony. The chorus is drawn from communities in the Berkshire area, and is trained by Horace Hunt. The Berkshire Festival chorus, composed of students at the Music Center of Tanglewood, will take part in the presentation of Beethoven's Missa Solemnis.

Programs of the festival were announced recently, and are in three series to be given on three successive Thursday and Saturday evenings, and Sunday afternoons.

Few soloists are announced, but two of them are known in Maine. Gregor Piatigorsky, 'cellist, who played in Portland a season ago and is one of the artists the Lewiston-Auburn Community Concert association will present next season, is to be one of these; and the others are Leonard Shure, pianist; and Ruth Posselt, violinist, who has played in Brunswick. It will be recalled that Dorothy Maynor, colored soprano, recently heard in Portland, first attracted attention of major music critics at Tanglewood.

The Programs

The complete programs to be given this year follow: July 31, Organ Concerto in D Minor, Handel; Three Nocturnes by Debussy, Choros No. 10, Villa-Lobos; and the Eroica Symphony, Beethoven; Aug. 2, Italian Symphony, Mendelssohn; Leonore Overture no. 3, Beethoven; and Fifth Symphony, Shostakovitch; Aug. 3, Unfinished Symphony by Schubert; Quiet City, Copland; Cello Concerto, Hindemith, Gregor Piatigorsky, soloist; Fourth Symphony, Brahms.

Series B will begin Aug. 7 with Symphony in G Minor, Mozart; excerpts from the Requiem Mass, and Beethoven's Fifth Symphony; Aug. 9, A Little Night Music, Mozart; Romantic Symphony by Hanson; Brahms' Second Piano Concerto, Leonard Shure, soloist; Preludes to Lohengrin and Die Meistersinger, Wagner; Aug. 10, Mozart's Symphony in E flat, The Sea by Debussy, and the Berlioz Fantastic Symphony.

The final series will be: Aug. 14, Prelude and Fugue in C Major No. 17 Bach-Koussevitzky; Beethoven's Missa Solemnis; Aug. 16, London Symphony, Vaughan Williams; Violin concerto, Barber, Ruth Posselt, soloist; Prelude and Good Friday Spell from Parsifal, and the Tannhaeuser Overture, by Wagner; Aug. 17, the Sibelius Sixth Symphony, Death and Transfiguration by Stauss, and the Tchaikowsky Fif Symphony.

This Clipping From
BUFFALO, N.Y.
NEWS

MAY 31 1941

Buffalo Musicians Win Honors Abroad

Priebe to Sing Missa Solemnis Again With Koussevitsky's Berkshire Orchestra

By THEODOLINDA C. BORIS

MUSICAL MUSINGS . . . . . . Congratulations to Buffalo's tenor, John Priebe, who has been engaged by the Boston Symphony Orchestra as soloist in Beethoven's "Missa Solemnis," to be given at the Berkshire Symphonic Festival in Stockbridge, Mass., on Aug. 14. Mr. Priebe holds some kind of a record—this will be his seventh appearance with the orchestra this season, and his fifth performance of this work under the baton of the Boston organization's famed conductor, Dr. Serge Koussevitzky.

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This Clipping From
PITTSBURGH, PA.
PRESS

MAY 19 1940

Conductor Realizes Long-Cherished Idea As Art Center Opens

Koussevitsky's Project Offers Fine Opportunity to Music Students For Summer Courses

By RALPH LEWANDO
Press Music Editor

Amid the picturesque historic hills of western Massachusetts a citadel of art is rising—the Berkshire Music Center at "Tanglewood" between Stockbridge and Lenox, home of the Berkshire Symphonic Festival, made famous by Serge Koussevitsky and the Boston Symphony Orchestra.

Like the Berkshire Festival this music center is the realization of an idea that for several years has been cherished by Dr. Koussevitzky.

Three years ago the noted conductor told the writer of the plan to found a music center where for six weeks during summer months talented musicians might come annually for participation in study and activity in various phases of musical art, broaden their concept, stimulate aspiration and perhaps receive encouragement and opportunity to speed them toward their respective goals.

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Truly a remarkable project! Certainly one replete with incalculable possibilities. To this fine purpose Dr. Koussevitzky, director of the Center, and his distinguished associates are devoting time and energy in this fascinating endeavor.

In a statement Dr. Koussevitzky says that "The Berkshire Music Center presents a unique opportunity for a summer of living and working in music. It will serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for a creative rest in summer.

"The Center is designed to lay special emphasis upon those aspects of musical education concerned with collective performance. It will thus supplement rather than duplicate the training available in the established schools of music where, although some time is devoted to ensemble playing, attention is centered primarily upon developing the technical equipment of the individual.

"The rehearsals and concerts of the Boston Symphony Orchestra will provide a rare opportunity for close observation of the work of a great orchestra. Active participation in the student orchestra, choruses, chamber music and operatic groups will offer the means of acquiring a working knowledge of music as it is written, conducted, played and sung. There will also be lectures by men prominent in the arts and letters as well as in music.

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Nuages, Fetes, Sirenes....Debussy
Chorus No. 10, Rasga o Coracao..Villa-Lobos
Villa-Lobos
Symphony No. 3, "Eroica"......Beethoven

Saturday, Aug. 2, 8:30
Symphony No. 4, "Italian"...Mendelssohn
Overture to "Leonore," No. 3..Beethoven
Symphony No. 5..........Shostakovitch

Sunday, Aug. 3, 3:30
Unfinished Symphony............Schubert
Quiet City....................Copland
Cello Concerto...............Hindemith
Soloist, Gregor Piatigorsky
Symphony No. 4, in E minor.....Brahms

SERIES B

Thursday, Aug. 7, 8:30
Symphony in G minor; excerpts from Requiem..........Mozart
Symphony No. 5, in C minor....Beethoven

Saturday, Aug. 9, 8:30
Eine Kleine Nachtmusik.........Mozart
Symphony No. 2, "Romantic".....Hanson
Piano Concerto No. 2, in B flat...Brahms
Soloist, Leonard Shure
Preludes to "Lohengrin" and "Die Meistersinger"..........Wagner

Sunday, Aug 10, 3:30
Symphony in E flat..............Mozart
La Mer.........................Debussy
Fantastic Symphony..............Berlioz

SERIES C

Thursday, Aug. 14, 8:30
Prelude and Fugue in C major
Bach-Koussevitzky
Missa Solemnis in D major....Beethoven

Saturday, Aug. 16, 8:30
A London Symphony....Vaughan Williams
Violin Concerto...........Samuel Barber
Soloist, Ruth Posselt
Prelude and Good Friday Music From "Parsifal"; Overture to "Tannhaeuser"
Wagner

Sunday, Aug. 17, 3:30
Symphony No. 6..................Sibelius
Death and Transfiguration........Strauss
Symphony No. 5, in E minor..Tchaikovsky

The chorus of the Berkshire Musical Association, directed and trained by Horace Hunt, will sing in the Villa-Lobos Chorus, Debussy's "Sirenes" and the excerpts from Mozart's Requiem. The Berkshire Festival Chorus, composed of students at the Berkshire Music Center at Tanglewood, will sing in the Beethoven Missa Solemnis.

The subscription sale will close June 30, or earlier, if the lists are filled before that time. After its close, tickets for single concerts may be obtained at the festival's offices in Stockbridge and New York and from community chairmen in the Berkshire region. Inquiries for accommodations during the festival may be sent to the Berkshire Hills Conference, Courthouse, Pittsfield, Mass.

This Clipping From
LEWISTON, ME.
JOURNAL

MAY 27 1941

Berkshire Symphonic Festival Concerts for This Year

Since its organization, the Berkshire Symphonic Festival has been noteworthy, but never so much so as since war in Europe has either brought or retained in this country about all the available musical talent. While battles rage across the Atlantic, this country is still able to hear the best in music now being offered anywhere in the world.

Beginning late next July and continuing thru mid-August, Serge Koussevitzky will again lead the Boston Symphony orchestra in concerts that will bring thousands of music lovers to Tanglewood; the big estate at Lenox, Mass., that is now the summer home of the Boston Symphony orchestra and a school where the best in musical instruction can be obtained.

This year, Koussevitzky has invited the Berkshire Musical Association chorus to appear with the Boston Symphony. The chorus is drawn from communities in the Berkshire area, and is trained by Horace Hunt. The Berkshire Festival chorus, composed of students at the Music Center of Tanglewood, will take part in the presentation of Beethoven's Missa Solemnis.

Programs of the festival were announced recently, and are in three series to be given on three successive Thursday and Saturday evenings, and Sunday afternoons.

Few soloists are announced, but two of them are known in Maine. Gregor Piatigorsky, 'cellist, who played in Portland a season ago and is one of the artists the Lewiston-Auburn Community Concert association will present next season, is to be one of these; and the others are Leonard Shure, pianist; and Ruth Posselt, violinist, who has played in Brunswick. It will be recalled that Dorothy Maynor, colored soprano, recently heard in Portland, first attracted attention of major music critics at Tanglewood.

The Programs

The complete programs to be given this year follow: July 31, Organ Concerto in D Minor, Handel; Three Nocturnes by Debussy, Choros No. 10, Villa-Lobos; and the Eroica Symphony, Beethoven; Aug. 2, Italian Symphony, Mendelssohn; Leonore Overture no. 3, Beethoven; and Fifth Symphony, Shostakovitch; Aug. 3, Unfinished Symphony by Schubert; Quiet City, Copland; Cello Concerto, Hindemith, Gregor Piatigorsky, soloist; Fourth Symphony, Brahms.

Series B will begin Aug. 7 with Symphony in G Minor, Mozart; excerpts from the Requiem Mass, and Beethoven's Fifth Symphony; Aug. 9, A Little Night Music, Mozart; Romantic Symphony by Hanson; Brahms' Second Piano Concerto, Leonard Shure, soloist; Preludes to Lohengrin and Die Meistersinger, Wagner; Aug. 10, Mozart's Symphony in E flat, The Sea by Debussy, and the Berlioz Fantastic Symphony.

The final series will be: Aug. 14, Prelude and Fugue in C Major No. 17 Bach-Koussevitzky; Beethoven's Missa Solemnis; Aug. 16, London Symphony, Vaughan Williams; Violin concerto, Barber, Ruth Posselt, soloist; Prelude and Good Friday Spell from Parsifal, and the Tannhaeuser Overture, by Wagner; Aug. 17, the Sibelius Sixth Symphony, Death and Transfiguration by Stauss, and the Tchaikowsky Fifth Symphony.

This Clipping From
WATERBURY, CONN.
REPUBLICAN

MAY 27 1941

BERKSHIRE FESTIVAL WILL OPEN JULY 31

The Boston Symphony orchestra, conducted by Serge Koussevitzky, will open the eighth annual Berkshire symphonic festival at Tanglewood, between Stockbridge and Lenox, July 31 at 8:30 p. m.

For the first time at Tanglewood the Berkshire Musical association's chorus under Horace Hunt, director, will perform with the orchestra. The chorus trained for many months by Mr. Hunt comes from communities in the Berkshire area and will be heard in the Villa-Lobos Chorus No. 10 and in Debussy's Three Nocturnes (Clouds-Festivals-Sirens) the opening night. When the festival was in its second year at the Hanna farm, the chorus participated under Mr. Hunt's direction. It will be heard again Thursday night, Aug. 7, with the orchestra under Dr. Koussevitsky.

The Berkshire Festival chorus, made up of students at the Berkshire Music Center, at Tanglewood, will sing Thursday, Aug. 14.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

MAY 31 1941

MUSIC IS STOLEN FROM MR. COPLAND

Tanglewood Instructor Robbed in New York

A valise containing scores of unfinished musical works was stolen from the automobile of Aaron Copland, one of America's leading composers, in New York city Wednesday, shortly before he was to leave for Lenox, where he will serve on the faculty of the Berkshire Music center at Tanglewood this summer.

Mr. Copland reported to New York police that the bag containing the music and another containing clothing, were stolen from his car, parked outside his studio at 113 West 63rd street, about 1.30 o'clock, Wednesday morning. He had planned to leave the car in a garage for the night, and get an early start for Tanglewood, the Boston Symphony orchestra's estate in Lenox, where he planned to work on some of the unfinished compositions. He will teach composition at the music center, which will open July 7.

The composer said he was not concerned about the clothing, but he offered a "liberal reward" for the musical manuscripts, which include themes collected over a period of years, the score of an orchestra' suite, the first two movements of a piano sonata and other partly completed works.

Mr. Copland has asked the city sanitation department to be on the lookout for the irreplaceable manuscripts, and a friend, Victor Kraft, has been checking with junk dealers and ragpickers in the hope of locating them. Detectives have been assigned to the case.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

MAY 26 1941

Concerts at Tanglewood Begin July 31

Two Choruses to Take Part in Several Programs

The Boston Symphony Orchestra will open the eighth annual Berkshire Symphonic Festival at Tanglewood between Stockbridge and Lenox July 31 with Serge Koussevitzky conducting. The festival will include nine concerts with the final one taking place August 17. Subscriptions and box office sales are considerably ahead of last year.

At the invitation of Dr. Koussevitzky, the Berkshire Musical Association's chorus, Horace Hunt, director, will perform with the orchestra for the first time at Tanglewood this year. This chorus comes from communities in the Berkshire area and will be heard in the Villa-Lobos "Choros, No. 10" and in Debussy's "Three Nocturnes" the opening night. When the festival was in its second year at the Hanna farm, the chorus participated under Mr. Hunt's direction. The chorus wil lalso participate in the concert scheduled for August 7.

The Berkshire Festival Chorus, made up of students at the Berkshire Music Center at Tanglewood, will be heard Thursday, August 14, with a quartet of soloists. The center, which operates for six weeks, the last three during the period of the festival, has already received many more applications for admission than last year, its first.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
MAY 24 1941

Programs Are Announced For Symphonic Festival

Berkshire Musical Association's Chorus to Perform With Orchestra at Dr. Serge Koussevitsky's Invitation, During Two Concerts of Eighth Annual Festival at Stockbridge—Nine Concerts of Festival Divided Into Three Series Opening on July 31.

At the invitation of Dr. Serge Koussevitzky, Boston Symphony orchestra conductor, the Berkshire Musical association's chorus, directed by Horace Hunt, will perform with the orchestra during the first concert of the eighth annual Berkshire symphonic festival July 31. This was announced today, as the detailed program for the 1941 concerts were made public.

Although this chorus, made up of persons from Berkshire communities, participated in a concert at the Hanna farm during the second year of the festival, this will be its first appearance at Tanglewood. The group will be heard in the Villa-Lobos Choros No. 10, and in Debussy's Three Nocturnes. (Clouds-Festivals-Sirens).

The Berkshire Festival chorus, made up of students at the Berkshire Music center, will be heard Thursday, Aug. 14, with a quartet of soloists.

Three Series Planned

As usual, the nine concerts of the festival are divided into three series, with Thursday and Saturday night and Sunday afternoon concerts scheduled for each series.

The first concert, Thursday, July 31, will open with Handel's Concerto for Organ and Orchestra, No. 10, in D minor, followed by the Debussy and Villa-Lobos selections, and concluded by Beethoven's Symphony No. 3 (Eroica). The Saturday program includes Mendelssohn's "Italian" symphony, Beethoven's Overture to "Leonore", No. 3, and Shostakovitch's Symphony No. 5. Gregor Piatigorsky, 'cellist will appear with the orchestra Sunday, when the program will include Schubert's "Unfinished" symphony, Copland's "Quiet City". Hindemith's Violoncello concerto and Brahms' Symphony No. 4.

The second series will open Aug. 7 with the following program: Mozart, Symphony in G minor and Requiem (excerpts), and Beethoven's Symphony No. 5. The music association chorus will again assist the orchestra. On Saturday night the program will include Mozart's "Eine Kleine Nachtmusik", Hanson's Symphony No. 2 "Romantic", Brahms' Concerto No 2 in B-flat for pianoforte, and Preludes to "Lohengrin" and "Die Meistersinger", by Wagner. Leonard Shure will be the soloist.

For the concluding concert of this series, the orchestra will play Mozart's Symphony in E-flat major, "La Mer", by Debussy, and the Fantastic symphony of Berlioz.

Series C Program

Opening Series "C" Aug. 14 will be Bach's Prelude and Fugue in C major, arranged by Koussevitzky, and the "Missa Solemnis" of Beethoven. The festival chorus will participate in this program. Listed for the Saturday night concert are Vaughan Williams' "London" symphony, Barber's violin concerto, and three Wagner selections, the Prelude to "Parsifal", the Good Friday Spell from "Parisfal", and the overture to "Tannhauser." The soloist will be Ruth Posselt.

For the concluding concert, the orchestra will play the Symphony No. 6 of Sibelius, "Death and Transfiguration", by Strauss, and Tchaikovsky's Symphony No. 5.

This Clipping From
PITTSFIELD, MASS.
EAGLE

MAY [illegible] 1941

BMA Chorus Will Sing at Two Festival Concerts

The Berkshire Muscal Association's chorus, Horace Hunt, director, will be heard at the opening concert of the Berkshire Symphonic Festival at Tanglewood, July 31.

Singing with the Boston Symphony Orchestra under the direction of Serge Koussevitzky, the chorus will give Debussy's Three Nocturnes (Clouds-Festivals-Sirens) and the Villa-Lobos Choros No. 10.

Again Thursday night, Aug. 7, the chorus will sing excerpts from Mozart's Requiem.

This Clipping From
DAYTON, OHIO
SUNDAY JOURNAL HERALD

JUN 8 - 1941

Berkshire Festival

The eighth annual Berkshire festival at Tanglewood will open July 31 with the Boston Symphony orchestra playing Handel's concerto for organ and orchestra, No. 10 in D minor.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUN 2 - 1941

Officials of the Berkshire Music Center, the school at Tanglewood sponsored by the Boston Symphony orchestra and directed by Serge Koussevitzky, are faced with the task of selecting about 350 students from more than 700 applicants.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
MAY 31 1941

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CHICOPEE, MASS
HERALD
5/29/41

WILTON, CONN
BULLETIN
5/29/41

This Clipping From
PITTSFIELD, MASS.
EAGLE

MAY 31 1941

This Clipping From
SPRINGFIELD, MASS.
NEWS
MAY 31 1941

Berkshire Music Center Is Flooded With Applications for '41 Season

More than 700 applications for enrollment have been received for the Berkshire Music Center, the school directed by Serge Koussevitzky and sponsored by the Boston Symphony Orchestra. The Center, which was instituted last summer, will hold its second session at Tanglewood, Lenox, Massachusetts, from July 7 through August 17, its term to include the last three weeks of the Berkshire Symphonic Festival.

Applications have come to the Office of the Center at Symphony Hall, Boston, from points far and near, including 38 state, Washington, D. C., Canada, Scotland and Switzerland. One hundred music schools are represented, and more than 150 colleges and universities. The age group between 20 and 24 is the most numerous, and over half of the applications are from men. Since the enrollment must be limited to about 350, the acceptances will be necessarily selective. The selection has been almost completed for the specialized departments. Dr. Koussevitzky has chosen six active members of his conducting class, in which, however, there will be an additional number of auditors. The Advanced Orchestra, instructed by principal members of the Boston Symphony Orchestra, will be limited to 85 players, and for this the personnel is now virtually decided. The same is true of the classes in Choral Conducting under G. Wallace Woodworth and Hugh Ross, the Department of Chamber Music under Gregor Piatigorsky, the classes in Composition under Paul Hindemith and Aaron Copland, and the class in Opera under Dr. Herbert Graf.

A limited number can still be accepted for the largest department of the Music Center, which is called the Department of Music and Culture, and is designed for music students, college students, teachers and amateurs. This will include the Festival Chorus (which is to sing Beethoven's Missa Solemnis under Dr. Koussevitsky at a Festival performance), a symphony orchestra, and smaller choral groups which will sing and study choral music from the earliest stages of its development. The faculty of this department will include Messrs. Hindemith, Ross, Woodworth, Olin Downes, and others.

Students of all departments will have the privilege of attending all nine Festival Concerts of the Boston Symphony Orchestra.

Special Scholarships

The Berkshire Music Center has been presented with scholarships from the principal music schools of the United States: the Curtis Institute of Music, in Philadelphia, the Academy of Vocal Arts of the same city, the Eastman School of Music in Rochester, New York, the Juilliard School of Music in New York, and the New England Conservatory of Music in Boston. Additional scholarship funds have been provided by ASCAP, the Rhode Island Federation of Music Clubs, and by a number of individual donors. Further scholarships have been made possible by the Trustees of the Boston Symphony Orchestra and by a grant from the Rockefeller Foundation toward the general support of the Center. This generosity and friendly cooperation is evidence that the Berkshire Music Center complements rather than competes with the various conservatories and music schools.

The New Buildings

Two new buildings are under construction at Tanglewood and will be opened in July for the special uses of the school. Each has been designed by Eliel Saarinen, the eminent Finnish architect. The new theater-concert hall seating about 1,200 will be suitable for the rehearsals and performances of the Opera Department and the student orchestras, and a chamber music hall with a capacity of about 400 will be used for classes, lectures, rehearsals and concerts. Four separate small studios provide additional practice and rehearsal space.

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TRIBUNE

JUN 6 - 1941

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SUNDAY JOURNAL HERALD

JUN 15 1941

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JOURNAL

JUL 12 1941

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TIMES

MAY 31 1941

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POST

JUN 2 - 1941

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BEACON-JOURNAL

JUN 1 - 1941

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COURIER-EXPRESS

JUN 1 - 1941

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SUNDAY TELEGRAM

JUN 1 - 1941

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OREGONIAN
JUN 8 - 1941

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TIMES UNION
JUN 22 1941

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THIS CL'PPING FROM
QUINCY, ILL.
HERALD-WHIG
MAY 25 1941

Miss Martha McCrory Wins Scholarship to Berkshire Music Center

Miss Martha McCrory, younger daughter of Mr. and Mrs. Joseph McCrory and a senior at the University of Michigan, has been awarded one of the few scholarships granted to advanced music students for this summer's session of the Berkshire Music Center in Massachusetts. During the winter the Boston Symphony gave a concert in Ann Arbor and at that time the director ~~became~~ interested in Miss McCrory's talent and she was verbally offered a scholar ship in the Music Center. Th written confirmation has just bee received.

Distinguished Faculty.

This is the second season that th Boston Symphony orchestra ha conducted a six weeks' summe school and music festival at "Tan glewood" near Lenox, Mass. Th faculty is a distinguished one. I is headed by Serge Koussevitsky the conductor of the orchestra, an includes Aaron Copland, compose and author, Olin Downes, musi editor of The New York Times, Herbert Graf, stage director of th Metropolitan Opera company; Pau Hindemith, composer; Gregor Piatigorsky, violoncello virtuoso an specialist in chamber music; Hugh Ross, director of the Schola Cantorum of New York; Archibald Davison, professor of choral music at Harvard; Howard Hanson, director of the Eastman School of Music; Carleton Smith, chief of the division of music of the New York Public Library; and all the members of the Boston Symphony orchestra.

The Music Center will open July and will continue until August 17. The first three weeks will be devoted to private instruction, ensemble work, conducting, composition, etc. The last three weeks will feature the Berkshire Symphonic Festival when the full Boston Symphony orchestra will present a series of nine concerts.

"Tanglewood" the extensive estate which Mrs. Gorham Brooks has presented to the orchestra, holds artistic associations as well as natural beauty. Emerson, Holmes, Melville and Hawthorne often visited there and the estate was given ts name because it was there that Hawthorne first told his "Tanglewood Tales" and wrote "The House of the Seven Gables." Accommodations for the students will be found n the dormitories of two small colleges which are situated in the village of Lenox.

This Clipping From
BUFFALO, N.Y.
NEWS
MAY 2 4 1941

Berkshire To Enjoy The Ballet

2 English Stars Plan Festival; Program Outlined

By THEODOLINDA C. BORIS

JUST about the ideal Summer vacation for the music lover would be to attend the nine concerts of the Berkshire Symphonic Festival at Tanglewood, Stockbridge, Mass., from July 31 to Aug. 17. As if those riches were not enough, now comes the announcement of a dance festival at nearby Jacob's Pillow, near Lee, under the direction of Alicia Markova and Anton Dolin, so that Berkshire attendants can take the easy jaunt over there on Friday and Saturday afternoons to see dance performances by the two English stars, as well as by guest stars that represent the finest and best dancers in the country.

The Berkshire Symphonic Festival, through Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has invited the Berkshire Musical Association's chorus to perform with the orchestra. This chorus, trained by Horace Hunt, is made up of persons from many Berkshire communities. It will be heard in the Heitor Villa-Lobos Choros No. 10 and in Debussy's Three Nocturnes (Clouds - Festivals - Sirens) on the opening night of the festival. It will also be heard again on Aug. 7 in excerpts from Mozart's Requiem.

The Berkshire Festival Chorus, made up of students at the Berkshire Music Center, will sing the Beethoven "Missa Solemnis" on Aug. 14.

The complete program for the three series follows:

Series A: July 31, evening—Handel's Concerto for organ and orchestra, No. 10 in D minor; Debussy's Three Nocturnes; Villa-Lobos' Choros No. 10, and Beethoven's Third Symphony.

Aug. 2 (evening)—Mendelssohn's "Italian" Symphony; Beethoven's Leonore Overture No. 3; Shostakovich's Fifth Symphony. Aug. 3 (afternoon)—Schubert's "Unfinished" Symphony; Copland's "Quiet City"; Hindemith's 'cello concerto (Gregor Piatigorsky, soloist); Brahms' Fourth Symphony.

Series B: Aug. 7 (evening) — Mozart's Symphony in G minor; Mozart's Requiem (excerpts); Beethoven's Fifth Symphony. Aug. 9 (evening)—Mozart's "Eine kleine Nachtmusik"; Hanson's Second Symphony (Romantic); Brahms' piano concerto No. 2 (Leonard Shure, soloist); Wagner's Prelude to "Die Meistersinger" and to "Lohengrin." Aug. 10 (afternoon) — Mozart's Symphony in E flat major; Debussy's "La Mer," and Berlioz' Fantastic Symphony.

Series C: Aug. 14 (evening)—Prelude and Fugue in C major by Bach-Koussevitzky; Beethoven's "Missa Solemnis." Aug. 16 (evening)—Vaughan Williams' "London" Symphony; Barber's violin concerto (Ruth Posselt, soloist); Wagner's Prelude to "Parsifal," Good Friday Spell from "Parsifal, and Overture to "Tannhaeuser." Aug. 17 (afternoon)—Sibelius' Sixth Symphony; Strauss' "Death and Transfiguration"; Tchaikovsky's Fifth Symphony.

Among the guests during the Markova-Dolin festival will be Ruth St. Denis, Ted Shawn, Irina Baronova, Paul Draper, Paul Haakon, Barton Mumaw, Martha Graham, Doris Humphrey and Charles Weidman.

All in all, ample opportunity for what Dr. Koussevitzky calls "a broader comprehension" of both music and dance.

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MAY 2 4 1941

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PRESS
MAY 31 1941

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May 23, 1941

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MAY 24 1941

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HERALD-AMERICAN
MAY 25 1941

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TRIBUNE
MAY 30 1941

This Clipping From
WATERBURY, CONN.
REPUBLICAN
MAY 25 1941

Berkshire Festival Program Announced

Stockbridge, Mass., May 24.

THE EIGHTH annual Berkshire Symphonic Festival at Tanglewood, between Stockbridge and Lenox, will open July 31 at 8:30 p.m. with the Boston Symphony Orchestra, Serge Koussevitzky, conducting, playing Handel's Concerto for Organ and Orchestra, No. 10 In D Minor.

For the first time at Tanglewood, at the invitation of Dr. Koussevitzky, the Berkshire Musical Association's chorus, Horace Hunt, director, will perform with the orchestra. This chorus of voices, trained for many months by Mr. Hunt, comes from communities in the Berkshire area and will be heard in the Villa-Lobos "Choros" No. 10 and in Debussy's Three Nocturnes (clouds, festivals, sirens) the opening night.

When the festival was in its second year at the Hanna farm, the chorus participated under Mr. Hunt's direction. The same chorus will be heard again Thursday night, Aug. 7, with the orchestra under Dr. Koussevitzky's baton.

Chorus to Be Heard.

The Berkshire Festival Chorus, made up of students at the Berkshire Music Center at Tanglewood, will be heard Thursday, Aug. 14, with a quartet of soloists. The center, which operates for six weeks, the last three during the period of the festival, has already received many more applications for admission than last year, its first, according to Mrs. Margaret Grant, the secretary.

Subscriptions for the nine festival concerts and box sales are considerably ahead of last year. Last fall when the subscription sale was announced it was stated that sales would close June 30, or earlier if the lists were filled. After the subscription sale closes tickets

ference, Courthouse, Pittsfield, Mass.

Three Series Planned.

The programs follow:

SERIES "A"

—Thursday Evening, July 31—
"Concerto for Organ and Orchestra, No. 10, In D Minor"........Handel
"Three Nocturnes" (clouds, festivals, sirens)..........Debussy
"Choros No. 10"..........Villa-Lobos
"Symphony No. 3" ("Eroica")..Beethoven
(Chorus of the Berkshire Musical Association.)

—Saturday Evening, Aug. 2—
"Italian Symphony"..........Mendelssohn
"Overture to Leonore, No. 3"...Beethoven
"Symphony No. 5"..........Shostakovitch

—Sunday Afternoon, Aug. 3—
"Unfinished Symphony"........Schubert
"Quiet City"..................Copland
"Violoncello [illegible]to"..........Hindemith
"Symphony [illegible]..........Brahms
Soloist, Gregor Piatigorsky.

SERIES "B"

—Thursday Evening, Aug. 7—
"Symphony In G Minor" (K. 550)—Mozart
"Requiem" (excerpts)..........Mozart
"Symphony No. 5"..........Beethoven
(Chorus, Berkshire Musical Association.)

—Saturday Evening, Aug. 9—
"Eine Kleine Nachtmusik"........Mozart
Symphony No. 2, "Romantic"....Hanson
"Concerto No. 2 in B-Flat for Pianoforte"..........Brahms
Prelude to "Lohengrin"..........Wagner
Prelude to "Die Meistersinger"....Wagner
Soloist, Leonard Shure.

—Sunday Afternoon, Aug. 10—
"Symphony in E-Flat Major" (K. 543)..........Mozart
"La Mer"..........Debussy
"Fantastic Symphony"..........Berlioz

SERIES "C"

—Thursday Evening, Aug. 14—
"Prelude and Fugue in C Major".........Bach-Koussevitzky
"Missa Solemnis"..........Beethoven
Quartet of soloists.
Berkshire Festival Chorus.

—Saturday Evening, Aug. 16—
"London Symphony"....Vaughan Williams
"Violin Concerto"..........Barber
"Prelude to "Parsifal"..........Wagner
"Good Friday Spell" from "Parsifal"..........Wagner
Overture to "Tannhauser"..........Wagner
Soloist, Ruth Posselt.

—Sunday Afternoon, Aug. 17—
"Symphony No. 6"..........Sibelius
"Death and Transfiguration"..........Strauss
"Symphony No. 5"..........Tschaikowsky

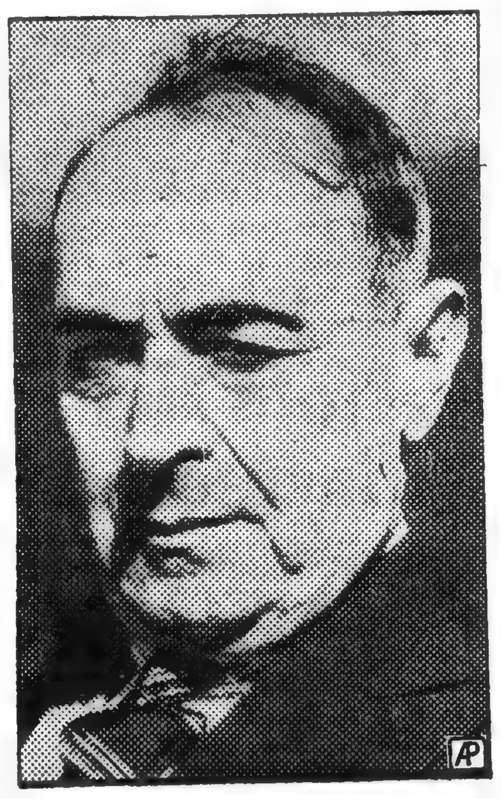
This Clipping From
CINCINNATI, O.
ENQUIRER
JUN 10 1941

190

This Clipping From
ROANOKE, VA.
TIMES

JUN 1 - 1941

The eighth annual Berkshire symphonic festival, with the Boston Symphony orchestra under Serge Koussevitzky, will open at Tanglewood ~~in~~ Massachusetts on July 31, presenting Handel's concerto for organ and orchestra, No. 10 in D Minor. On the same program will be the Berkshire Musical Association Chorus, under Horace Hunt, to be heard in the Villa-Lobos "Choros" No. 10 and in Debussy's Three Nocturnes.



SERGE KOUSSEVITZKY

The festival will consist of nine concerts, lasting through July until August 17. There will be three series of three concerts each.

* * *

Better Acoustics

The Carnegie Corporation of New York has voted a grant of $5,000 to the Lewisohn Stadium concerts to improve the amplification and acoustics at the stadium, where the New York Philharmonic-Symphony holds forth during the summer.

The money will be used to reconstruct the wings of the present shell, to enlarge the sound booth, improve equipment and to re-locate the sound speakers.

Five amplifiers will be used, located above the shell to create the illusion of sound coming from the stage itself. The reproducers will be so designed that complete coverage of the stadium will be possible, and still permit patrons at the front tables to hear the sound directly from the stage without amplification.

The acoustics of the stadium are variable, improving with increased attendance. To minimize the "echo" in parts of the field, the sound will be directed only to those sections that are occupied.

THIS CLIPPING FROM
CHICAGO, ILL.
DIAPASON

JUN

E. POWER BIGGS WILL PLAY AND TEACH AT TANGLEWOOD

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VOGUE
GREENWICH, CONN.

JUN 1 - 1940

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This Clipping From
NEW YORK, N.Y.
TIMES

JUN 1 - 1941

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Full Programs Are Made Public—Two New Buildings

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SERIES "A"

Thursday Night, July 31

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Three Nocturnes: Clouds; Festivals, Sirens	Debussy
Choros No. 10	Villa-Lobos
Symphony No. 3, "Eroica"	Beethoven

Chorus of the Berkshire Musical Association.

Saturday Night, Aug. 2

"Italian" symphony	Mendelssohn
Overture to "Leonore," No. 3	Beethoven
Symphony No. 5	Shostakovich

Sunday Afternoon, Aug. 3

"Unfinished" symphony	Schubert
Quiet City	Copland
'Cello Concerto	Hindemith
Symphony No. 4	Brahms

Gregor Piatigorsky, soloist.

SERIES "B"

Thursday Night, Aug. 7

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Saturday Night, Aug. 9

"Eine Kleine Nachtmusik"	Mozart
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Prelude to "Lohengrin"; Prelude to "Die Meistersinger"	Wagner

Leonard Shure, soloist.

Sunday Afternoon, Aug. 10

Symphony in E flat (K. 543)	Mozart
La Mer	Debussy
"Fantastic" symphony	Berlioz

SERIES "C"

Thursday Night, Aug. 14

Prelude and Fugue in C	Bach-Koussevitzky
Missa Solemnis	Beethoven

Quartet of soloists; Berkshire Festival Chorus.

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"London" symphony	Vaughan Williams
Violin Concerto	Barber
Prelude to "Parsifal"; Good Friday Spell, from "Parsifal"; Overture to "Tannhaeuser"	Wagner

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Symphony No. 6	Sibelius
Death and Transfiguration	Strauss
Symphony No. 5	Tchaikovsky

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This Clipping From
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JOURNAL
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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

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Enrollment Total Limited to 350; Membership of Advanced Classes Chosen

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THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

JUN 2 - 1940

OVERTONES

Summer Music Brings Announcements Of Stadium Season and Goldman Band; Berkshire Festival of Special Interest

By MILES KASTENDIECK

Berkshire Festival in August

An ambitious program promises world leadership for the Berkshire Symphonic Festival of 1940. Now in its seventh year, the festival announces nine programs for three consecutive weekends as well as the inauguration of the Berkshire Music Center. The first concert is scheduled for Thursday evening, Aug. 1, when the first symphonies of Beethoven, Schumann and Sibelius will be heard. The second weekend will be devoted to a Beethoven-Tchaikowsky "festival"; the third to Bach's B Minor Mass and miscellaneous programs.

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ROANOKE, VA.
TIMES

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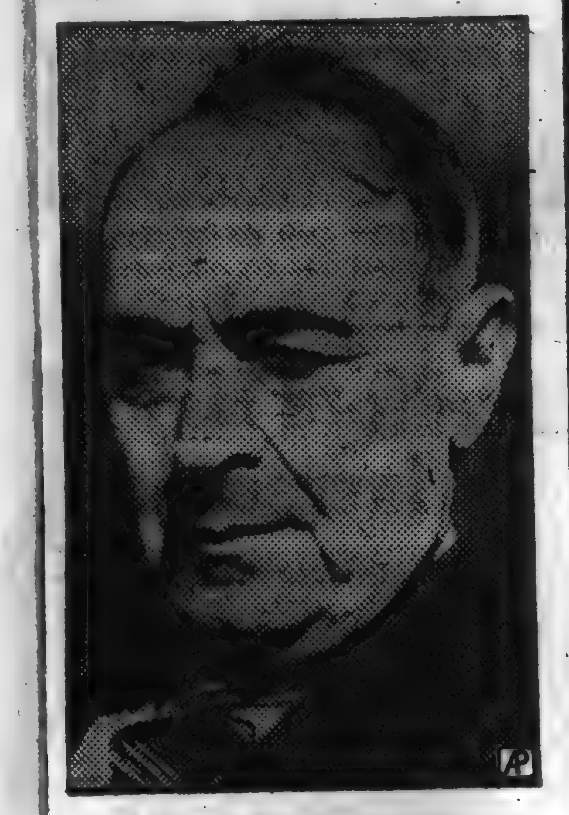

SERGE KOUSSEVITZKY

The festival will consist of nine concerts, lasting through July until August 17. There will be three series of three concerts each.

* * *

Better Acoustics

The Carnegie Corporation of New York has voted a grant of $5,000 to the Lewisohn Stadium concerts to improve the amplification and acoustics at the stadium, where the New York Philharmonic-Symphony holds forth during the summer.

The money will be used to reconstruct the wings of the present shell, to enlarge the sound booth, improve equipment and to re-locate the sound speakers.

Five amplifiers will be used, located above the shell to create the illusion of sound coming from the stage itself. The reproducers will be so designed that complete coverage of the stadium will be possible, and still permit patrons at the front tables to hear the sound directly from the stage without amplification.

The acoustics of the stadium are variable, improving with increased attendance. To minimize the "echo" in parts of the field, the sound will be directed only to those sections that are occupied.

THIS CLIPPING FROM
CHICAGO, ILL.
DIAPASON

JUN 1 - 1941

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JOURNAL
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EAGLE

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NEWS
JUN 1 - 1941

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CORPUS CHRISTI, TEX.
TIMES
JUN 1 1941

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ASHLAND, KY.
INDEPENDENT
JUN 1 - 1941

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SUNDAY NEWS
JUN 1 - 1941

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JOURNAL - REPUBLIC
JUN 1 - 1941

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JUN 1 - 1941

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JUN 1 - 1941

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MORNING GAZETTE
JUN 1 1941

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SAN MATEO, CALIF.
TIMES & NEWS LEADER
JUN 3 1941

This Clipping From
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BEAUMONT, TEX.
JOURNAL
JUN 6 1941

KNOXVILLE, TENN.
NEWS-SENTINEL
JUN 15 1941

This Clipping From
ALBANY, N. Y.
TIMES UNION
JUN 8 - 1941

The Symphonic Festival, founded in 1934 and moved in 1938 to its present permanent quarters at Tanglewood, between Lenox and Stockbridge, is held during the first three week-ends in August and attracts audiences of 5,000 to 6,000 persons from all parts of the country. The Boston Symphony orchestra, with Serge Koussevitzky as conductor, gives the Berkshires a leadnig place in the musical calendar of the year. Admirers of chamber music have had the opportunity, since 1918, of hearing the best in this form of musical expression at the weekly chamber music concerts at Mrs. Elizabeth Sprague Coolidge's Temple of Music at South Mountain, Pittsfield.

This Clipping From
BALTIMORE, MD.
MORNING SUN
JUN 1 - 1941

Berkshire Festival Program Announced

PROGRAMS for the nine concerts of the Berkshire Symphonic Festival to be given by the Boston Symphony Orchestra at Tanglewood, near Stockbridge, Mass., between July 31 and August 17, have been announced by festival officials.

This is the eighth season for the festival. Serge Koussevitsky will conduct the concerts, and the orchestra will be assisted by the Berkshire Musical Association's Chorus, which is directed by Horace Hunt, and the Berkshire Festival Chorus, the latter of which is composed to students of the Music Center, the school which is operated for a six-week session in conjunction with the concerts, and which opens July 7.

The Music Center was inaugurated last year, and many more applications have already been received for study under the distinguished teachers that comprise its faculty than were sent in last year, according to the secretary, Mrs. Margaret Grant.

Soloists For Year

Soloists for this year include Greger Piatigorsky, who will play the new "Violoncello Concerto" by Hindemith; Leonard Shure, pianist, who is scheduled for the Brahms "Concerto in B Flat", and Ruth Posselt, who is to play the "Concerto for Violin" by the American composer, Samuel Barber.

The concerts will be given on Thursday, Saturday and Sunday of three successive weeks. Special features of the festival will be the performance of Beethoven's "Missa Solemnis," in which the choral portion will be sung by the Berkshire Festival Chorus; and the "Chorus No. 10" (Villa-Lobos), "Sirens" (Debussy) and excerpts from Mozart's "Requiem," to be sung by the Berkshire Musical Association Chorus.

Festival Programs

The programs for the festival are as follows:

Thursday, July 31: "Concerto for Organ and Orchestra" (Handel), "Three Nocturnes" (Debussy), "Chorus No. 10" (Villa-Lobos), and the "Eroica Symphony' (Beethoven); Saturday, August 2: "Italian Symphony" (Mendelssohn), "Leonore Overture No. 3" (Beethoven), and "Symphony No. 5" (Shostakovich); Sunday, August 3: "Unfinished Symphony" (Schubert), "Quiet City" (Copeland), "Violoncello Concerto" (Hindemith), "Symphony No. 4" (Brahms).

Thursday, August 7: "Symphony in G Minor" (Mozart), "Requiem" (excerpts) by Mozart, and "Symphony No. 5" (Beethoven); Saturday, August 9: "Eine Kleine Nachtmusik" (Mozart), "Symphony No. 2" (Hanson), "Concerto in B Flat" (Brahms), "Prelude" to "Lohengrin" and "Prelude" to "Die Meistersinger" (Wagner); Sunday, August 10: "Symphony in E Flat Major" (Mozart); "La Mer" (Debussy), and "Fantastic Symphony" (Berlioz).

Thursday, August 14: "Prelude and Fugue in C Major" (Bach-Koussevitzky) and "Missa Solemnis" (Beethoven); Saturday, August 16: "London Symphony" (Vaughan Williams), "Concerto for Violin" (Barber), and three Wagner selections, including the "Prelude" to "Parsifal," the "Good Friday Spell" from "Parsifal," and the "Overture" to "Tannhauser"; Sunday, August 17: "Symphony No. 6" (Sibelius), "Death and Transfiguration" (Strauss), and "Symphony No. 5" (Tchaikovsky).

This Clipping From
NORWALK, CONN.
HOUR
JUN 3 - 1941

BERKSHIRE FESTIVAL TO BEGIN ON JULY 31

The eighth annual Berkshire Symphonic Festival at Tanglewood between Stockbridge and Lenox, will open July 31 at 8:30 P. M. with the Boston Symphony Orchestra, Serge Koussevitzky conducting, playing Handel's Concerto for Organ and Orchestra, No. 10 in D Minor.

For the first time at Tanglewood, at the invitation of Dr. Koussevitzky, the Berkshire Musical Association's chorus, Horace Hunt, director, will perform with the orchestra. This chorus of voices, trained for many months by Mr. Hunt comes from communities in the Berkshire area and will be heard in the Villa-Lobos Choros No. 10 and in Debussy's Three Nocturnes (Clouds - Festivals - Sirens) the opening night. When the Festival was in its second year at the Hanna farm, the chorus participated under Mr. Hunt's direction. The same chorus will be heard again Thursday night Aug. 7 with the orchestra under Dr. Koussevitzky's baton.

This Clipping From
COLUMBUS, OHIO
CITIZEN
JUN 1 - 1941

Berkshire Festival

Speaking of the Berkshire Music Center, as we were several paragraphs back, the programs for the eight annual Berkshire Symphonic Festival at Tanglewood have been announced. The Festival will open July 31 at 8:30 p. m. with the performance of Handel's Concerto for Organ and Orchestra by the Boston Symphony Orchestra, Serge Koussevitzky conducting.

In this opening concert, the Berkshire Musical Association's Chorus, Horace Hunt, director, will perform with the orchestra for the first time at Tanglewood. This chorus, trained for many months by Mr. Hunt, is drawn from communities in the Berkshire area. Once before it sang with the Boston orchestra—when the Festival was in its second year at the Hanna farm.

Another chorus, the Berkshire Festival Chorus, made up of students at the Berkshire Music Center, will be heard with a quartet of soloists in Beethoven's "Missa Solemnis" on Aug. 14.

Following are details for the full Festival schedule:

Series "A"

THURSDAY EVENING, JULY 31

Concerto for Organ and Orchestra No. 10 in D minor ------------------Handel
Three Nocturnes ------------------Debussy
Clouds
Festivals
Sirens
Choros No. 10 ------------------Villa-Lobos
Chorus of the Berkshire Musical Association
Symphony No. 3, "Eroica" ------Beethoven

SATURDAY EVENING, AUG. 2

"Italian" Symphony ----------Mendelssohn
Overture to "Leonore," No. 3----Beethoven
Symphony No. 5 --------------Shostakovitch

SUNDAY AFTERNOON, AUG. 3

"Unfinished" Symphony ----------Schubert
Quiet City --------------------------Copeland
Violoncello Concerto -------------Hindemith
Gregor Piatigorsky, Soloist
Symphony No. 4 ------------------Brahms

Series "B"

THURSDAY EVENING, AUG. 7

Symphony in G minor -------------Mozart
Requiem (Excerpts) ---------------Mozart
Chorus of the Berkshire Musical Association
Symphony No. 5 --------------Beethoven

SATURDAY EVENING, AUG. 9

"Eine Kleine Nachmusik" -----------Mozart
Symphony No. 2, "Romantic"-------Hanson
Concerto No. 2 in B flat for Pianoforte ---------------------------Brahms
Leonard Shure, Soloist
Prelude to "Lohengrin" -----------Wagner
Prelude to "Die Meistersinger" -----Wagner

SUNDAY AFTERNOON, AUG. 10

Symphony in E flat major ---------Mozart
"La Mer" ------------------------Debussy
Fantastic Symphony --------------Berlioz

Series "C"

THURSDAY EVENING, AUG. 14

Prelude and Fugue in C major----- ----------------------Bach-Koussevitzky
"Missa Solemnis" -----------------Beethoven
Quartet of Soloists
Berkshire Festival Chorus

SATURDAY EVENING, AUG. 16

"London" Symphony -----Vaughan Williams
Violin Concerto ---------------------Barber
Ruth Posselt, Soloist
Prelude to "Parsifal" -------------Wagner
Good Friday Spell from "Parsifal"--Wagner
Overture to "Tannhauser" ---------Wagner

SUNDAY AFTERNOON, AUG. 17

Symphony No. 6 ------------------Sibelius
"Death and Transfiguration" -------Strauss
Symphony No. 5 -------------Tchaikowsky

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH
JUN 1 - 1941

Vacationists Classic Progr Summer Mus

By J. FRED L
Sun-Telegraph M

FOR THOSE STUDENTS ar go to Europe each summer now providing a center at Tangl where they may learn and play. is in its second year.

The Boston Symphony Orchestra, under its distinguished leader, Serge Koussevitsky, has made a program more elaborate than before, and the school, connected with the colony, has enlisted the best of American teaching talent, together with such notables as Paul Hindemith and Aaron Copland, composers, and Herbert Graf, opera director. The place is one of the choice spots of American vacation scenes—the time, July 7 until August 17.

Mr. Lissfelt

The Boston Symphony expects to play the usual classic programs and as choral works has chosen the Mozart Requiem and Beethoven's Missa Solemnis. Novelties of Villa-Lobos, Piston, Copland, Hindemith and Samuel Barber are scheduled; revivals of Berloiz' "Fantastique Symphony," Hanson's "Romantic Symphony" are timely. The brilliant French, Russian and German works in Koussevitsky's avorite repertory all are there.

This Clipping From
SPRINGFIELD, MASS.
NEWS
JUN 9 - 1941

ALL TICKETS SOLD FOR FIRST SERIES IN MUSIC FESTIVAL

Stockbridge, June 9—Indicative of the continued demand for subscriptions to the eighth annual Berkshire Symphonic festival concerts at Tanglewood by the Boston Symphony orchestra and Serge Koussevitzky, was the announcement today by the festival trustees that all subscriptions for the first series had been sold. Tickets for single concerts in Series A beginning July 31 became available as soon as the quota of 1800 subscriptions for that series was reached.

Tickets for single concerts in Series B beginning August 7 and Series C beginning August 14 will be available when the subscription limit for these series is filled. Only 100 subscriptions remain for Series B and 150 for Series C, according to the trustees.

Reservations for tickets may be made by communicating with the Berkshire Symphonic festival at Stockbridge, or the New York office in Steinway hall, 113 West 57th street.

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This Clipping From
ALBANY, N. Y.
TIMES UNION
JUN 1 - 1941

MUSIC WORLD

by E.S.V.O.

For the convenience of the music lovers of the Albany Area who are unable to attend the complete series of concerts by the Berkshire Symphonic festival by the Boston Symphony orchestra, under the direction of Serge Koussevitzky, we publish the programs covering the three weeks, beginning July 31, which are as follows:

SERIES "A"

I. Thursday Eve., July 31—
Handel: Concerto for Organ and Orchestra, No. 10, in ....D Minor
Debussy: Three Nocturnes ......(Clouds-Festivals-Sirens)
Villa-Lobos ....Choros No. 10
Beethoven: Symphony No. 3, ... "Broica"
(Chorus of the Berkshire Musical Association.)

II. Saturday Eve., August 2—
Mendelssohn: Italian Symphony
Beethoven: Overture to "Leonore" No. 3
Shostakovitch: Symphony No. 5

III. Sunday Aft., August 3—
Schubert: "Unfinished" .... Symphony
Copeland ...."Quiet City"
Hindemith ..Violincello Concerto
Brahms ....Symphony No. 4
Soloist: Gregor Piatigorsky.

SERIES "B"

IV. Thursday Eve., August 7—
Mozart: Symphony in G Minor .... (K.550)
Mozart: ....Requiem (Excerpts)
Beethoven ......Symphony No. 5
(Chorus, Berkshire Musical (Association)

V. Saturday Eve., August 9—
Mozart: "Eine Kleine .... Nactmusik"
Hanson: Symphony No. 2 .... "Romantic"

Brahms: Concerto No. 2 in .. ..B-flat for Pianoforte
Wagner: Prelude to "Lohengrin"
Wagner: Prelude to "Die ... . Meistersinger"
Soloist: Leonard Shure.

VI. Sunday Aft., August 10—
Mozart: Symphony in E flat .... Major (K.543).
Debussy: .... "La Mer"
Berlioz: ...Fantastic Symphony

SERIES "C"

VII. Thursday Eve., August 14—
Bach-Koussevitzky: Prelude ....and Fugue in C Major
Beethoven: ..."Missa Salemnis"
Quartet of Soloists
Berkshire Festival Chorus

VIII. Saturday Eve., August 16—
Vaughan Williams: "London" .... Symphony
Barber: ....Violin Concerto
Wagner: Prelude to "Parsifal"
Wagner: Good Friday Spell .... from "Parsifal"
Wagner: Overture to ...."Tanhauser"
Soloist: Ruth Posselt.

IX. Sunday Aft., August 17—
Sibelius: ......Symphony No. 6
Strauss: "Death and .... Transfiguration"
Tchaikovsky: Symphony No. 5

This Clipping From
CHICAGO, ILL.
NEWS
JUN 6 - 1941

Music Views

In the Berkshires

BY EUGENE STINSON

PLANS for Serge Koussevitsky's festival with the Boston Symphony at Tanglewood, in Massachusetts, have been made public. The festival will consist of three weekly cycles of three concerts each, played on Thursday and Saturday evenings and Sunday afternoons. The festival opens July 31.

For the first week: Handel's tenth organ concerto, Debussy's Three Nocturnes, Villa-Lobos' Choros No. 10 and Beethoven's "Eroica" symphony. Mendelssohn's "Italian" symphony, Beethoven's third "Leonora" overture and Szostakovicz' fifth symphony. Schubert's Unfinished symphony, Copland's "Quiet City," Hindemith's recent cello concerto (Gregor Piatigorsky) and Brahms' fourth symphony.

For the second week: the G minor symphony and portions of the Requiem Mass of Mozart and Beethoven's fifth symphony. Mozart's "Eine Kleine Nachtmusik," Hanson's "Romantic" symphony, Brahms' piano concerto in B flat (Leonard Shure) and the preludes to "Lohengrin" and "Meistersinger." Mozart's E flat symphony, Debussy's "La Mer" and Berlioz' "Fantastic" symphony.

For the third week: the Bach-Koussevitsky prelude and fugue in C, and Beethoven's Missa Solemnis. Williams' "A London Symphony," Barber's violin concerto (Ruth Posselt), excerpts from "Parsifal" and the overture to "Tannhaeuser." Sibelius' sixth symphony, Strauss' "Death and Transfiguration" and Tschaikowsky's fifth symphony.

This Clipping From
WASHINGTON, D. C.
TIMES HERALD
JUN 8 - 1941

700 Ask to Enroll In Berkshire School..

For his school of conducting at this summer's session of the Berkshire Music Festival and Center, Serge Koussevitzky, venerable conductor of the Boston Orchestra, will have new buildings.

The center was established last year and will hold its second session at Tanglewood, Lenox, Mass., from July 7 to August 17. Seven hundred would-be conductors have applied for enrollment. They come from 200 schools of music and 150 universities and colleges. Only half of them can be accepted. Last summer Koussevitzky issued a list of the works to be prepared by his students. Only one native composition was included, a circumstance which stimulated some adverse comment.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUN 8 - 1941

July Exhibitions At Berkshire Museum

Pittsfield, June 7 — Exhibitions scheduled for July at the Berkshire museum are as follows: July 1-August 10, paintings by Albert Sterner; July 1-31, Old Master drawings, lent by Durlacher Brothers; and drawings by Carl Pickhard; July 29, photographs and sketches of "Tanglewood Yesterday and Today," lent by the Boston Symphony orchestra. The museum is open on weekdays (except Mondays) from 10 a. m. to 5 p. m. and on Sundays from 2 to 5 p. m.

This Clipping From
JERSEY CITY, N. J.
JERSEY JOURNAL
JUN 2 - 1941

MUSIC NOTES

By EILEEN GATELY

Symphonic Summers

Amidst the cool and lovely setting of the New England Berkshires, within the last few years, has come into existence the now famous Berkshire Festival.

The very idea of outdoor symphonic concerts, which this Summer will be presented for the eighth consecutive year, was conceived in 1934 by Henry Hadley, the distinguished American conductor and composer. The leading executive of the festival is Miss Gertrude Robinson Smith, who for three years was a member of the board of directors of the Metropolitan Opera Guild.

Feeling the true need for such an experiment, Mr. Hadley first organized a small group from the Philharmonic Symphony Orchestra, who used to perform in the outdoor horse show ring of the Hanna farm in Stockbridge, Mass. A short time later a stage, orchestra shell and 500 benches were constructed. The community indicated its spirit of cooperation; many of the permanent Summer residents made up the board of trustees. A variety of services were volunteered, and it was not long before ushers, ticket sellers, program and parking attendants were helping out, all serving free of charge.

Because of ill health in 1935 Dr. Hadley resigned and was succeeded by the capable Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Two years later the group moved to Tanglewood, beautiful estate of Mrs. Gorham Brooks and one-time home of Nathaniel Hawthorne, which Mrs. Brooks gave to the Boston Symphony.

The concerts were then increased to six, and in August, 1938, a fan-shaped music shed, erected on an acre and a half of ground and comfortably seating more than 6,000 people, was secured. One of the outstanding events of last Summer's season was the discovery of the colored soprano, Dorothy Maynor.

During the 1940 season Dr. Koussevitzky realized two of his fondest dreams—the festival presented a total of nine concerts for over 70,000 people, and a music center was established. This consists of a six weeks' Summer school under the management of the Boston Symphony trustees. The faculty includes the leading members of the orchestra and a group of more than a dozen musical authorities.

Like the Metropolitan Opera, the Bershire Symphonic Festival is a community effort, conceived and organized by local initiative. Through its continuous efforts to bring the best in music and talent to its people, it has attracted a nation-wide audience which responds to its message with electrifying enthusiasm.

May their example be a keynote to more and better Summer community ventures in the realm of music nearer home.

This Clipping From
HARRISBURG, PA.
PATRIOT
JUN 6 - 1941

* * *

THE eighth annual Berkshire Symphonic Festival, held in the cool New England mountains, will be formally opened on Thursday night, July 31. The Berkshire Music Center, established within the past two years at Tanglewood, between Stockbridge and Lenox, Mass., will also have an appeal for music lovers who will go to Tanglewood for the Symphonic Festival.

During the festival the Boston Symphony Orchestra, under the conductorship of Serge Koussevitzky, will present outstanding guest artists as soloists with the orchestra. They are Gregor Piatigorsky, cellist, who appeared in Harrisburg several seasons ago with the Harrisburg Symphony Orchestra, under the conductorship of George King Raudenbush; Leonard Shure, pianist, and Ruth Posselt, violinist.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
JUN 5 - 1941

Berkshire Symphonic Festival To Open At Tanglewood July 31

The eighth annual Berksihre symphonic festival will open at Tanglewood this year the evening of July 31. The program for the first of the nine concerts to be conducted by Dr. Serge Koussevitzky will open with Handel's Concerto for Organ and Orchestra, No. 10 in D minor and will include Three Nocturnes by Debussy, Chorus No. 10 by Villa-Lobos, which is to be presented by the Berkshire Musical association chorus, and Beethoven's "Eroica," the third symphony.

This will be the first time the Berkshire organization has performed with the Boston Symphony at Tanglewood. Under the direction of Horace Hunt, the group, recruited from communities thruout the Berkshires, has trained for many months, and it will in two subsequent programs. The chorus has been heard before with the orchestra, during its second season, when the festival was held at the Hanna farm.

Complete programs for the nine concerts followw:

Thursday evening, July 31—Handel, Concerto for Organ and Orchestra, No. 10, in D Minor; Debussy, Three Nocturnes (Clouds-Festivals - Sirens); Villa - Lobos, Choros No. 10; Beethoven, Symphony No. 3, "Eroica" (chorus of the Berkshire Musical Association).

Saturday evening, August 2—Mendelssohn, "Italian" Symphony; Beethoven, Overture to "Leonore" No. 3; Shostakovitch, Symphony No. 5.

Sunday afternoon, August 3—Schubert, "Unfinished" Symphony; Copland, "Quiet City"; Hindemith, Violoncello Concerto; Brahms, Symphony No. 4, soloist, Gregor Piatigorsky.

SERIES "B"

Thursday evening, Aug. 7—Mozart, Symphony in G minor (K.550), Mozart, Requiem (Excerpts), Beethoven, Symphony No. 5. (Chorus, Berkshire Musical association).

Saturday evening, Aug. 9—Mozart "Eine Kleine Nachtmusik," Hanson, Symphony No. 2, "Romantic," Brahms, Concerto No. 2 in B-flat for Pianoforte, Wagner, Prelue to "Lohengrin," Wagner, Prelude to "Die Meistersinger"; soloist, Leonard Shure.

Sunday afternoon, Aug. 10—Mozart, Symphony in E-flat Major (K. 543), Debussy, "La Mer," Berlioz, Fantastic Symphony.

SERIES "C"

Thursday evening, Aug. 14—Bach-Koussevitzky, Prelude and Fugue in C Major, Beethoven, "Missa Solemnis." Quartet of soloists, Berkshire Festival Chorus.

Saturday evening, Aug. 16—Vaughan Williams, "London" Symphony. Barber, Violin Concerto. Wagner, Prelude to "Parsifal." Wagner, Good Friday Spell from "Parsifal." Wagner, Overture to "Tannhauser." Soloist: Ruth Posselt.

Sunday afternoon, Aug. 17—Sibelius, Symphony No. 6, Strauss, "Death and Transfiguration." Tchaikovsky, Symphony No. 5.

Subscriptions for the concerts are reported to be ahead of last year, and those wishing tickets for the series are urged to act promptly. After the subscription sale closes, which will be within a few weeks, tickets for single concerts will be available.

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUN 6 - 1940

MUSIC CENTER IN BERKSHIRES OPENS JULY 8

Sizable School to Have Limit of 350 to Enrollment, Chosen From 600

A center of musical activity, inaugurated by the Boston Symphony Orchestra, not quite like anything which has hitherto been attempted in this country, will begin operations at "Tanglewood," between Stockbridge and Lenox, on July 8. The Berkshire Music Center will be a sizable school with an enrollment which will be limited to 350. These have been chosen from the applications reaching 600 which, since the first announcement of the school months ago, have been coming from virtually every state in the Union. Of the 350, the majority will consist of the department which will be called the academy, and which will comprise the festival chorus and the amateur orchestra. Most of them are young students seeking the experience of living and working with professional musicians, and of singing in Bach's Mass in B minor in conjunction, with the Boston Symphony Orchestra at the Berkshire Music Festival, on Thursday, Aug. 15, under direction of Serge Koussevitzky.

Division of Classes

The institute, a more selective department of the school, will consist of a class in conducting, held by Dr. Koussevitzky; a class in composition, under Aaron Copland and Paul Hindemith; and an orchestra of skilled musicians, under direction of Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra.

A well-balanced personnel for both the institute and the amateur orchestra has been accepted. Dr. Koussevitzky's conducting class will consist of five musicians of extraordinary promise and qualifications, and a larger group of "auditors" who will have more priviliges of observation than of participation. Thirty members of the Boston Symphony Orchestra will assist in the coaching of the two orchestras. Other prominent musicians and distinguished lecturers will provide the faculty for the center, where those who attend will have the opportunity of "living and working in music" in close association with a great orchestra and its conductor. A department in opera dramatics, dealing with operatic interpretation, will be held by Dr. Herbert Graf, stage director of the Metropolitan Opera Company of New York. The stage unit of a small theater has been built for this department, and will serve for rehearsal and performance as well as for chamber music. There will be a class in choral conducting held by G. Wallace Woodworth, who will also prepare the festival chorus; and a course in music in the schools, to be held by Howard Abell.

The student body, according to an examination of the applications of those who have enrolled, will be equally divided as to sex. Although a number of teachers have joined the school, most of the members are of student age—nearly half coming under the category between 18 and 25. Almost a third of the students come from Massachusetts, New York providing a number not far short of this. Next in point of representation are Ohio, Pennsylvania, Illinois, Connecticut and New Jersey. Almost every state of the South and Far West is represented, as well as Canada. A number come from the principal music schools of this country, the following schools leading in the order named: New England Conservatory, Juilliard School, Eastman School, Concord School of Music, Cleveland Institute, Longy School of Music. The colleges from which the students have come are equally extensive, those most numerously represented, again in the order named, being: Harvard, Radcliffe, Wellesley, Smith, Vassar, New York University, Oberlin, Columbia and Boston University.

The several buildings standing upon "Tanglewood," the beautiful estate which was presented to the Boston Symphony Orchestra, have been remodelled for school uses. The shed will be used for practice performances and lectures; the residence and the garage have both been remodelled to provide numerous classrooms, studios, and administration offices. The barn near the shore of Lake Mahkeenac has been rebuilt into an assembly hall where the chorus will meet daily.

The Berkshire Symphonic Festival, extended from two to three weeks, will coincide with the last three weeks of the school term (Aug. 1, 3, 4, 8, 10, 11, 15, 17, 18). All who attend the music center will be admitted to specified Boston Symphony rehearsals, and to all of the festival performances.

The seat sale for the festival is already 50 per cent ahead of last year, even though the festival has been extended to nine performances. According to recent figures 3100 seats have been taken for Series A; 2900 for Series B, and 2600 for Series C.

There seems no doubt that when the festival opens crowds of 5000 or more will be on hand. It has happened in the past and today the fame of the festival has spread the world over.

This Clipping From
WILMINGTON, DEL.
NEWS

JUN 9 - 1941

Berkshire Festival Plans 9 Concerts

THe eighth annual Berkshire Symphonic Festival will open at Tanglewood, Lenox, Mas., on Thursday, July 31, and continue over three week-ends until Sunday ,Aug. 17.

The nine concerts scheduled for the three series will be given by the Boston Symphony Orchestra, under the direction of its conductor, Serge Koussevitzky.

The dates and works to be performed are:

SERIES A

Thursday, July 31, 8:30

Concerto for organ and orchestra, No. 10, in D minor .... Handel
Nauges, Fetes, Sirens .... Debussy
Chorus No. 10, Rasga o Coracao. Villa-Lobos
Villa-Lobos
Symphony No. 3, "Eroica" ..... Beethoven

Saturday, Aug. 2, 8:30

Symphony No. 4, "Italian" .. Mendelssohn
Overture to "Leonore," No. 3... Beethoven
Symphony No. 5 .... Shostakovitch

Sunday, Aug. 3, 3:30

Unfinished Symphony .... Shubert
Quiet City .... Copland
Cello Concerto .... Hindemith
Soloist, Gregor Pratigorsky
Symphony No. 4, in E minor...... Brahms

SERIES B

Thursday, Aug. 7, 8:30

Symphony in G minor; excerpts from Requiem .... Mozart
Symphony No. 5, in C minor .... Beethoven

Saturday, Aug. 9, 8:30

Eine Kleine Nachtmusik .... Mozart
Symphony No. 2, "Romantic" ...... Hanson
Piano Concerto No. 2, in B flat.... Brahms
Soloist, Leonard Shure
Preludes to "Lohengrin" and "Die Meistersinger" .... Wagner

Sunday, Aug. 10,3:30

Symphony in E flat .... Mozart
La Mer .... Debussy
Fantastic Symphony .... Berlioz

SERIES C

Thursday, Aug. 14, 8:30

Prelude and Fugue in C minor
Bach-Koussevitzky
Missa Solemnis in D minor.... Beethoven

Saturday, Aug. 16,8:30

A London Symphony.... Vaughan Williams
Violin Concerto .... Samuel Barker
Soloist, Ruth Posselt
Prelude and Good Friday Music From "Parsifal"; Overture to "Tannhaeuser"
Wagner

Sunday, Aug. 17, 3:30

Symphony No. 6 .... Sibelius
Death and Transfiguration........ Strauss
Symphony No. 5, in E minor.. Tchaikovsky

The chorus of the Berkshire Muisical Association, directed and trained by Horace Hunt, will sing in the Villa-Lobos Chorus, Debussy's "Sirenes" and the excerpts from Mozart's Requiem .The Berkshire Festival Chorus, composed of students at Tanglewood, will sing in the Beethoven Missa Solemnis.

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

JUN 9 - 1940

Serge Koussevitzky, famed conductor of the Boston Symphony Orchestra, will be the Director of the Berkshire Music Center which will be inaugurated by this orchestra July 8 for a period of six weeks at Tanglewood, historic two-hundred acre estate of the symphony, located between Lenox and Stockbridge, Mass.

Dr. Koussevitzky, thirty members of the Boston Symphony Orchestra, and widely known lecturers will comprise the faculty for the Center, where those attending will have the opportunity of "living and working in music."

Classes will be held in orchestral conducting, a student orchestra of skilled players, an amateur orchestra

music will be extended this year from two to three weeks, coinciding with the last three weeks of the school term. All registered in the school will be admitted to specified rehearsals of the Boston Symphony Orchestra, and to all of the Festival performances.

In defining the aims of the Center, Dr. Koussevitzky says, "The Berkshire Music Center will serve those who seek the best in music and the related arts, who are anxious to refresh the mind and personality through contact with the elite in art and culture, and who long for a creative rest in the Summer."

Faculty members will include Dr. Koussevitzky, who will teach advanced conducting, give lectures and supervise the Institute orchestra, Aaron Copland and Paul Hindemith, brilliant modern composers, Olin Downs, distinguished Music Critic, and principal players of the symphony.

This Clipping From
PITTSBURGH, PA.
PRESS

JUN 8 - 1941

Berkshire Music Center Gets Approximately 700 Applications

Serge Koussevitsky to Again Direct Courses for Young People at Massachusetts Estate

By **RALPH LEWANDO**
Press Music Editor

With its second consecutive year of activity scheduled from July 7 through Aug. 17, the Berkshire Music Center at "Tanglewood," Lenox, Mass., of which Serge Koussevitzy is director, already has received more than 700 applications from young people in 38 states, the District of Columbia, Scotland, Canada and Switzerland.

The term, during the final three weeks, will run concurrently with the Berkshire Symphonic Festival of the Boston Symphony Orchestra.

Applicants represent 100 music schools and more than 150 colleges and universities. Most numerous age group is between 20 and 24.

More than half the applications are from men.

Mr. Lewando

The flood of applications, far in excess of those of last season, presents quite a problem to the management since enrollment is limited to about 350.

The acceptances, therefore, will be on a highly selective basis. The classes of the specialized departments have almost been filled.

For his conducting class Dr. Koussevitzky has chosen six members. However, there will be an additional number of auditors in this group.

The advanced orchestra, limited to 85 players, will be taught by the principals of the Boston Symphony Orchestra. The personnel of the orchestra has virtually been chosen, as is also the case with the classes in choral conducting with G. Wallace Woodworth and Hugh Ross; the chamber music section under Gregor Piatigorsky, the composition classes headed by Aaron Copland and Paul Hindemith, and the opera class directed by Herbert Graf.

However, applications in limited number are still being accepted for the Center's music and culture department for music students, college students, teachers and amateurs. This includes the Festival Chorus, which will participate in performance of Beethoven's Mass Solemnis at one of the Festival concerts led by Mr. Koussevitzky, a symphony orchestra, and smaller choral groups which will study development of choral music. The faculty of this section embraces Messrs. Olin Downes, Hindemith, Ross, Woodworth and others.

Registrants in the courses are entitled, without further charge, to attend all of the nine Festival events of the Boston Orchestra.

A number of special scholarships have been presented to the Center by important music schools of the country. These include the Curtis Institute, and the Academy of Vocal Arts, both of Philadelphia; the Eastman School of Music, Rochester, N. Y.; the Juilliard School of Music, of New York; and the New England Conservatory of Boston.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

JUN 11 1941

Subscriptions Taken for 1st Festival Series

Indicative of the continued demand for subscriptions to the eighth annual Berkshire Symphonic festival concerts at Tanglewood by the Boston Symphony orchestra and Serge Koussevitzky, was the announcement by the festival trustees that all subscriptions for the first series had been sold. Tickets for single concerts in series A beginning July 31 became available as a result of the quota of 1,800 subscriptions for that series being reached.

Tickets for single concerts in series B beginning Aug. 7 and series C beginning Aug. 14 will be available when the subscription limit for these series is filled. Only 100 subscriptions remain for series B and 150 for series C, according to the trustees.

Reservations for tickets may be made by communicating with the Berkshire Symphony festival at Stockbridge, or the New York office in Steinway hall, 113 West 57th street.

During the period of the Berkshire Symphony festival at Tanglewood there will be an extensive exhibition of Rex Brasher's collection of paintings of "Birds and Trees of North America". Rex Brasher's home is in nearby Chickadee valley, Kent, Conn.

A number of original paintings will be shown in the Berkshire museum at Pittsfield, while at the Pleasant Valley wild flower and bird sanctuary in Lenox and at the Lenox library several hundred prints from the limited edition will be on display.

This public display will be the first since the original showing in 1938 by the National Geographic society in Washington, D.C. The original collection of 874 paintings, a complete pictorial representation of North American birds (90 per cent of which are life-size) is considered one of the greatest single artistic achievements of our time and is now being considered for purchase by the State of Connecticut.

When the exhibition was held in Washington, thousands visited the unique one man show. As a result, the British museum, as well as other museums in Europe arranged for similar showings, only to have the war interfere.

This Clipping From
TOLEDO, O.
TIMES

JUN 22 1941

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUN 6 - 1940

MUSIC CENTER IN BERKSHIRES OPENS JULY 8

Sizable School to Have Limit of 350 to Enrollment, Chosen From 600

A center of musical activity, inaugurated by the Boston Symphony Orchestra, not quite like anything which has hitherto been attempted in this country, will begin operations at "Tanglewood," between Stockbridge and Lenox, on July 8. The Berkshire Music Center will be a sizable school with an enrollment which will be limited to 350. These have been chosen from the applications reaching 600 which, since the first announcement of the school months ago, have been coming from virtually every state in the Union. Of the 350, the majority will consist of the department which will be called the academy, and which will comprise the festival chorus and the amateur orchestra. Most of them are young students seeking the experience of living and working with professional musicians, and of singing in Bach's Mass in B minor in conjunction, with the Boston Symphony Orchestra at the Berkshire Music Festival, on Thursday, Aug. 15, under direction of Serge Koussevitzky.

Division of Classes

The institute, a more selective department of the school, will consist of a class in conducting, held by Dr. Koussevitzky; a class in composition, under Aaron Copland and Paul Hindemith; and an orchestra of skilled musicians, under direction of Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra.

A well-balanced personnel for both the institute and the amateur orchestra has been accepted. Dr. Koussevitzky's conducting class will consist of five musicians of extraordinary promise and qualifications, and a larger group of "auditors" who will have more priviliges of observation than of participation. Thirty members of the Boston Symphony Orchestra will assist in the coaching of the two orchestras. Other prominent musicians and distinguished lecturers will provide the faculty for the center, where those who attend will have the opportunity of "living and working in music" in close association with a great orchestra and its conductor. A department in opera dramatics, dealing with operatic interpretation, will be held by Dr. Herbert Graf, stage director of the Metropolitan Opera Company of New York. The stage unit of a small theater has been built for this department, and will serve for rehearsal and performance as well as for chamber music. There will be a class in choral conducting held by G. Wallace Woodworth, who will also prepare the festival chorus; and a course in music in the schools, to be held by Howard Abell.

The student body, according to an examination of the applications of those who have enrolled, will be equally divided as to sex. Although a number of teachers have joined the school, most of the members are of student age—nearly half coming under the category between 18 and 25. Almost a third of the students come from Massachusetts, New York providing a number not far short of this. Next in point of representation are Ohio, Pennsylvania, Illinois, Connecticut and New Jersey. Almost every state of the South and Far West is represented, as well as Canada. A number come from the principal music schools of this country, the following schools leading in the order named: New England Conservatory, Juilliard School, Eastman School, Concord School of Music, Cleveland Institute, Longy School of Music. The colleges from which the students have come are equally extensive, those most numerously represented, again in the order named, being: Harvard, Radcliffe, Wellesley, Smith, Vassar, New York University, Oberlin, Columbia and Boston University.

The several buildings standing upon "Tanglewood," the beautiful estate which was presented to the Boston Symphony Orchestra, have been remodelled for school uses. The shed will be used for practice performances and lectures; the residence and the garage have both been remodelled to provide numerous classrooms, studios, and administration offices. The barn near the shore of Lake Mahkeenac has been rebuilt into an assembly hall where the chorus will meet daily.

The Berkshire Symphonic Festival, extended from two to three weeks, will coincide with the last three weeks of the school term (Aug. 1, 3, 4, 8, 10, 11, 15, 17, 18). All who attend the music center will be admitted to specified Boston Symphony rehearsals, and to all of the festival performances.

The seat sale for the festival is already 50 per cent ahead of last year, even though the festival has been extended to nine performances. According to recent figures 3100 seats have been taken for Series A; 2900 for Series B, and 2600 for Series C.

There seems no doubt that when the festival opens crowds of 5000 or more will be on hand. It has happened in the past and today the fame of the festival has spread the world over.

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This Clipping From
PITTSBURGH, PA.
PRESS

JUN 8 - 1941

Berkshire Music Center Gets Approximately 700 Applications

Serge Koussevitsky to Again Direct Courses for Young People at Massachusetts Estate

By **RALPH LEWANDO**
Press Music Editor

With its second consecutive year of activity scheduled from July 7 through Aug. 17, the Berkshire Music Center at "Tanglewood," Lenox, Mass., of which Serge Koussevitzy is director, already has received more than 700 applications from young people in 38 states, the District of Columbia, Scotland, Canada and Switzerland.

The term, during the final three weeks, will run concurrently with the Berkshire Symphonic Festival of the Boston Symphony Orchestra.

Applicants represent 100 music schools and more than 150 colleges and universities. Most numerous age group is between 20 and 24.

More than half the applications are from men.

Mr. Lewando

The flood of applications, far in excess of those of last season, presents quite a problem to the management since enrollment is limited to about 350.

The acceptances, therefore, will be on a highly selective basis. The classes of the specialized departments have almost been filled.

For his conducting class Dr. Koussevitzky has chosen six members. However, there will be an additional number of auditors in this group.

The advanced orchestra, limited to 85 players, will be taught by the principals of the Boston Symphony Orchestra. The personnel of the orchestra has virtually been chosen, as is also the case with the classes in choral conducting with G. Wallace Woodworth and Hugh Ross; the chamber music section under Gregor Piatigorsky, the composition classes headed by Aaron Copland and Paul Hindemith, and the opera class directed by Herbert Graf.

However, applications in limited number are still being accepted for the Center's music and culture department for music students, college students, teachers and amateurs. This includes the Festival Chorus, which will participate in performance of Beethoven's Mass Solemnis at one of the Festival concerts led by Mr. Koussevitzky, a symphony orchestra, and smaller choral groups which will study development of choral music. The faculty of this section embraces Messrs. Olin Downes, Hindemith, Ross, Woodworth and others.

Registrants in the courses are entitled, without further charge, to attend all of the nine Festival events of the Boston Orchestra.

A number of special scholarships have been presented to the Center by important music schools of the country. These include the Curtis Institute, and the Academy of Vocal Arts, both of Philadelphia; the Eastman School of Music, Rochester, N. Y.; the Juilliard School of Music, of New York; and the New England Conservatory of Boston.

This Clipping From
WILMINGTON, DEL.
NEWS

JUN 9 - 1941

Berkshire Festival Plans 9 Concerts

THe eighth annual Berkshire Symphonic Festival will open at Tanglewood, Lenox, Mas., on Thursday, July 31, and continue over three week-ends until Sunday ,Aug. 17.

The nine concerts scheduled for the three series will be given by the Boston Symphony Orchestra, under the direction of its conductor, Serge Koussevitzky.

The dates and works to be performed are:

SERIES A

Thursday, July 31, 8:30

Concerto for organ and orchestra, No. 10, in D minor ....Handel
Nauges, Fetes, Sirens .... Debussy
Chorus No. 10, Rasga o Coracao. Villa-Lobos
Villa-Lobos
Symphony No. 3, "Eroica" .....Beethoven

Saturday, Aug. 2, 8:30

Symphony No. 4, "Italian" ..Mendelssohn
Overture to "Leonore," No. 3...Beethoven
Symphony No. 5 .... Shostakovitch

Sunday, Aug. 3, 3:30

Unfinished Symphony ....Shubert
Quiet City ....Copland
Cello Concerto ....Hindemith
Soloist, Gregor Pratigorsky
Symphony No. 4, in E minor......Brahms

SERIES B

Thursday, Aug. 7, 8:30

Symphony in G minor; excerpts from Requiem ....Mozart
Symphony No. 5, in C minor ....Beethoven

Saturday, Aug. 9, 8:30

Eine Kleine Nachtmusik ....Mozart
Symphony No. 2, "Romantic" ......Hanson
Piano Concerto No. 2, in B flat....Brahms
Soloist, Leonard Shure
Preludes to "Lohengrin" and "Die Meistersinger" ....Wagner

Sunday, Aug. 10,3:30

Symphony in E flat ....Mozart
La Mer ....Debussy
Fantastic Symphony ....Berlioz

SERIES C

Thursday, Aug. 14, 8:30

Prelude and Fugue in C minor
Bach-Koussevitzky
Missa Solemnis in D minor....Beethoven

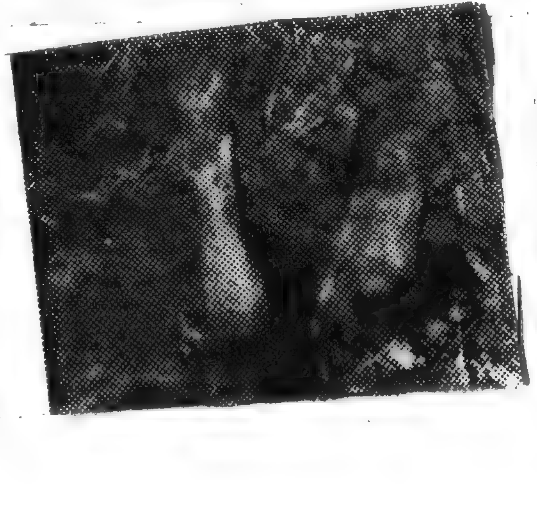
Saturday, Aug. 16,8:30

A London Symphony....Vaughan Williams
Violin Concerto ....Samuel Barker
Soloist, Ruth Posselt
Prelude and Good Friday Music From "Parsifal"; Overture to "Tannhaeuser"
Wagner

Sunday, Aug. 17, 3:30

Symphony No. 6 ....Sibelius
Death and Transfiguration........Strauss
Symphony No. 5, in E minor..Tchaikovsky

The chorus of the Berkshire Muisical Association, directed and trained by Horace Hunt, will sing in the Villa-Lobos Chorus, Debussy's "Sirenes" and the excerpts from Mozart's Requiem .The Berkshire Festival Chorus, composed of students at Tanglewood, will sing in the Beethoven Missa Solemnis.



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a chorus, courses in composition, operatic interpretation, choral conducting, and other such subjects. Members of the school will be trained as a festival chorus which will appear in the Berkshire Festival, in a performance of Bach's "Mass In B Minor."

This famous festival of symphonic music will be extended this year from two to three weeks, coinciding with the last three weeks of the school term. All registered in the school will be admitted to specified rehearsals of the Boston Symphony Orchestra, and to all of the Festival performances.

In defining the aims of the Center, Dr. Koussevitzky says, "The Berkshire Music Center will serve those who seek the best in music and the related arts, who are anxious to refresh the mind and personality through contact with the elite in art and culture, and who long for a creative rest in the Summer."

Faculty members will include Dr. Koussevitzky, who will teach advanced conducting, give lectures and supervise the Institute orchestra, Aaron Copland and Paul Hindemith, brilliant modern composers, Olin Downs, distinguished Music Critic, and principal players of the symphony.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

JUN 11 1941

Subscriptions Taken for 1st Festival Series

Indicative of the continued demand for subscriptions to the eighth annual Berkshire Symphonic festival concerts at Tanglewood by the Boston Symphony orchestra and Serge Koussevitzky, was the announcement by the festival trustees that all subscriptions for the first series had been sold. Tickets for single concerts in series A beginning July 31 became available as a result of the quota of 1,800 subscriptions for that series being reached.

Tickets for single concerts in series B beginning Aug. 7 and series C beginning Aug. 14 will be available when the subscription limit for these series is filled. Only 100 subscriptions remain for series B and 150 for series C, according to the trustees.

Reservations for tickets may be made by communicating with the Berkshire Symphony festival at Stockbridge, or the New York office in Steinway hall, 113 West 57th street.

During the period of the Berkshire Symphony festival at Tanglewood there will be an extensive exhibition of Rex Brasher's collection of paintings of "Birds and Trees of North America". Rex Brasher's home is in nearby Chickadee valley, Kent, Conn.

A number of original paintings will be shown in the Berkshire museum at Pittsfield, while at the Pleasant Valley wild flower and bird sanctuary in Lenox and at the Lenox library several hundred prints from the limited edition will be on display.

This public display will be the first since the original showing in 1938 by the National Geographic society in Washington, D.C. The original collection of 874 paintings, a complete pictorial representation of North American birds (90 per cent of which are life-size) is considered one of the greatest single artistic achievements of our time and is now being considered for purchase by the State of Connecticut.

When the exhibition was held in Washington, thousands visited the unique one man show. As a result, the British museum, as well as other museums in Europe arranged for similar showings, only to have the war interfere.

This Clipping From
TOLEDO, O.
TIMES

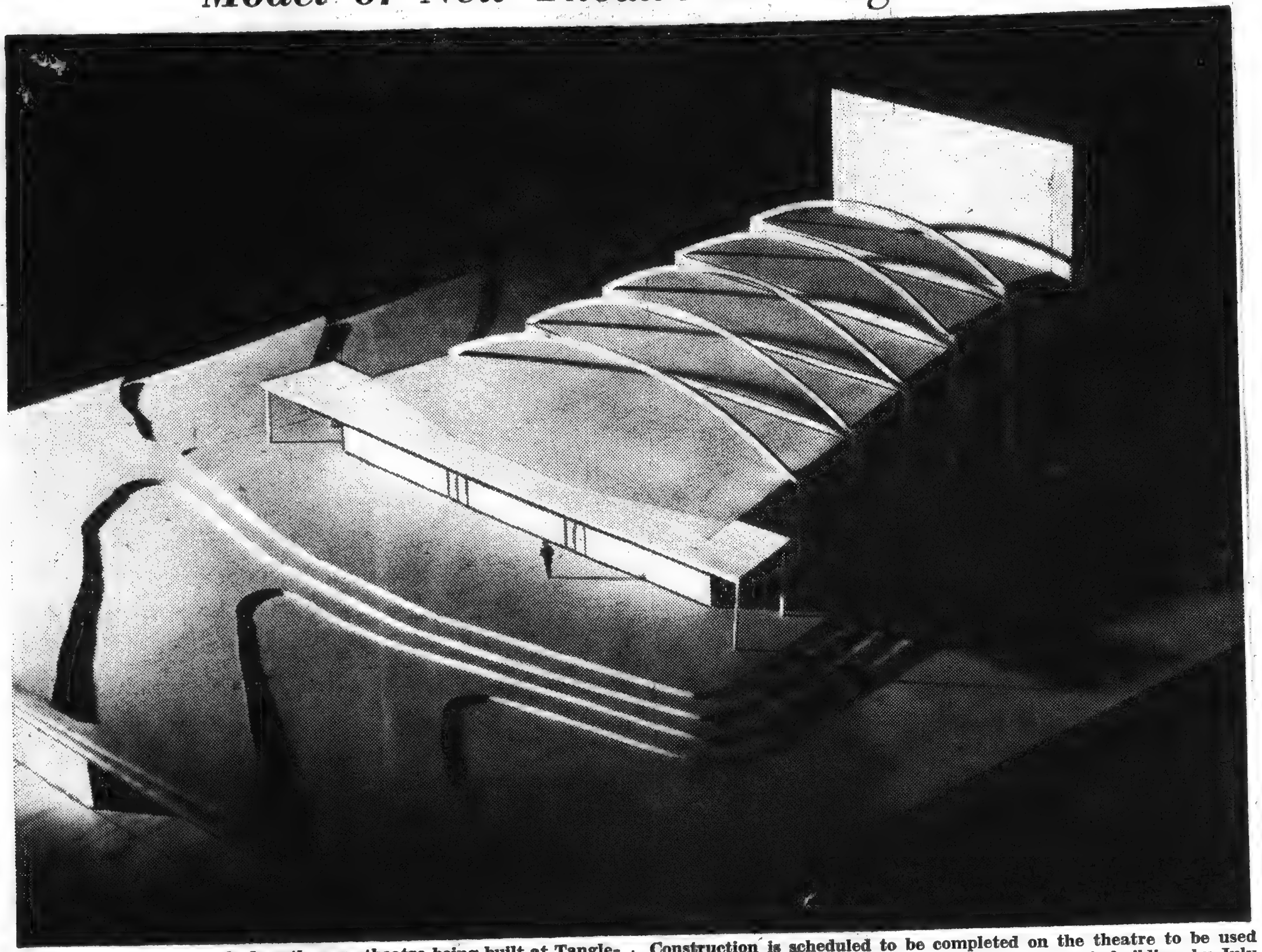
JUN 22 1941

This Clipping From
PITTSFIELD, MASS.
EAGLE
JUN 11 1941

HUDSON, N. Y.
DAILY STAR
JUN 17 1941

This Clipping From
WORCESTER, MASS.
TELEGRAM
JUN 15 1941

Model of New Theatre at Tanglewood



Construction is being rushed on the new theatre being built at Tanglewood for the Boston Symphony Orchestra's Berkshire Music Center. The picture [redacted] the building designed by Eliel Saarinen, eminent architect of Bloomfield Hills, Mich., and his son, Eero. Construction is scheduled to be completed on the theatre to be used by the opera department, also on the chamber music building, by July 1. The theatre will seat 1000. Graves & Hemmes of Great Barrington are the contractors.

This Clipping From
NEWARK, N. J.
STAR-LEDGER
JUN 12 1941

BERKSHIRE FETE OPENING SOLD OUT

Indicative of the continued demand for subscriptions to the eighth annual Berkshire Symphonic Festival concerts at Tanglewood by the Boston Symphony Orchestra and [redacted]sevitzky, came the announcement yesterday that all subscriptions for the first series had been sold.

Tickets for single concerts in Series A beginning July 31 became available as a result of the quota of 1,800 subscriptions for that series being reached.

Tickets for single concerts in Series B beginning Aug. 7 and Series C beginning Aug. 14 will be available when the subscription limit for them is filled.

This Clipping From
LAWRENCE, MASS.
TRIBUNE
JUN 13 1941

This Clipping From
WASHINGTON, D. C.
POST
JUN 22 1941

Subscriptions for the first series of the eighth annual Berkshire Symphonic Festival concerts at Tanglewood, Mass., starting July 31, have all been sold. The Boston Symphony Orchestra, conducted by Sergei Koussevitzky, will play for the entire concert season. Tickets for single concerts in Series B, beginning August 7, and Series C, beginning August 14, will be available when the subscription limit for these series is filled.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
JUN 11 1941

Tickets For Single Tanglewood Concerts Still Available

Altho subscription limits for the first series of concerts in the Berkshire Symphonic Festival to be held at Tanglewood this summer have been reached, tickets for the second and third series are still available and tickets for single concerts in all series may still be obtained.

The festival will open Thursday, July 31, and subsequent concerts by the Boston Sympsony orchestra, conduc[redacted]ge Koussevitky will be given Aug. 1, 2, 7, 9, 10, 14, 16 and 17. The Sunday concerts are given in the afternoon.

It has been announced that an extensive exhibition of Rex Brasher's collection of "Birds and Trees of North America," will be held during the Festival period at the Berkshire museum in Pittsfield, the Pleasant Valley Wild Flower and Bird Sanctuary in Lenox, and the Lenox library.

This Clipping From
MONTREAL, CANADA
GAZETTE
JUN 12 [illegible]

Berkshire Festival To Aid British Cause

Stockbridge, July 11.—A New England manifestation calling everybody from everywhere to Tanglewood will be given Friday, August 15 under the direction of Serge Koussevitsky, conductor of the ~~Boston~~ Symphony Orchestra. The program, patterned after the eminently successful manifestation of last year which netted nearly $25,000 for Allied relief, will be presented at the home of the Berkshire Symphonic Festival and the Berkshire Music Centre.

The proceeds this year will be divided equally between the United Service Organizations and British War Relief Inc. All the forces at Tanglewood—the Festival organization, the orchestra, Dr. Koussevitzky and the Music Centre—will co-operate in presenting the manifestation.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
JUN 15 1941

Outdoor Music Festival Scheduled in Berkshires

GREAT BARRINGTON, Mass.—Scenic charms of the Berkshire hills bring Summer guests back year after year, but the current season adds powerful new inducements for vacation tourists.

The Berkshire Music Festival, which brings Sergei Koussevitsky and the Boston Symphony Orchestra to Tanglewood from July 31 to Aug. 17, has been sold out for the entire series, with several thousand music lovers seeking accommodations near the amphitheater.

195

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS
JUN 12 1940

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE
JUN 15 1940

Berkshire Music Center Expects Enrolment of 325

Boston, June 12—The membership of the Berkshire Music center, now virtually completed, and the details of its scheduled activities confirm the supposition that the school which the Boston Symphony orchestra will open at "Tanglewood," its Berkshire estate, on July 8, will be quite unlike anything which has been attempted in this country.

The number of pupils accepted will be approximately 325, these chosen from applications reaching 600 which, since the first announcement of the center, have been coming from almost every state this side of the Mississippi. Of the 325, about 125 will comprise the institute for students of advanced ability, and about 200 will comprise the academy, the principal concerted activity of which will be the festival chorus which will sing with the Boston Symphony orchestra, under Serge Koussevitzky, Bach's Mass in B minor, on August 15 in the last week of the Berkshire Symphonic festival.

Conducting Class

The institute, more selective than the academy as to skill, will consist of an orchestra, and groups in conducting, composition and opera dramatics. Dr Koussevitzky has accepted a few musicians qualified by exceptional talent for instruction in conducting. Among the few active participants are Leonard Bernstein, who has won honors at the Curtis institute; Thor Johnson, conductor of the University of Michigan Symphony orchestra at Ann Arbor, and Richard Bales, graduate of the Eastman and Juilliard schools. Others, many of whom have had professional experience, will be given the privileges of observation.

The orchestra of the institute will be under the direction of Richard Burgin, concertmaster and assistant conductor of the Boston Symphony orchestra, and will have the advantage of coaching and joint performance with the 30 members of the Boston Symphony orchestra, including all of the principals, who are part of the faculty of the school. This orchestra will number about 65 student players, distributed approximately as follows: 18 violins, 15 lower strings, four flutes, three oboes and English horn, four clarinets, four bassoons, five horns, three trumpets, four trombones, tuba, two harps and three percussion. Fifty-eight have already been accepted.

Instruction in Composition

Composers accepted by Aaron Copland and Paul Hindemith for instruction in composition and orchestration will include the following: Lukas Foss (Paris Conservatoire and Curtis), Harold Shapero (Harvard), Harold Brown (Ecole Normale), Robert Palmer (Eastman), Donald Fuller (Yale and Juilliard), John Verrall (Royal college, London), Robert Strassburg (Harvard), Charles Naginski (Juilliard), Charles Jones (Juilliard), Norman Dello Joio (Juilliard). Of these, each will have the benefit of individual coaching by either Mr Copland or Mr Hindemith, and group discussion under both composers.

Dr Herbert Graf has accepted 20 pupils for his class in operatic interpretation. These will have the advantage of a small theater which is being built at "Tanglewood," and which will be useful for performances of intimate opera or chamber music.

The Academy

The personnel of the institute will naturally be largely drawn from the music schools of the country, such as the New England Conservatory of Music, the Juilliard school, the Curtis institute, the Eastman school and various colleges. The president of the New England Conservatory has offered 10 scholarships in the Music center for the benefit of students attending the conservatory in its winter sessions. The personnel of the academy, according to an examination of the applications of those who have enroled, will be about equally divided as to sex. Although a number of teachers have joined the school, most of the members are of student age, nearly half coming under the category between 18 and 25.

The chorus of 200 will be conducted by G. Wallace Woodworth. Mr Woodworth has also accepted about 20 pupils in a class for choral conducting. The class is largely drawn from lead- college glee clubs, and teachers who wish to form groups in singing. Mr Howard Abell has accepted 25 for his class of intruction in music in the schools. The academy orchestra will consist of 45 players and will be under the direction of Malcolm Holmes. Having less rigid requirements for acceptance than the institute orchestra, the personnel will consist largely of college students, music teachers, teachers of instruments who wish orchestral experience, and others in business or professional walks of life who have made music their hobby.

Berkshire Festival

The Berkshire Symphonic festival, extended from two to three weeks, will coincide with the last three weeks of the school term (August 1, 3, 4, 8, 10, 11, 15, 17, 18). All who attend the Music center will be admitted to specified Boston Symphony rehearsals, and to all of the festival performances.

This Clipping From
HARTFORD, CONN.
TIMES
JUN 13 1940

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
JUN 13 1940

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE
JUN 14 1940

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JUN 16 1940

This Clipping From
TOLEDO, O.
TIMES
JUN 16 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH
JUN 18 1940

This Clipping From
ATLANTIC CITY, N. J.
PRESS
JUN 15 1941

Arts And Music

Berkshire Festival Esquire Article Topic; What's Doing At Nearby Summer Theatres

College students, housewives with voices, amateurs who like music and want to know more about it—these are the people who will attend Serge Koussevitzky's Berkshire Music Center at Tanglewood this Summer, according to an article by Carleton Smith in the July Esquire.

There Koussevitzky has founded a school with a future, a center where there is a wellspring of genuine enthusiasm for art. There they study a score not only for the sake of performing it but to know it. They teach students music from the inside instead of from the outside. Creative interpretation is Doctor Koussevitzky's central theme.

Conducting is studied under him, composition under Aaron Copland and Paul Hindemith, chamber groups under Gregor Piatigorsky, and opera dramatics supervised by Herbert Graf. Singers are taught that the day has passed when they can stop in the middle of the aria, however tragic, and bow and smile if some man from sheer boredom happens to spring his opera hat

The difference between this and other schools? A Juilliard scholarship man explains it. "Here," he says, "you never play a note your teacher doesn't hear. And when you rehearse, the first chair men of the Boston orchestra sit right alongside of you. When we play a concert at Juilliard, my teacher is usually playing in Carnegie Hall with the Philharmonic."

The schedule at the Center runs something like this: rehearse Beethoven's Missa Solemnis five mornings a week, and then sing it under Koussevitzky. In the afternoons the members may study choral and instrumental music of the past six centuries and participate in recreating it. In the evenings there will be lectures, fragments from opera, orchestral concerts, plays starring Ethel Barrymore, Tallulah Bankhead, Ina Clair and others at the nearby playhouse, boating, fishing, a full moon, and a boy for every girl.

If you have six weeks free beginning July 7, suggests Esquire, you may want to spend it at the Berkshire Music Center where Koussevitzky offers the finest summer music making in the world. Koussevitzky aims to bring music to life . . . and to inspire young boys and girls to do the same. He succeeds in doing this at Tanglewood.

Berkshire School at 'Tanglewood'

The enrollment of students in the Berkshire Music Center, the school which the Boston Symphony Orchestra will open at "Tanglewood," its Berkshire estate, on July 8, is virtually completed. Only 325 of the 600 applications can be accepted, applications which came from almost every State this side of the Mississippi. Of these about 125 will make up the institute for students of advanced ability and about 200 will comprise the academy, the principal concerted activity of which will be to sing in Bach's B minor Mass with the Boston Symphony under Serge Koussevitzky on Aug. 15, in the last week of the Berkshire Festival.

Koussevitzky's Class

Dr. Koussevitzky has selected a few musicians of exceptional talent for instruction by himself in conducting. Among them are Leonard Bernstein, who has won honors at Curtis Institute; Thor Johnson, conductor of the University of Michigan Symphony, and Richard Bales, graduate of Eastman and Juilliard Schools.

Composers' Group

Composers accepted by Aaron Copland and Paul Hindemith for instruction in composition and orchestration will include the following: Lukas Foss (Paris Conservatoire and Curtis), Harold Shapero (Harvard), Harold Brown (Ecole Normale), Robert Palmer (Eastman), Donald Fuller (Yale and Juilliard), John Verrall (Royal College, London), Robert Strassburg (Harvard), Charles Naginski (Juilliard), Charles Jones (Juilliard), Norman Dello Joio (Juilliard). Of these, each will have the benefit of individual coaching by either Mr. Copland or Mr. Hindemith, and group discussion under both composers.

Dr. Herbert Graf has accepted 20 pupils for his class in operatic interpretation. These will have the advantage of a small theater which is being built at "Tanglewood," and which will be useful for performances of intimate opera or chamber music.

Berkshire Festival

The Berkshire Symphonic Festival, extended from two to three weeks will coincide with the last three weeks of the school term (Aug. 1, 3, 4, 8, 10, 11, 15, 17, 18). All who attend the Music Center will be admitted to specified Boston Symphony rehearsals, and to all of the Festival performances.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUN 16 1940

Institute Orchestra

The orchestra of the institute will be under the direction of Richard Burgin, concert master and assistant conductor of the Boston Symphony orchestra, and will have the advantage of coaching and joint performance with the 30 members of the Boston Symphony orchestra, including all of the principals, who are part of the faculty of the school. This orchestra will number about 65 student players, distributed approximately as follows: 18 violins, 15 lower strings, four flutes, three oboes and English horn, four clarinets, four bassoons, five horns, three trumpets, four trombones, tuba, two harps and three percussion. Fifty-eight have already been accepted.

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The personnel of the institute will naturally be largely drawn from the music schools of the country, such as the New England Conservatory of Music, the Juilliard school, the Curtis institute, the Eastman school, and various colleges. The president of the New England conservatory has offered 10 scholarships in the Music Center for the benefit of students attending the conservatory in its winter sessions. The personnel of the academy, according to an examination of the applications of those who have enroled, will be about equally divided as to sex.

Although a number of teachers have joined the school, most of the members are of student age, nearly half coming under the category between 18 and 25. The chorus of 200 will be conducted by G. Wallace Woodworth. Mr Woodworth has also accepted about 20 pupils in a class for choral conducting. The class is largely drawn from leaders of local choral societies, school and college glee clubs, and teachers who wish to form groups in singing. Mr Howard Abell has accepted 25 for his class of instruction in music in the schools. The Academy orchestra will consist of 45 players, and will be under the direction of Malcolm Holmes. Having less rigid requirements for acceptance than the Institute orchestra, the personnel will consist largely of college students, music teachers and teachers of instruments who wish orchestral experience, and others in business or professional walks of life who have made music their hobby.

The Berkshire Symphonic festival, extended from two to three weeks, will coincide with the last three weeks of the school term (August 1, 3, 4, 8, 10, 11, 15, 17, 18). All who attend the Music Center will be admitted to specified Boston Symphony rehearsals, and to all of the festival performances.

This Clipping From
LYNN, MASS.
ITEM
JUN 24 1941

This Clipping From
HARTFORD, CONN.
TIMES
JUN 19 1941

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
JUN 19 1941

This Clipping From
PITTSFIELD, MASS.
EAGLE
JUN 17 1941

Only Single Concert Tickets Available Now for Festival

The advisory committee of the Berkshire Symphonic Festival, made up of community chairmen, was told this afternoon, that all subscriptions have been taken for all three series. That means that subscriptions have been taken for each of the series.

The announcement was made at a meeting held at Red Lion Inn, Stockbridge, by Miss Gertrude Robinson Smith, president of the Festival.

Despite the closing of the subscription lists it was emphasized to the chairmen, that tickets for single concerts in all three series were available in great numbers.

The demand for subscriptions was taken as an indication by Festival trustees that attendance at the Tanglewood concerts by the Boston Symphony Orchestra this summer would be equal to that of 1941.

Mrs. Robert H. Colton, Pittsfield chairman, announced today that headquarters here for the sale of tickets during the immediate period of the Festival would be at England Brothers. Members of her committee will be in attendance all day starting Monday of the Festival week.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR
JUN 19 1941

This Clipping From
NEW YORK, N.Y.
TIMES
JUN 16 1940

BERKSHIRE CENTER

The Berkshire Music Center, directed by Serge Koussevitzky, which begins its activities July 8 at Tanglewood, near Lenox, Mass., announces that its membership is virtually completed. From the 600 applications which have been received approximately 325 pupils will be accepted. Of these about 125 will comprise the Institute for students of advanced ability, and 200 will form the Academy.

196

This Clipping From
GRAND RAPIDS, MICH.
HERALD

JUN 22 1941

Woman Built Music Shed

Tanglewood Result of Her Dream

By ADELAIDE KERR
AP Feature Service Writer

Once a friend said to Gertrude Robinson Smith: 'Lots of people build castles in Spain, but Gertrude builds castles and then moves in."

The castle which Gertrude Robinson Smith helped build stands on a farm in the Berkshires near Stockbridge, Mass. It is a great shining shed of silvery steel, home of the Berkshire Symphony Festival. A leading New York music critic has predicted that it is "destined to become . . . the most important festival of summer music in the world."

Thor Johnson, conductor of the Grand Rapids symphony orchestra, spent last summer in study under Dr. Koussevitsky at the Berkshire Music center and while there appeared six times in the Tanglewood music shed as conductor of the Berkshire institute orchestra.

In the six years since Miss Robinson Smith helped bring the festival to life and served as its president, it has moved from a farm horse show ring to the $90,000 shed, and has grown from audiences of 5,000 to last summer's total of nearly 70,000.

✦ ✦ ✦

In 1934 Miss Robinson Smith—silverhaired, jolly member of a New York social register family—was summering in Stockbridge. Henry Hadley, American composer and conductor, approached her with a plan of giving symphonic music outdoors in the Berkshires. She called some friends together, they formed committees and pitched in to raise the required funds.

Three months later, Dr. Hadley, standing in a new built shell in the show ring of the old Dan Hanna farm near Stockbridge, lifted his baton to conduct 65 members of the New York Philharmonic Symphony orchestra in the festival's first concert. "Music under the moon" was launched, supported by popular subscription to the tune of $5 for the season's three concerts.

✦ ✦ ✦

When ill health forced Dr. Hadley to resign after the festival's second year, Miss Robinson Smith secured Serge Koussevitsky and the Boston Symphony for the following season's concerts. The festival moved to Tanglewood (the estate where Nathanial Hawthorne once lived and wrote) and gave its concerts in a huge tent.

Then, in 1937, the concerts and the elements tangled. While Koussevitzky conducted an all-Wagner program, a thunderstorm broke rain fell in torrents, water poured down the aisles under the tent and interrupted the music.

That night Gertrude Robinson Smith drafted a circular which launched the campaign for the building of her dream castle.

By August, 1938, the great fan-shaped steel shed, covering an acre and a half and seating 6,000, was completed. Last summer audiences overflowed its capacity for nine concerts.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUN 18 1941

BERKSHIRE HILLS EXCITE INTEREST

Seventy-Six Inquiries on Available Accommodations Listed

Listing 76 inquiries concerning accommodations in the Berkshire hills from residents of 15 states and the dominion of Canada, the weekly bulletin of the Berkshire Hills conference, which is sent to hotel and rooming houses throughout the county and which was released today, reveals that the great majority of the persons interested in coming to the county are coming for the Boston Symphony concerts at Tanglewod. However, many persons are interested in spending the summer or vacations outside of the concert period here.

A number of the inquiries received by the conference in response to advertisements published in various magazines and newspapers throughout the country seek information concerning recreational and sporting facilities. One inquiry was from a young girl in New Jersey who has won a ticket to the three concerts of the first series. She is seeking a good place to stay in the county.

As usual, the largest number of inquiries come from New York state, most of them from New York city itself. The complete list follows: New York state, 43; New Jersey, seven; Massachusetts, six; Pennsylvania, four; two each from Rhode Island, Connecticut, Ohio, and the District of Columbia, and one each from Virginia, Illinois, New Hampshire, Florida, Canada, Texas, Michigan and Kentucky.

This Clipping From
NEW YORK, N.Y.
SUN

JUN 28 1941

The Choir Loft

Beethoven's 'Missa Solemnis' Is Recorded by Dr. Koussevitzky—Weinrich Takes New Post.

By WILLARD IRVING NEVINS.

With the Harvard Glee Club, the Radcliffe Choral Society and the Boston Symphony Orchestra under the direction of Serge Koussevitzky, Beethoven's "Missa Solemnis" has been recorded by the Victor Company.

Jeanette Vreeland, Anna Kaskas, John Priebe, Norman Cordon and E. Power Biggs, organist, are the assisting artists.

This magnificent choral work was completed by Beethoven in 1822 and part of it was given in the presence of the composer on May 7, 1824. It is interesting to note that the Ninth Symphony was also heard for the first time on that same date.

Dr. Koussevitzky gives a splendid performance. In spite of the great difficulties of Beethoven's choral writing the chorus and soloists acquit themselves with a high degree of success.

Carl Weinrich, formerly organist and choirmaster of the Church of the Holy Communion, has been appointed organist of the Society for Ethical Culture, 2 West 64th street. Mr. Weinrich is a well-known recitalist and has made a great number of recordings of the Music of Bach. During the past year he has served as acting organist at Vassar College.

Pietro Yon's Mass, Te Deum Laudamus, will be heard under the direction of the composer at St. Patrick's Cathedral, Fifth avenue and 50th street, at 11 A. M., tomorrow.

Ernest White will direct the plain chant mass, Lux et origo, at the Church of St. Mary the Virgin, 139 West 46th street, at 11 A. M. tomorrow.

ORGAN RECITAL.

By Frank Cleveland at Trinity Church, Broadway and Wall street, at 12:30 P. M. next Wednesday: Choral from Six Pieces for the Organ, Bossi; Andante from Orfeo, Gluck; Allegro ma non troppo, Andante, Allegro, Sonata I, Borowski.

This Clipping From
PHILADELPHIA, PA.
INQUIRER

JUN 29 1941

Major Musical Event Scheduled for August

The eighth annual gathering of the Berskshire Symphonic Festival is scheduled for a series of three programs on week-ends, that is, on Thursdays, Saturdays and Sundays during the month of August beginning Thursday, July 31, according to a bulletin just received from the American Express Travel Service. This outstanding musical event by the Boston Symphony Orchestra, directed by Serge Koussevitzky, takes place at Tanglewood, Mass., which is near Stockbridge.

June 27 N.Y. Trib

Berkshire Center

Graf Continues as Head of Opera Department

The opera department of the Berkshire Music Center will hold its second session from July 7 to Aug. 17 at Tanglewood, Lenox, Mass. Dr. Herbert Graf, continuing as the department's head, has accepted twenty out of 250 applicants for active participation in its activities, which will be centered in the new theater designed by Eliel Saarinen.

Boris Goldovsky will continue as the department's musical director, with the assistance of Felix Wolfes. Richard Rychtarik, who designed the current production of "Alceste" at the Metropolitan, will teach stage design and costuming. Eric Hawkins will have charge of physical training and Roland Partridge of diction. At least one complete opera and various programs of operatic scenes will be performed.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUN 18 1941

SINGLE CONCERT TICKETS ON SALE

Tanglewood Subscription Limit of 1,800 Reached —Series Start July 31 —Fine Response.

Now that the limit of 1800 subscriptions has been reached for each of the three series of concerts by the Boston Symphony orchestra, which starts July 31 at Tanglewood, tickets for single concerts in each series are available, the advisory committee of the Berkshire Symphonic Festival, comprising community chairmen, was informed yesterday afternoon at the Red Lion inn, Stockbridge. Miss Gertrude Robinson Smith, president of the Festival, was in charge of the meeting.

There are approximately 2000 single concert tickets available to the public. The unprecedented demand for subscriptions is taken by the Festival trustees as an indication that the attendance at the concerts this season will be equally as great as the record attendance during the 1940 season.

Persons wishing tickets may obtain them from the local chairmen or from the Festival office in Stockbridge.

This Clipping From
ALBANY, N. Y.
TIMES UNION

JUN 22 1941

Berkshire Festival

GREAT BARRINGTON, Mass., June 21—Scenic charms of the Berkshire hills bring summer guests back year after year, but the current season adds powerful new inducements for vacation tourists.

The Berkshire Music Festival, which brings Sergei Koussevitsky and the Boston Symphony orchestra to Tanglewood from July 31 to Aug. 17, has been sold out for the entire series, with several thousand music lovers seeking accommodations near the amphitheatre.

The Stockbridge Playhouse and the social season at Lenox likewise serve as a magnet, while camps, adult and for children, report large advance reservations.

This Clipping From
WATERBURY, CONN.
DEMOCRAT

JUN 24 1941

Berkshire Festival . . . Last summer every state in the union was represented at Tanglewood, between Stockbridge and Lenox, where the festival is held. This will be the eighth annual season and it is expected that the attendance this summer will be even greater than last. The Music Shed where the concerts are held holds 6,000 persons with quite ample accommodation for standing room in the colonnade of 3,000 additional. The attendance for nine concerts last summer was about 90,000 who during the concert period filled every available hotel and guest house in the Berkshire area. Koussevitzky will conduct the Boston Symphony orchestra in nine concerts again this summer, beginning July 31st from Thursday to Sunday and closing the week-end of August 17. Students are again registering for studies at the Berkshire Music Centre which begins its second year starting early in July and ending with the final Festival concert.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

JUN 23 1941

THE limit of 1,800 subscriptions has been reached for the three series of concerts of the 1941 Berkshire Symphonic Festival, commencing July 31 at Tanglewood and concluring August 17. The unprecedented demand for subscriptions is taken by Festival trustees as an indication that the attendence at the concerts by the Boston Symphony Orchestra for this season will be equally as great as in 1940.

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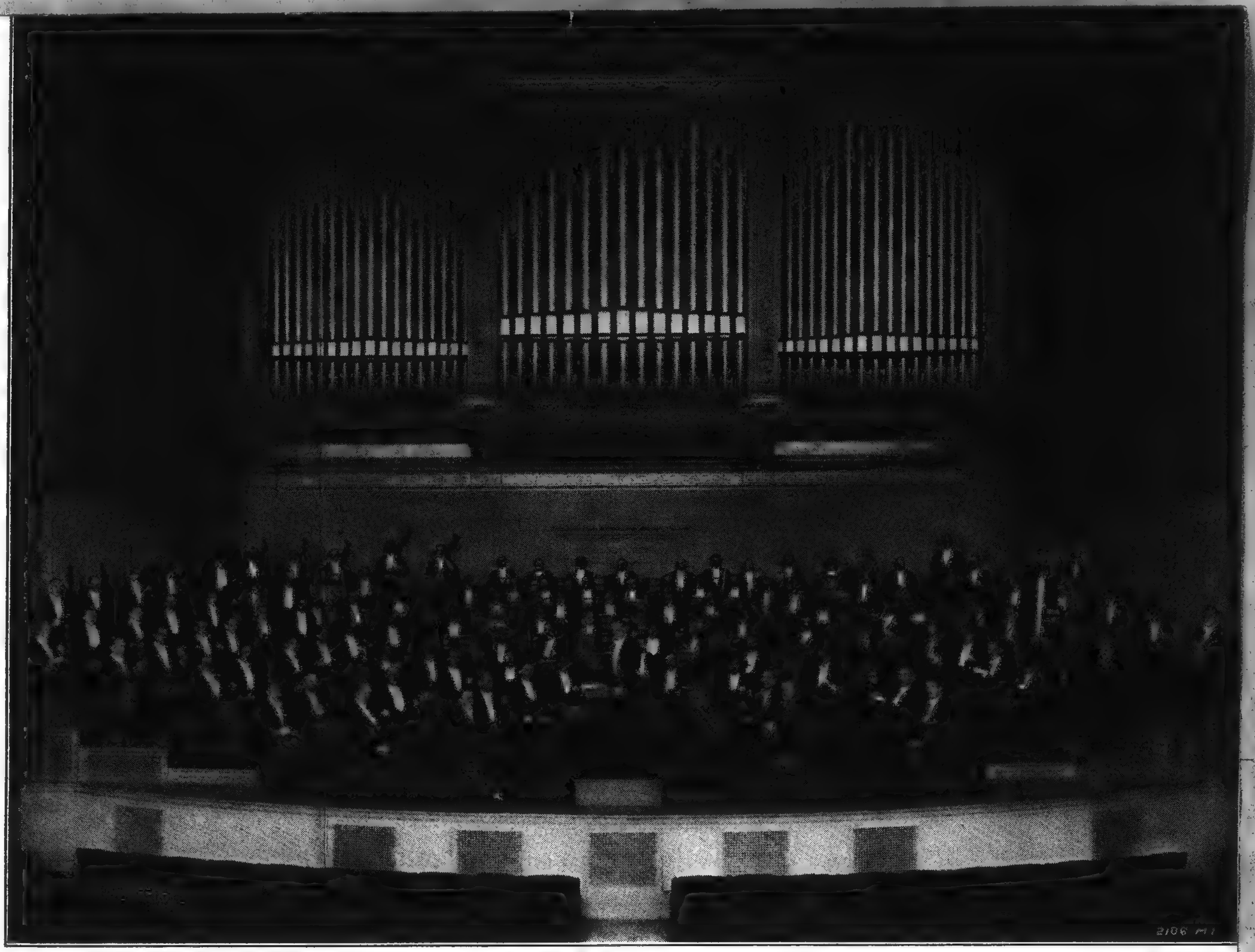
PHILA.FORUM MAG.
PHILA., PA.
JUNE, 1941



Annual Philadelphia Concert

THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY *Conducting*

One of their superlative concerts which seem to represent nearly the limit of brilliancy and eloquence which a modern conductor and a peerless orchestra can expect to attain . . . The unrivaled Boston Symphony Orchestra triumphed, because of the inherent qualities of the music they played, and the extraordinary brilliance and euphony of the playing.—Olin Downes

The Boston Symphony is unquestionably the finest orchestra in the world. —Oscar Levant

. . 1942

THE PHILADELPHIA FORUM PROGRAM

This Clipping From
VOGUE
GREENWICH, CONN.
JUL 1 - 1941

at E

Salzburg . . . The Berkshires

At Salzburg, there was Toscanini, magnificent music, Lotte Lehmann, Reinhardt's productions, dirndls, house-parties in old castles, Austrian sausage, *lederhosen*, Mozart, and a high gaiety.

At the Berkshire Festival, there is Koussevitzky, magnificent music, Coca-Cola, house-parties in columned country houses, and a jam of some 70,000 Americans for the first two August weeks, in austere New England towns, filled suddenly with gaiety.

The Berkshires

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This Clipping From
ESQUIRE
CHICAGO, ILL.
JUL -- 1941

Roulades and Cadenzas

Citing Serge Koussevitzky's Berkshire Music Center in Tanglewood as one place where honest men live and work in music

by CARLETON SMITH

▪ MUSIC ▪

If a bachelor's degree were given every child at birth, our universities would accomplish more. As it is, they waste time on kudos and credits, overlook learning. Nonsense and tomfoolery have paraded many years in cap and gown. Endless fiddle-daddle has been dished up for the witless.

Now is the time to demand results. Dozers in the ivory towers must be wakened. It is not only that they squander other peoples' money: they throw away irrecoverable opportunities to make this democracy a richer place in the 1950's.

Hitler gained unprecedented response from the German youth because he restored their self-confidence and gave them promise of a better life. They are fighting *for* something, not *against* something. Our younger generation does not understand clearly what this struggle is about, or why they may be asked to die. Their experiences have given them little confidence or optimism for the future.

They have entered on their studies, many times, with honorable purpose and invaluable enthusiasm only to be misled and discouraged by eunuchs posing as professors. They have gone away from college incompetent mediocrities and fakirs. They learned to appear to know rather than to know. Their opportunities to do work that is mentally and spiritually exhilarating have been too few. For example, the chorus in a recent Radio City Music Hall contained seventeen A. B.'s, a civil engineer, six Bachelors of Music, a certified public accountant, a quartermaster in navigation, a metallurgist, and three guys who still expected to finish their studies at Cornell.

The fault, of course, is not entirely with the dreamers in our universities. It lies also in our mad-rushing, mechanized society, led as it is by self-satisfied gentlemen who have been so busy hugging themselves that they have not bothered about civilization's collapse. They, and we, have an obligation to our youth . . . for the future.

They, and we, have been mistaking means for ends. In so-called music education, we have spent more, per capita, and received less than any nation on the face of the globe. Literally, we have misused millions. Our public schools are filled with incompetents who haven't a vague notion of the expressive purpose, or the wonder of music. They teach it in the same manner and with the same inspiration that is used on arithmetic tables. Half of them will be pounding out-of-tune pianos when our children march up the steps next September.

Our university Departments of Music are jammed with pedants with an unquenchable appetite for pedal points, and little else. Their incalculable influence is best demonstrated by the fact that when the Boston Symphony plays at Harvard's Sanders Theater, fewer than two hundred students among an audience of eighteen hundred come to hear it.

The landscape from Bangor to Bakersfield is cluttered with conservatories, the only suitable remedy for which is T-N-T. Their promoters may be honest, according to their lights, but in reality they are swindlers and hypocrites, not to mention tenth-raters. They prey upon the public's ignorance and the unquenchable belief of every mother that her little Benny can become a Heifetz or a Hofmann. Agitated and aided by Major Bowes, they have successfully kept from the public the fact that music is the most exclusive profession in the world, not accessible even to Doctors of Music.

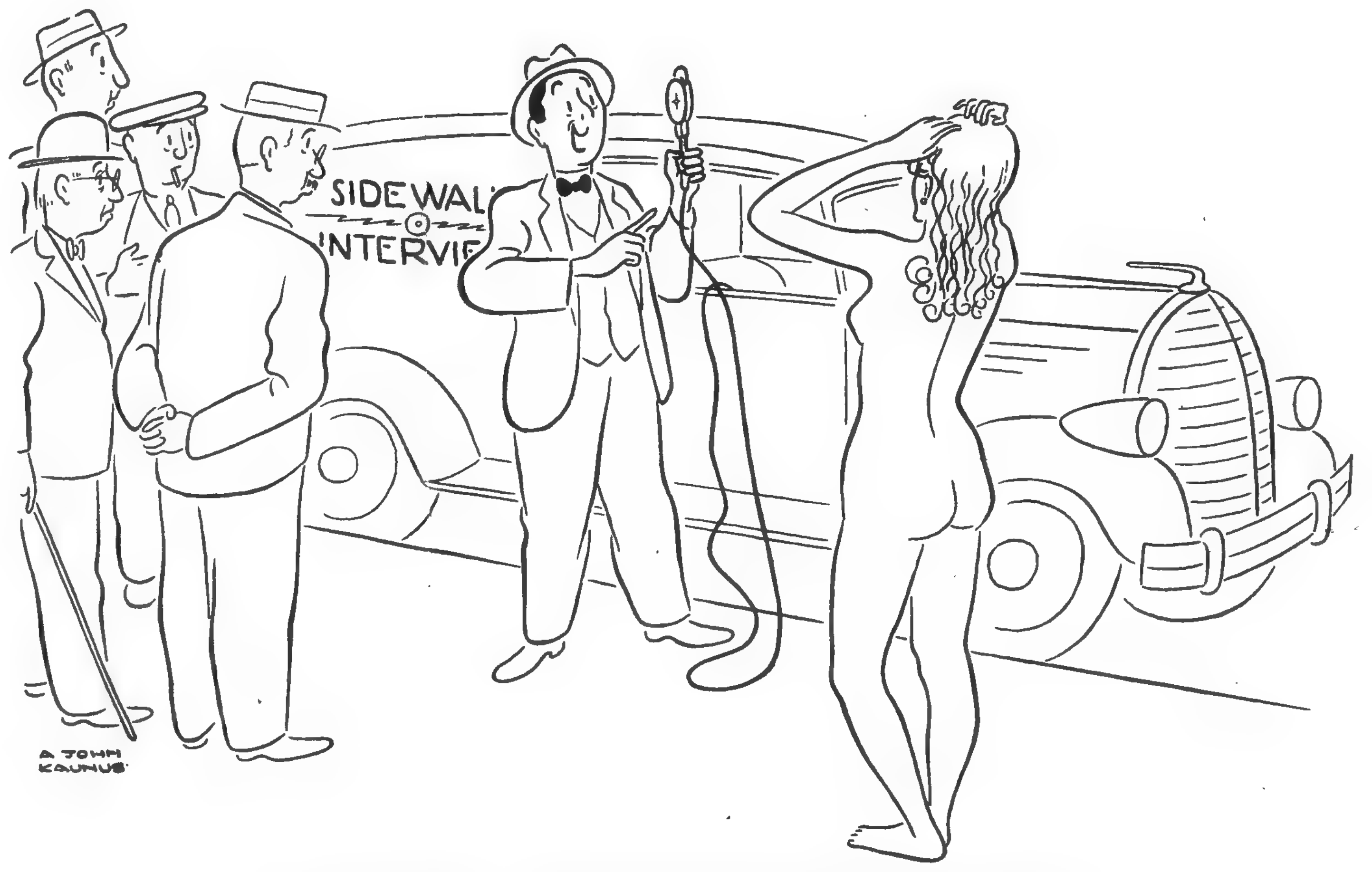
Wall Street is littered with men who keep track of billions of dollars that do not exist and who make triplicate records of innumerable transactions of which not two in a million are ever referred to again. Given a trumpet or a pair of cymbals, these gents would never find out when to toot or clash, as that requires actual business sense. My only banker-friend took private lessons on the drum for six months, and finally gave it up as too expensive. He never did learn when to come in.

Because the fierce strain put by my critical work on my powers of attention makes it necessary, periodically, for me to allow my mind to ramble by way of relief, I go to hear a Business Men's Orchestra, a soirée of the Young Women's Christian Association, or a Conservatory Commencement. There is nothing more reassuring than to wake up from a nap on these occasions, or to come out of a train of political or philosophic speculation, and see everybody present having a happy time.

The chattering of the players, their irreverent waving and yelling to friends in the audience not only relieves the intensity of the musical experience, but positively makes it impossible. Parents, uncles and aunts inevitably interrupt the proceeding at the worst possible moment with applause. And, at one school the pupils blithely treated the most important composition exactly as a new cavalry recruit treats his steed, walloping it from beginning to end. At another, every march sounded like kitchen troops egged on by enthusiastic nursemaids. A Mendelssohn *scherzo* squeaked like a tune from a hurdy-gurdy. Wagner came off as if he were being turned out by middle-aged traveling salesmen. When the national anthem was played, the audience had to be notified by proclamation. Otherwise, it would have failed to recognize it.

The singing universally bears testimony to the fund of negative advice available across the country. A blind man could see how carefully young vocal aspirants have been told what not to do: not to press on the notes with their breath, not to force the tone, not to sing with effort, and so on. If conservatories would

Continued on page 96



"Ah! Here's a little lady who looks interesting"

Roulades and Cadenzas

Continued from page 75

succeed in getting some teacher who could also tell the pupils what to do, they might one day show signs of knowing how to sing.

At present, they are hopeless as ever. Of the young ladies who sang for me during my recent tour—all announced as holders of scholarships—the worst was as ignorant of the artistic use of her voice as it is possible for any natural musical person with ears to be in a civilized country; and the best, though she evidently had plenty of warnings and cautions from some musician of taste, seemed to have had no positive instruction worth mentioning. At any rate, any practicing imitator of Edgar Bergen could give both young ladies a few pointers about the production of their voices.

Several years ago I wrote that singing teachers were the procurers of the music business . . . that they are without standards or scruples. They practice sorcery, mesmerize, magnetize, wave wands, rub lamps, cast spells, and chiefly misplace and "finish" voices. They are more extravagant in their claims than quacks who offer nostrums to cure everything from syphilis to sneezing. Since many of them have shingles on conservatory doors and young provincials come to them with complete confidence, all of them should be made to study anatomy, acoustics, physiology, not to mention music, and should be licensed. And an Irish policeman should be on hand to watch their lessons.

My chief difficulty at conservatory commencements and music school convocations is to find a viewpoint sufficiently irrational to enable me to keep my face straight throughout the procedure. Generally, we are so tightly packed in—and the humidity is so high—that I would feel more at ease if the institution would install a steam crane near the speakers' rostrum so that any prominent person desiring to leave his place could hook his belt onto the end of a chain, be hoisted out of his chair, swung around, and dropped at the exit nearest a bar.

Now and then, of course, I hear battalions of players who are individually better than members of the finest professional orchestras. What improvements there are in musical training have been in technical proficiency. Instrumental virtuosity is more common in our generation than it ever has been.

The problem is not how to create more virtuosi, but how to make the virtuoso into an artist . . . how to make him think and feel more deeply. The problem, in a larger sense, is how to give our talented young faith in what has to be done . . . a willingness to be excited sincerely, suffer sincerely, grasp the truths of the past and with them shape thought and life itself in the world of tomorrow.

There are no set rules for accomplishing this. It cannot be done by conferring degrees, awarding diplomas, and chalking up credits. There never has been a school for manufacturing geniuses.

But there is a rare climate, a positive atmosphere, a place where honest men live and work in music. It is Serge Koussevitzky's Berkshire Music Center at Tanglewood.

"What's the difference between this and other music schools?" I asked a Juilliard scholarship man.

"Well, here you never play a note your teacher doesn't hear. When you rehearse, the first chair men of the Boston orchestra sit right alongside of you. In New York the night we play a concert at Juilliard, my teacher is usually playing in Carnegie Hall with the Philharmonic.

"Then, the men of the Boston Symphony are different. Kind and friendly, they have no feuds. They love music . . . and they don't live in taxicabs between engagements. Their inspiration, the spirit here is unbelievable."

"Is it long enough—six weeks?" I continued.

"Yes, I guess so," he replied. "I lost twenty pounds the first week."

Creative interpretation is Doctor Koussevitzky's central theme. The most talented study conducting under him; others, composition under Aaron Copland and Paul Hindemith. There is an orchestra for the technically proficient who need experience in ensemble playing, chamber groups under Gregor Piatigorsky, and opera dramatics supervised by Herbert Graf. No voice lessons are attempted. Singers are taught (real missionary work!) that the day has passed when they can stop in the middle of any aria, however tragic, and bow and smile and acknowledge the interest if some man from sheer boredom happens to spring his opera hat.

The largest group at the Berkshire Music Center will be college students, music teachers, housewives with voices—amateurs who like music and who want to know more about it . . . who will study a score not only for the sake of performing it but to know it. To examine carefully, first, the visible evidence, in the form of black marks on white paper, of the composer's idea; to look at these signs until gradually there emerges from behind the notes the subtle and mysterious form created from invisibility—a form which becomes always more significant, more fraught with life and meaning as it is contemplated—that is wonder and intoxication as deep as life affords. Gradually to hew out that invisible form in a manner as near the ideal as human effort and limitation permit is a work of magnificent and maddening excitement. The wonder of it is not explainable, for it is compounded, as Olin Downes says, of all that man may know. It leads straight to the secrets of life and of the universe. It gives assurances that no man or law can disperse.

This lay group will rehearse five mornings a week Beethoven's *Missa Solemnis*, and then sing it under Koussevitzky. In the afternoons the members will study choral and instrumental music of the past six centuries and participate in re-creating it. They will know music from the inside instead of from the outside. In the evenings there will be lectures, fragments from opera, orchestral concerts, plays starring Ethel Barrymore, Tallulah Bankhead, Ina Claire and others at the nearby playhouse, boating, fishing, a full moon, and a boy for every girl.

If you have six weeks free beginning July seventh, write Margaret Grant, the Center's wise and helpful secretary, and enroll. You will not forget your summer. The tuition is a hundred dollars and for another hundred living accommodations are supplied for six weeks. If you have only three weeks (or a week-end), attend the Berkshire Symphonic Festival. For those like myself who require good music as a part of their weekly subsistence, it's a necessity, an oasis in an arid tonal desert. It offers the finest summer music making the world knows today and it is not to be equaled on this side of the Atlantic or the other.

Most summer concerts this time of year are a desperate business. My complaint is not because I invariably manage to get seated between a couple of pop-corn eaters and an echo—one can overlook much when music is being made available to those who ordinarily cannot afford it. The injustice is that those very persons who deserve to hear the best hear only a distortion of it. Acoustics in most outdoor music centers are impossible, and it is not yet considered necessary to have the band together on the fourth beat of the bar as well as the first.

Conductors are not magicians. They cannot prepare four full-length programs during one rehearsal. I suppose we should be grateful if, when one of the poor dopes sweeps wildly down at the beginning of the bar, every musician who is ahead of that point goes back to it, and every one who has not got so far skips forward to it. Many orchestra players are not always so thoughtful.

A great deal of whitewashing is done by a liberal splashing of big names who drape their conscience, stuff their ears, and take advantage of the fact that everybody is in a mood to enjoy himself.

The Berkshire Symphonic concerts brook no compromise, offer no big-name soloists. For one thing, the natural intensity and quality of sound is uniform throughout the Tanglewood Music Shed. For another, Koussevitzky expects the best, and gets it. His glance is like a fresh charge of electricity. He has been seventeen years re-vitalizing the Boston Orchestra and bringing it to its present level of excellence.

He has not confused means with ends. His aim is bringing great music to life . . . and inspiring young boys and girls to do the same. So long as he has been able to do this, he has been content to work in sheds, barns, garages, and under the open sky. He has founded a school with a future—a center where there is a wellspring of genuine enthusiasm for art. And, because of it, his life work will be of more value than that of all the deans and professors and conductors of music now alive. In addition, he has given us one more important institution to make this country worth fighting for. ⧺

Berkshire Symphonic Festival

Lenox, Massachusetts
THE BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

Thursday, July 31

Haydn	*Symphony in G, No. 8*
Debussy	*Three Nocturne*
Villa-Lobos	*Choros No. 1*
Beethoven	*Symphony No. 3, Eroic*

Saturday, August 2

Mendelssohn	*Italian* Symphon
Beethoven	*Leonore Overture, No.*
Shostakovich	*Symphony No.*

Sunday, August 3

Schubert	*Unfinished* Symphon
Aaron Copland	*The Quiet Cit*
Hindemith	*Concerto for Violoncell* (Gregor Piatigorsky, Soloist
Brahms	*Symphony No.*

Thursday, August 7

Mozart	Fragments from *Requiem*
Beethoven	*Symphony No. 5*

Saturday, August 9

Mozart	*Symphony in A Minor*
Hanson	*Romantic* Symphony
Brahms	*Piano Concerto No. 2*

Sunday, August 10

Mozart	*Symphony in A Major*
Debussy	*La Mer*
Berlioz	*Symphonie Fantastique*

Thursday, August 14

Beethoven	*Missa Solemnis*

Saturday, August 16

Vaughan Williams	*London* Symphony
Samuel Barber	(Ruth Posselt, Soloist) *Violin Concerto*
Wagner	*Flying Dutchman* Overture Prelude and Love Death, *Tristan* Overture to *Die Meistersinger*

Sunday, August 17

Sibelius	*Symphony No. 6*
Strauss	*Tod und Verklarung*
Tschaikowsky	*Symphony No. 6*

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This Clipping From
HARPER'S BAZAAR
NEW YORK, N. Y.
JUL -- 1941

by SYLVIA G. DREYFUS

And Ring from All the Trees

Koussevitzky in the Berkshires

AS THE first week-end in August approaches, traffic begins to flow toward the green rolling hills of western Massachusetts, to the Berkshire Festival. The sleepy little New England towns of Stockbridge, Lenox, and Lee, with their freshly painted white houses and delicate church spires, are invaded by gay peaceful hordes, and their quiet elm-bordered streets wake to sudden life. At the monument in the square at Lenox an arrow points west to Tanglewood, summer capital of the world of music.

All kinds of people come. Eight, nine, sometimes ten thousand to a single concert, from every state in the Union and over the border from Canada. They come by plane, by train, by bus, by Rolls-Royce, by jalopy, by bicycle, on foot. They stay at swanky summer hotels and three-room cottages. They pitch tents by the lake or sleep in trailer camps. They dine in full evening regalia or loll at picnic suppers on the grass. Regal old ladies swathed in violet tulle; hikers in shorts; society matrons in ermine coats; young men with black ties and young men with no ties at all; girls in sports dresses and bright sweaters and other girls in clouds of flowered chiffon; an old man in evening togs with a bright blue beret; a young writer in dark shirt and bright blue slacks; earnest students carrying scores of the symphony and rheumatic bankers carrying cushions. Couples, groups of campers, whole families; young and old; shabby and elegant; actors and preachers, musicians and politicians, businessmen, doctors, and farmers, they pour through the gates of Tanglewood.

Steadily the throng flows through the entrance gates and spreads out over the lawns in a sea of color, breaking in different directions, as some go to the refreshment tent for sandwiches and coffee; some wander toward the main house to see the view from the terrace over the lake and the mountains beyond; others stroll through the old formal gardens, great outdoor rooms with green walls of clipped hemlock and simple pools and fountains. There is no hurry, no crowding. One of the charms of Tanglewood is its spacious leisure. But you must not linger too long in the deepening twilight. You have come to hear the music of Serge Koussevitzky and the Boston Symphony Orchestra, ~~and the hour~~ of the concert approaches. A bell rings. The crowd, as if drawn by a magnet, begins to converge toward that modern temple of music, called, with typical New England understatement, "The Shed."

The Shed is breath-taking. You gasp as you see it for the first time. But in spite of its enormous size, the effect of the fan-shaped concrete structure is graceful and airy. Under the shelter of the lofty roof, six thousand people are fully protected from the elements; yet the out-of-doors feeling is never lost. For the encircling colonnade is high, too, and its supporting columns so simple that they merely frame, like panels on a Japanese screen, a continuous frieze of great trees and broad, informal vistas.

Night falls suddenly. The trees grow black against a luminous sky. A sudden rush of late-comers—and the auditorium is darkened. The brightly lighted stage, with a hundred musicians in summer-evening uniform of white coat and black trousers, looks like an animated etching. There is an expectant, almost breathless hush. Then a roar of welcoming applause as Koussevitzky takes his place. The concert has begun.

The audience, relaxed and forgetful of everyday cares in this holiday setting, seem to give themselves up to enjoyment more easily than in a four-walled city auditorium. They have made a journey to hear this concert, they are eager, receptive, intent. There is no movement in the Shed, only the concerted activity of the musicians and the pulsating waves of sound. Beethoven, Shostakovich, Debussy—this is no mere vacation music, no "light summer reading." Classic, romantic, modern, there is musical fare for every taste. Of the twenty-five compositions announced for the nine concerts of the 1941 Festival—and these include an entire Mozart program and Beethoven's "Missa Solemnis"—eight are by living composers of whom four are Americans!

In its infant years of '34 and '35, the Berkshire Symphonic Festival consisted (*Continued on page 91*)

AND RING FROM ALL THE TREES

(*Continued from page 58*)

simply of three pleasant outdoor orchestral concerts, promoted by the efforts of an enthusiastic group of Berkshire women who wanted to establish a summer music center in their native hills. While nice music under the stars is charming entertainment and a fine objective for community enterprise, it doesn't make a Festival. The committee had an inspiration: they invited Serge Koussevitzky and the Boston Symphony Orchestra to come to Lenox. The conductor was quick to respond to this challenging opportunity, and in August, 1936, the famous orchestra gave three concerts in a tent on Mrs. Margaret Emerson's Lenox estate. Five thousand people came to each performance. The music was superb. This time, instead of a deficit, there was a small profit, but as yet no basis for real security nor any reason to expect a phenomenal growth.

The following winter came a surprising development, an example of the great generosity that so often clothes itself in extreme modesty. One evening Mrs. Gorham Brooks of Boston telephoned a friend and said in her gentle, almost timid voice, "As I sat listening to the Symphony concert this afternoon, I began to think about the Festival. And suddenly an idea came into my head, 'Why shouldn't I give Tanglewood to the Boston Symphony?'" In just that simple way her magnificent two-hundred-acre estate was given as an unrestricted gift to the orchestra. For a hundred years this property had belonged in Mrs. Brooks's family. Her grandparents made their home the meeting place for the great New England men of letters—Emerson, Holmes, Herman Melville, Nathaniel Hawthorne, Longfellow. In a little red house on their estate, Hawthorne wrote the American classics "The Wonder Book," "Tanglewood Tales," "The House of Seven Gables." The next generation of the family welcomed to their home such distinguished friends as William and Henry James, and Charles Eliot Norton. With this background, Tanglewood is the ideal setting for a great cultural project.

The first season at Tanglewood, the concerts were given in a huge tent. There had been a terrific hot spell, and the tent seemed to gather in the heat and hold it as in a big canvas bag. The stage was so badly ventilated that the musicians suffered through rehearsals and concerts until one Sunday afternoon when Koussevitzky, who clings to a European formality in dress, made sartorial history: he asked permission for his men to remove their coats. Then he himself, to the satisfaction of a perspiring audience, appeared on the podium in his white silk shirt sleeves.

The weather was a constant source of worry, for there were thunderstorms almost every day, usually clearing an hour or so before the performance but frightening off people who were driving from a distance. An all-Wagner program had been announced for the Thursday evening of the second week. Dubious skies were scanned the whole afternoon, with hope against hope that the rain would come and be done with. But the storm held off stubbornly until the audience was assembled in the tent; and then, just before eight-thirty, it began to pour. There was thunder and violent lightning. Shortly after the scheduled starting time, Koussevitzky took his place. The rain stopped. He raised his baton for the opening of the "Rienzi" Overture and played a few bars. Again the downpour started, steady, deafening, resounding on the wet canvas tent top like machine gunfire or the relentless roll of drums. Koussevitzky stopped. There was a lull. He started once more and managed to get through the Overture. But with the delicate opening measures of the "Siegfried Idyl" the rain began again, a deluge. With a gesture of despair the conductor left the podium and for half an hour the audience awaited the pleasure of the storm. Backstage, Koussevitzky was assuring the manager that he would finish the concert if it took all night. People began to get wet and kept shifting around to escape the water that dripped through the joints in the tent and down the openings left for the tall upright poles. Nobody could leave. But the audience, fortified with cigarettes, kept their temper while the rain trickled down the back of their neck. Everyone was good-natured, including the indomitable conductor. Eventually, all the louder numbers were played, regardless of the printed order of the program, while the storm went on. No one heard "Forest Murmurs." But who will ever forget that melodramatic "Ride of the Valkyries," every measure of the music beating against the storm, as Wotan's daughters soared through the clouds to Valhalla? The program ended with the "Liebestod," but by that time the rain had stopped, and the conductor was cheered to starry skies by a damp but delighted audience.

At midnight, a small group was talking it all over in the deserted bar of the Berkshire Hunt Club when Koussevitzky, bedraggled, weary, triumphant, stopped in to say good night. "So!" he cried gaily, "Here I am! You see, nor fire nor water shall drive me out. *But* not again will I do this. I will not conduct here next year if there is no protection against storms. It is not fair to my orchestra. It is not fair to our audience. It is not fair to music."

That was Thursday night. On Saturday evening the audience found on their chairs at the concert announcements of a campaign to raise money for the music pavilion that had been designed by the eminent Finnish architect, Eliel Saarinen. When they arrived in Lenox in 1938, the building was ready.

The Shed was built by popular subscription. In 1939 the Rockefeller Foundation announced a grant of $60,000 to be used over a period of two years for the proposed academy, the Music Center. In 1940 the Festival season was lengthened from two to three weeks, and a fine organ, gift of the Carnegie Corporation, was installed in ~~the Shed. The~~ same year the Berkshire Music Center opened with an overflowing enrollment for its six weeks' course. This year the Music Center will accept an increased number of students; and two new buildings, one for operatic and theatrical performances and one for chamber music, will be ready.

Dorothy Maynor appeared on an evening program last year. The young Negro soprano had been absolutely unknown until a morning in August, 1939, when she sang for Koussevitzky in the Shed. He was tired and warm; at that particular moment he wanted nothing less than to sit through an audition. But he had promised. Electrified by her exquisite voice, he asked her to sing the next afternoon at a picnic he was giving for the men of the orchestra and their families. At the picnic she was heard by one professional critic and by some two or three hundred other people, most of them coolly critical, experienced musicians. The musicians actually wept; the critic wired a full column to his paper, the New York *Times*, about Koussevitzky's sensational "discovery"—and Dorothy Maynor was made.

On another program Koussevitzky played Prokofieff's gay and charming "Lt. Kije." It calls for a trumpet to be played offstage. Now "offstage" at Tanglewood is not just behind a door; it is a couple of hundred yards away from the Shed, so far away, in fact, that it took two assistant conductors, one of them waving a handkerchief, to relay Koussevitzky's beat to the young trumpeter. Just as he took his position out in the field, a zealous policeman, catching sight of the shiny brass instrument, rushed up to him and cried, "See here, young feller, you can't play that horn here. There's a concert going on!"

In many respects the Festival is unique. It is the only "self-contained" Festival in the country; that is, its success rests entirely on its own conductor and orchestra, not on outside talent imported as box-office drawing cards. It differs from the usual pattern of American "festivals" where several concerts—more perhaps than an audience can digest—are crowded into a few days. At Tanglewood, with concerts on Thursday, Saturday, and Sunday, there is leisure for the audience to enjoy the beauties of the countryside; and plenty of time for the regular rehearsals required by the conductor.

It may not occur to the general public that a first-rate orchestra, composed of highly trained and talented artists, requires anything more than perfunctory practise before a performance. But at Tanglewood, part, at least, of the public has a chance to look behind the scenes. The Saturday morning rehearsal is open to Festival members and to school children from the neighboring districts, most of whom have studied the programs in their public-school music classes. Admission tickets, not to be bought, are precious; fully two thousand people are on hand at the Shed long before ten o'clock.

The orchestra is already seated when, on the dot of ten, Olin Downes, dean of American music critics, begins his brief, illuminating talk on the program about to be played. The half-hour lecture commands absorbed attention. Then Koussevitzky appears, casual in white trousers and shirt and, if the morning is cool, a loose blue flannel jacket. Smiling, he acknowledges the quick flutter of applause—and cuts it short with a peremptory gesture. The gesture says: This is not a concert; we have work to do; please do not interrupt us! He mounts the podium where, for rehearsal use, a straight little wooden chair is screwed firmly to an extra platform. When Koussevitzky happens to think of it, he sits on the edge of the chair or leans against it. Most of the time he forgets it completely, taking his usual well-coordinated stance, which permits an easy range of movement and gesture with hardly a noticeable shifting of balance.

At once the rehearsal begins. Now and then the conductor, with a sharp rap of the baton, stops to repeat a phrase or a page. Occasionally he may flare up in vocal disapproval of some less than perfect tone or tempo, for this is a true rehearsal. The listeners, at first a little uncertain how to behave and inclined to be amused at the volatile Russian temperament, soon understand that they are not witnessing a special kind of show but sharing an actual work period; and that, as far as Koussevitzky is concerned, they aren't there at all. Now they listen as intently as if they were taking a lesson in conducting, and most people regard the rehearsal as one of the outstanding experiences of the Festival. Indeed, many enthusiasts, to make certain of this privilege, sign their membership applications for the next year before they leave Tanglewood.

A concentrated audience, a perfect setting, great music greatly played. But there is something more. There in Tanglewood a subtle harmony between music and nature seems to touch every performance with a strong emotional quality to which both musicians and listeners respond.

The last car rolls through the gate and down the New York road. Tanglewood settles into silence. The violins are mute in their cases, but the chords of Brahms's symphony still vibrate through the clear Berkshire air.

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283

This Clipping From
PITTSFIELD, MASS.
EAGLE

JUL 1 - 1941

Social Activities

Music Center At Tanglewood Opens Sunday

Formal Opening To Be Held At Shed

LENOX—Trustees of the Boston Symphony Orchestra, Serge Koussevitzky, director and members of the faculty of the Berkshire Music Center, have issued invitations for the opening exercises of the second season of the Center at Tanglewood, Sunday.

It had been hoped to have the exercises in the new theatre, but the building will not be ready for another week. As last year, the program will be given in the Berkshire Symphonic Festival's shed with Dr. Koussevitzky presiding. Tea will be served in the garden.

Students numbering 350, will arrive at the end of this week to take up living quarters in Lenox School and Cranwell School in Lenox and St. Edmund's School in Stockbridge.

Arrangements for the formal opening of the Center have been made by Dr. Koussevitzky, George E. Judd, manager of the orchestra and Mrs. Margaret Grant, executive secretary of the Center.

Over the week end one of the largest single shipments of pianos ever made to one place, arrived at Tanglewood from the Baldwin factory in Cincinnati, Ohio. There were 47 pianos in all, a dozen of them grands. John Ortiz was in charge of the consignment valued at more than $50,000 which came over the highways in three large vans.

This Clipping From
VARIETY
NEW YORK, N. Y.

JUL 2 - 1941

Leonard Shure at Berkshire

Leonard Shure will solo at the Berkshire Festival with Brahms piano concert in B flat under Sergie Koussevitsky on Aug. 9.

On Aug. 14, the pianist is set to play with the Budapest String Quartet at Ravina Park, Chicago.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JUL 6 - 1941

Music Schools Sponsor Concerts

Berkshire Festival Opening On the 31st Dominates a Busy Scene — Recitals Offered by Cummington, Norfolk (Ct.) Music Schools, South Mountain Association at Pittsfield and Gordon String Quartet at Falls Village, Ct.

IF THE summer season in this part of New England was ever considered something of a let-down as far as things musical were concerned, the steady flow of announcements of concerts, festivals and recitals now coming to this department makes it apparent that music is only a step behind the theater in building up a year-round audience.

Dominating the local scene is, of course, the Berkshire Festival with its three-series program that begins on Thursday evening, the 31st. This year in addition to the Boston Symphony under Dr Koussevitzky, subscribers will hear the Berkshire Festival chorus and a quartet of soloists perform Beethoven's "Missa Solemnis."

From the Cummington Music school comes word that a series of five Sunday afternoon concerts by distinguished artists will begin next Sunday. The first will be by Orrea Pernel, violinist, and Gregory Tucker, pianist. On the 27th, a recital of chamber music will be presented by Orrea Pernel, Gregory Tucker and Louise Rood, viola, and George Brown, violincello. On August 3, Bruce Simonds, piano, and Orrea Pernel will give a sonata recital and on August 17, Hugo Kortschak will offer a violin recital. The final program of the series, on August 24, will be an ensemble affair by members of the school. These concerts will be held at 4 p. m. at the auditorium at Playhouse-in-the Hills at Cummington. Subscriptions are invited and they are open to the public.

South Mountain [illegible]

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

JUL 7 - 1941

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

JUL 7 - 1941

Pianos Arrive by the Dozen

Dr. Serge Koussevitzky studies the fine workmanship of one of 40 Baldwin pianos which arrived at the Berkshire Music Center for use of the school. Immediately in back of the Boston Symphony director is Pierre Luboshutz, Mrs. Margaret Grant, executive secretary of the Music Center, and Mrs. Luboshutz. The Luboshutzes are the two-piano team of Luboshutz and Nemenoff.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUL 5 - 1941

BERKSHIRE MUSIC CENTER TO OPEN

Tea to Follow Exercises Tomorrow

Sessions of the Berkshire Music center, conducted by the Boston Symphony orchestra at its estate. Tanglewood, in Lenox, will start Monday with an enrollment of approximately 350 professional and amateur musicians and music lovers.

Invitations have been issued by Serge Koussevitzky, conductor of the Boston orchestra and director of the center, trustees of the orchestra and members of the faculty, for opening exercises to be held at 4 o'clock Sunday. Tea will be served in the garden following the exercises.

This Clipping From
ALBANY, N. Y.
TIMES UNION

JUL 6 - 1941

MUSIC *World*

By

E. S. VAN OLINDA

The trustees of the Boston Symphony orchestra, Serge Koussevitzky, director, and members of the faculty of the Berkshire Music Center will inaugurate the 1941 season this afternoon at "Tanglewood," permanent summer home of the orchestra. Tea will be served in the garden following the opening exercises, which are scheduled for 4 p. m. Admission is by invitation only.

This Clipping From
LOS ANGELES, CALIF.
TIMES

JUL 6 - 1941

Berkshire Music Center Widens Scope This Year

The Berkshire Music Center at Tanglewood, between Stockbridge and Lenox, Mass., which was established last summer by the Boston Symphony Orchestra with Serge Koussevitzky as its director, will be larger this summer. The second session will consist of six weeks, July 7 to Aug. 17.

The school will have classes in conducting, in composition, in operatic interpretation and in symphonic performance.

HOTEL AND
RESTAURANT NEWS
BOSTON, MASS
7/5/41

Symphonic for Berkshire Hills

With the number of reservations about a month in advance of 1940, "encouraging response" for subscriptions for the eighth annual season, presenting the Boston Symphony Orchestra under the direction of Serge Koussevitzky, is reported by the Berkshire Symphonic Festival at Tanglewood, Mass. Nine concerts will be given on Thursday and Saturday evenings and Sunday matinees between July 31 and August 17.

Music lovers planning attendance at the Festival are urged to communicate at once with the Berkshire Hills Conference at the Courthouse in Pittsfield for room reservations. Hotels in the immediate vicinity of Tanglewood are already booked nearly to capacity and rooms in private homes in the immediate vicinity are also heavily reserved. Accommodations are obtainable, however, in towns and cities within a radius of 50 miles.

Works by the contemporary composers, Sibelius, Vaughan Williams, Barber, Piston, Hindemith, Shostakovitch, Villa Lobos, Copland and Hanson, are included in this year's program. There will be three Mozart works the second week of the Festival in commemoration of the 150th anniversary of the composer's death. The much-discussed Symphony No. 5 by Shostakovitch will be heard in the first series of concerts, which will be given on July 31 and August 2 and 3. The eminent Brazilian composer, Villa Lobos, will present his Chorous No. 10, also in the first series.

Of special interest to music students is the announcement that Piston, Hindemith, Copland and Hanson are listed either as members of the faculty or lecturers at the Berkshire Music Center, which will be operated for its second year at Tanglewood by the Boston Symphony Orchestra, for six weeks starting the first week in July and ending with the final Festival concert.

Tanglewood, between Stockbridge and Lenox, was given to the Boston orchestra as a permanent home for the Festival in 1937 by Mrs. Gorham Brooks of Brookline, a member of the Festival's board of trustees. The estate received its name from the fact that it was in the little red house on a site now marked by a tablet that Nathaniel Hawthorne first told his "Tanglewood Tales" and wrote "The House of the Seven Gables." Subscriptions were received from throughout the nation to build the Music Shed, which seats 6000 and has standing room in the colonnade for 3000 more. The total attendance last year for 9 concerts and three Saturday morning rehearsals was nearly 90,000, the audience coming from every state in the United States as well as Canada and Central and South American countries.

This Clipping From
OSSINING, N. Y.
CITIZEN-REGISTER

JUL 3 - 1941

Mrs. McDowell Aids Symphonic Festival

Serves on Committee for Berkshire Event

Mrs. James H. McDowell of Underhill Road is serving on the committee for the Annual Berkshire Symphonic Festival to be held during August in the Music Shed at Tenglewood, between Stockbridge and Lenox, Mass.

The Boston Symphony Orchestra, under the direction of Serge Koussevitsky, will be heard on three series for three consecutive Thursday and Saturday evenings, and Sunday matinees. The dates for Series A are July 31, Aug. 2 and 3; for Series B, Aug. 7, 9 and 10; and Series C, Aug. 14, 16 and 17.

Further information concerning the Festival may be obtained from Mrs. McDowell.

This Clipping From
PITTSBURGH, PA.
PRESS
JUL 6 - 1941

Series of Concerts By Boston Orchestra To Comprise Festival

Musicians Under Serge Koussevitzky to Perform During Annual Event Held In Berkshire Mountains

By **RALPH LEWANDO**
Press Music Editor

The brilliant Boston Symphony Orchestra and its eminent conductor, Serge Koussevitzky, will inaugurate the eighth Berkshire Symphonic Festival at "Tanglewood," situated between Stockbridge and Lenox, Mass., on the night of July 31.

This important annual seasonal event has become an artistic mecca for thousands of persons of all ages and from all walks of life whose appreciation of the finest aspects of musical art is not lessened by the advent of the summer season. From many parts of the country come these faithful devotees to listen to meticulous performance of great music without having to comply with the formalities of dress.

Mr. Lewando

In the past nearly every performance at "Tanglewood," the scenic estate that is now the property of the Boston Symphony Orchestra, has been a sell-out. Those who do not care about listening to the concerts from seats may dispose themselves anywhere upon the vast grassy lawn outside of the shed. Hundreds of persons with blankets, pillows and such, take advantage of this opportunity to enjoy symphonic fare with the utmost ease.

A different program will feature each of the nine concerts to be given on three consecutive weekends that embrace Thursday and Saturday nights and Sunday afternoons, from July 31 to Aug. 17, inclusive. The list of works to be presented comprises 32 compositions of 20 composers, three of the latter—Aaron Copland, Howard Hanson and Samuel Barber—being Americans.

For the first time at these concerts the Berkshire Music Assn. Chorus, Horace Lunt, director, has been invited by Mr. Koussevitzky to participate in the performance of several symphonic-choral works.

The opening concert on July 31 will feature Handel's D-minor concerto No. 10, for organ and orchestra; Debussy's Clouds, Festivals and Sirens; the Chorus No. 10, of Villa Lobos, the noted Brazilian composer, and Beethoven's third—"Eroica"—symphony.

The Aug. 2 program includes Mendelssohn's fourth—"Italian"—symphony; Beethoven's Lenore overture, No. 3, and the Shostakovitch fifth symphony.

Cellist Gregor Piatigorsky will be soloist on Sunday, Aug. 3, playing Hindemith's concerto. The orchestral items are Schubert's "Unfinished" symphony, Aaron Copland's "Quiet City" and Brahms' fourth symphony.

The second series of three concerts begins on Aug. 7. Mozart's G-minor symphony, excerpts from his Requiem and Beethoven's fifth symphony are the fare for this occasion.

The Aug. 9 event brings to performance Mozart's Eine Kleine Nachtmusik; Hanson's second symphony ("Romantic"); Wagner's Lohengrin and Die Meistersinger preludes and Brahms second piano concerto with Leonard Shure as soloist.

The Sunday matinee of Aug. 10 will feature Mozart's E-flat symphony; Debussy's "La Mer" and the Berlioz Fantastic Symphony.

The final series of three concerts starts on Aug. 14, with Beethoven's Missa Solemnis preceded by the Bach C-major prelude and fugue arranged by Mr. Koussevitzky. Soloists will be announced later.

For the Aug. 16 concert the program will consist of Vaughn Williams' "London" symphony; Samuel Barber's violin concerto, with Ruth Posselt as soloist, and three Wagner items; Good Friday Spell from Parsifal, prelude to Parsifal and the Tannhauser overture.

The final event, scheduled for Sunday, Aug. 17, will feature Sibelius' sixth symphony, Strauss' D
and Transfiguration and
kowsky's fifth symphony.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JUL 6 - 1941

Berkshire Festival

Subscriptions Filled; Sale for Single Concerts Begins

The limit of 1,800 subscriptions has been reached for each of the three series of concerts of this summer's Berkshire Symphonic Festival, it was announced at a meeting last month of the festival's advisory committee in Stockbridge, Mass. An ample number of tickets for single concerts is still available in the three series. These may be obtained by communicating with the festival office in Stockbridge, or the New York office at 113 West Fifty-seventh Street, or with local chairmen in the Berkshires.

As already announced, the festival consists of nine concerts by the Boston Symphony Orchestra under Serge Koussevitzky at Tanglewood, Lenox, Mass., on the three Thursday and Saturday nights and Sunday afternoons between July 31 and Aug. 17.

This Clipping From
PITTSFIELD, MASS.
EAGLE
JUL 3 - 1941

New Tanglewood Theatre Ready For Sunday Opening

LENOX.—The new theatre at Tanglewood designed by Ebiel Saarinen, will be in readiness for the opening of the second annual sessions of the Berkshire Music Center Sunday afternoon at 4 o'clock. Until a few days ago it was believed that the program would have to be given in the shed as last year. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Center, will welcome the 350 students and members of the faculty. Tea will be served following the exercises.

This Clipping From
PITTSFIELD, MASS.
EAGLE
JUL 5 - 1941

Pupils Invited To Tanglewood

Pupils in the Pittsfield schools will be invited to attend rehearsals of the Boston Symphony Orchestra at Tanglewood on Saturday mornings of the Symphonic Festival week ends, Aug. 2, 9 and 16.

F. Carl Gorman, supervisor of music for the Pittsfield School Department, will be in charge of arrangements.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUL 7 - 1941

New Concert Hall Dedicated At Berkshire Music Center

Principal Address Is Made by Dr Serge Koussevitzky—Donors of New Hall Announced—345 Students Enroled for Courses at Center

Lenox, July 6—The second year of the Berkshire Music center at Tanglewood opened this afternoon with the dedication of a new theater-concert hall. N. Penrose Hallowell, a trustee of the Boston Symphony orchestra, presided and Dr Serge Koussevitzky, conductor of the orchestra, was the principal speaker.

He said that new problems confront the center as in every sphere of life. "First of all," he said, "how to listen to serious music, not as an idle pastime, but so that music will penetrate into the living consciousness of the people. Another problem: How and on what basis to establish a fertile and creative contact between youth and their elders in the field of professional musical activity."

Dr Koussevitzky maintained that the solution of these problems can be found only in the process of work itself." In the first place," he continued, "is the plan of general musical development, that is to say, extra-professional musical education within the reach of every one and indispensable in some degree to all. The aim of the general musical development is to bring the wide masses closer to music and thereby introduce music into life, not in the accidental manner, in which this happens in life, but in a cultural way."

The second part of the music center work is the professional plan which "falls into two branches: Musical execution of all types and pure creative work." The speaker named as donors of the new concert hall, which has 1000 seats, Mrs Edward W. Bok, Alvan T. Fuller, Philip Allen, Mr and Mrs Frederic B. Pratt, Miss Alice Clapp and Lucien Wulsin.

Mrs Margaret Grant, executive secretary of the center, said that 345 students are now enrolled, of whom 125 were here last year. Mr Hallowell spoke of the hall as "another link in the accomplished dream of the conductor, a man of great courage, patience and imagination."

Randall Thompson's "Alleluia" was sung by the center chorus with Prof G. Wallace Woodworth of Harvard, conductor. Miss Mary Van Kirk, soprano, sang, Miss Ruth Posselt and Jesus Maria Sanroma were violin and piano soloists, respectively. On the platform were Dr Roger Irving Lee of Boston, also a Boston symphony trustee; Miss Gertrude Robinson Smith, president of the Berkshire Symphonic festival, and members of the center faculty. Eight hundred enjoyed tea in the Tanglewood Gardens.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
JUL 7 - 1941

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 7 - 1941

SECOND SEASON OF TANGLEWOOD MUSIC IS BEGUN

Registration for Center Is 312; Thompson's "Alleluia" Is Presented

PITTSFIELD, July 6—Stating that the aim of general musical development is to bring the wide masses closer to music and thereby introduce music into life in a cultural way, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, opened the second season of the Berkshire Music Center at Tanglewood this afternoon. About 1500 persons attended the exercises which were held in the newly constructed theater concert hall across the green from the huge concert shed.

Study for Six Weeks

The exercises opened with the singing of "Alleluia" which was written for the first season last year by Randall Thompson. The singers were the music center chorus composed of the 300 odd students who will study there for the next six weeks. The conductor was G. Wallace Woodworth of Harvard, who will be in charge of choral work.

Registration is between 340 and 350, according to Mrs. Margaret Grant, secretary of the center. Last year 312 registered.

The theater in which the exercises were held was built last spring. It seats 1500, and in it will be given scenes from operas, and possibily chamber music. It is made of wood, as are the other buildings on the property, and is finished inside in natural wood color.

The opening announcement was by H. Penrose Hallowell, trustee of the Boston orchestra, who introduced Dr. Koussevitzky. The program consisted of playing by Jesus Maria Sanroma, resident pianist of the Boston orchestra, Miss Ruth Posselt, violinist and wife of Richard Burgin, concert master of the orchestra, and Mary Van Kirk, contralto, who won the Metropolitan Opera audition this year.

The exercises closed with the singing of the Star Spangled Banner. Tea was served in the garden.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
JUL 7 -

345 PUPILS ENROLL AT MUSIC CENTER

New Theater-Concert Hall Dedicated

SECOND SEASON

Dr. Serge Koussevitzky is Principal Speaker at Tanglewood Exercises.

The new theater-concert hall at Tanglewood, Boston symphony orchestra estate in Lenox, was dedicated yesterday as the Berkshire Music center, offering instruction to professional and amateur musicians, opened its second season with an enrolment of 345 pupils.

As principal speaker in the dedicatory exercises, Dr. Serge Koussevitzky, conductor of the Boston orchestra and director of the center, explained the two-fold purpose of the center. First, he said, there is "the plan of general musical development, that is to say, extra-professional musical education within the reach of everyone and indispensable in some degree to all. The aim of the general musical development is to bring the wide masses closer to music and thereby introduce mu[illegible] into life, not in the accid[illegible] manner, but in a cultural wa[illegible] [illegible]econd, there is the center's wo[illegible] [illegible]th professional musicians, wh[illegible] [illegible]ls into two branches: Musical [illegible]tion of all types, and pure [illegible]ative work."

[illegible]ng at the exercises was N Pen[illegible] Hallowell, [illegible] trustee of the Boston orchestra, w[illegible] spoke of the hall as "another link in the accomplished dream of the great conductor, a man of great courage, patience and imagination."

Music during the exercises was provided by the center chorus, directed by Prof. Walter Woodworth of Harvard university, which sang Randall Thompson's "Alleluia" with Miss Mary Van Kirk, soprano; Miss Ruth Posselt, violinist, and Jesus Maria Sanroma, pianist.

Dr. Koussevitzky announces that the new hall, which will accommodate 1,000, was donated by Mrs. Edward W. Bok, Alvan T. Fuller, Philip Allen, Mr. and Mrs. Frederic B. Pratt, Miss Alice Clapp and Lucien Wulsin.

Following the exercises tea was served to about 800 persons in the Tanglewood gardens.

This Clipping From
NEW YORK, N.Y.
TIMES

JUL 7 - 1941

BERKSHIRE CENTER OPENS 2D SEASON

Serge Koussevitzky Speaks at Dedication of New Concert Hall at Tanglewood

CHORUS SINGS 'ALLELUIA'

Prof. G. W. Woodworth the Conductor of Thompson Work —Mary Van Kirk Soloist

Special to THE NEW YORK TIMES.

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUL 11 1941

Few Students Accept Tanglewood Invitation

Only a few Drury and St. Joseph's high school students have so far accepted the invitation of the Berkshire Symphonic festival to attend rehearsals of the Boston Symphony orchestra at Tanglewood Lenox, on the first three Saturday mornings in August, Donald W Fowler, Drury principal, said today. Mr. Fowler said that tickets will be available at Drury until Monday, but on that day they will be sent back to Tanglewood. Some are also available for adults who drive cars to take the students to Lenox or go along as chaperons.

This Clipping From
PITTSFIELD, MASS.
EAGLE

JUL 8 - 1941

USO and British Relief At Tanglewood, Aug. 15th

New England Manifestation Planned by Dr. Koussevitzky— Philip Allen General Chairman

A New England manifestation calling everybody from everywhere to Tanglewood will be given Friday, Aug. 15, under the direction of Serge Koussevitzky, conductor of the Boston Symphony Orchestra. The program, patterned after the eminently successful manifestation of last year which netted nearly $25,000 for Allied relief, will be presented at the home of the Berkshire Symphonic Festival and the Berkshire Music Center.

To Divide Proceeds

The proceeds this year will be divided equally between the United Service Organizations and British War Relief, Inc.

Again all the forces at Tanglewood—the Festival organization, the orchestra, Dr. Koussevitzky and the Music Center—will cooperate in presenting the manifestation.

Proceeds turned over to the USO will be used to provide machines and recordings of good music for all boys in the service and now in training at various camps.

Philip R. Allen, prominent industrialist and president of the board of trustees of the New England Conservatory of Music at Boston, has accepted appointment as general chairman for the benefit and to the executive committee he has named trustees of the orchestra and the Festival. On the committee are:

Jerome D. Greene, Richard C. Paine and Edward A. Taft of the orchestra board; Dr. James Phinney Baxter 3d, president of Williams College; Mrs. William Felton Barrett of Rye, N. Y., and Egremont and George W. Edman, managing editor of the Berkshire Eagle in Pittsfield, representing the Festival board.

Miss Gertrude Robinson Smith, president of the Festival and Ernest B. Dane, president of the orchestra, will be honorary chairmen. George E. Judd, manager of the orchestra, will assist the executive committee.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUL 7 - 1941

The Berkshire Music Center at Tanglewood, outside of Stockbridge, which grew out of the Boston Symphony orchestra's Music Festival and is building the Berkshires into one of the distngushed music centers of this continent is open for the second year. There are 345 students, 125 of them for their second year. They celebrated their opening with the dedication of a new theater or concert hall that will seat a thousand people. This is the gift of seven people of whom former Gov. Alvan T. Fuller is one.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUL 7 - 1941

BERKSHIRE MUSIC CENTER OPENS SECOND SEASON

The second season of the Berkshire Music Center at Tanglewood in Lenox was opened Sunday afternoon with the dedication of the new theatre concert hall. N. Penrose Hallowell, a trustee of the Boston Symphony and Conductor Sergei Koussevitzky took part in the program. There are now 345 students enrolled, of whom 125 were there last year. A musical program accompanied the dedication.

KARNES CITY, TEX
CITATION
9/11/41

A Music Center in America

The Berkshire Music Center is a new name to the world of music. After only two seasons it is a famous one.

Already world-famed is its parent organization, the popular Berkshire Symphonic Festival of the Boston Symphony Orchestra. The Salzburg of America, this festival has been called, and there is every reason to predict that the Center—a school of advanced music training—will equal the high repute of the Festival.

Dr. Serge Koussevitzky, famous conductor of the Orchestra, and Director of the Center, dreamed of such a project for years. He tried to establish it first in Moscow. That was in 1914. The World War brought it to a quick end. A second try at it in White Plains, New York, in 1929, was frustrated by the depression.

Now America has, in the quiet Berkshire hills of Massachusetts, a Center that seems destined not only to endure, but to bring a new fame to the New World.

Whenever he can find or make occasion to do so, the loyal citizen will er under the greatest music masters of the day. American musicians need no longer go to Europe; indeed, it may well be that Europe will come to America. This season found Scotland, Canada, and five Latin-American countries represented in the Berkshire school.

If the Center accomplishes the high aim of Dr. Koussevitzky to bring to the students "the truly spiritual essence of music, which stands high above the level of vulgar amusement and musical diversion," it cannot help but become an institution of world renown, a Center comparable in every way to the best traditions of Europe.—Christian Science Monitor.

This Clipping From
NEW YORK, N.Y.
TIMES

JUL 7 - 1941

BERKSHIRE TEA GIVEN BY SYMPHONY GROUP

Fete Held by Boston Orchestra and Faculty of Music Center

Special to THE NEW YORK TIMES.

LENOX, Mass., July 6—Five hundred persons attended a tea and garden party here this afternoon at Tanglewood as guests of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, director, and of the faculty of the Berkshire Music Center, which was opened today for its second season.

CHICOPEE, MASS
HERALD
7/10/41

This Clipping From
ALBANY, N. Y.
TIMES UNION

JUL 10 1941

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER

JUL 10 1941

This Clipping From
MANCHESTER, N. H.
LEADER

JUL 10 1941

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUL 9 - 1941

This Clipping From
PITTSFIELD, MASS.
EAGLE

JUL 11 1941

Cars Needed To Take Students To Rehearsals

From 30 to 35 cars will be needed to transport junior and senior high school students of this city to Tanglewood for rehearsals of the Boston Symphony Orchestra Aug. 2, ~~9 and 16~~. F. Carl Gorman, supervisor of music in the public schools, announced today. Any adult who wishes to transport pupils to Tanglewood on any of the above Saturday mornings should mail a post card to Mr. Gorman, Box 854, with his name, address and telephone number and the morning he will offer his car.

Students tickets for the rehearsals are now available at Room 108, Pittsfield High School, where Mr. Gorman will be stationed every afternoon from 1 to 3, except Saturdays. Transportation will be provided the pupils to the shed and back. These tickets are for school students only.

All pupils attending rehearsals must be in their seats by 9.30 AM.

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Tanglewood Dedicates New Theatre; Koussevitzky Speaks

Pittsfield Mass Eagle

Opening of Second Season of Music Center Is Auspicious Occasion —Many Attend Dedicatory Tea

July 7

Under sunny and peaceful Berkshire skies, the second season of the Berkshire Music Center at Tanglewood opened yesterday afternoon with the dedication of the new theatre-concert hall, and an introduction by N. Penrose Hallowell, trustee of the Boston Symphony Orchestra, who asked "hard work" from the Center's students, and a call from Dr. Serge Koussevitzky, director of the orchestra and of the Center, for "new methods of work" in order to increase the "participation of the masses which influences the course of culture and the very process of its development." A musical program was given by the Center chorus and three soloists.

Mrs. Margaret Grant, executive secretary of the Center, announced an enrollment for this year of close to 350 students, compared to 312 last year, remarking that the school already has become an "international institution," with one student from Scotland, two from Canada and five from Latin America. She expressed a hope that the Center will "do its bit to promote friendly relations with our neighboring countries."

By 4 the new hall of unfinished wood, designed by Eliel Saarinen, the Finnish architect who designed the famous Music Shed, had practically all of its 1200 folding seats filled. On the roomy stage were the officials of the Berkshire music institution, including Mss Gertrude Robinson-Smith, president of the Berkshire Symphonic Festival, Dr. Roger Irving Lee of Boston, another trustee of the BSO, members of the faculty and of the orchestra.

At the opening program, Dr. Koussevitzky thanked the donors of the new theatre-concert hall, Mrs. Edward W. Bok, Alvan T. Fuller, Philip Allen, Mr. and Mrs. Frederick B. Pratt, Miss Alice Clapp and Lucien Wulson. He expressed gratitude for these and others who "had responded so generously to my appeal for the Center," adding that he hoped his appeal would "reach even further so that more men and women of America would bring offerings to the altar of music."

Just completed in time for the opening, a feat which brought a tribute of thanks to the contractor from Dr. Koussevitzky, the new building gave an impression of airiness enhanced by the unpainted Oregon fir, brightly painted doors on back and sides of various hues, a high arched roof hung from barrel hoop buttresses showing outside, and a sloping floor of Tarvia

Following the dedication of the new theatre the guests gathered in the gardens for tea. Music lovers, students, their parents, instructors and directors of the school surrounded the fountain. In the background can be seen the barrel hoop buttresses of the new theatre.

Tanglewood

Continued From First Page

covered with gravel on which the seats were placed. A handsome gray curtain of velour yesterday hid the deeper part of the stage, which has a light gray cyclorama, a full complement of overhead lights, dressing rooms and complete set of stage equipment.

Another Being Built

Another smaller hall, seating 400, has been built on the grounds for this season, and will accommodate smaller concerts, mostly of chamber music, taught in a new department of the Center, which was the result of great demand by last year's students, as Mrs. Grant stated in her talk. Four other small rehearsal halls have been constructed, all under the direction of Architect Saarinen.

This year, the Center will not be divided into the Academy and the Institute, but will be a unified institution with five departments, the new ones this year being the chamber music and the music and culture departments. In the latter, music will be related to the culture and historical backgrounds of each period.

After Mr. Hallowell had told the audience of the difficulties in the fulfilment of Dr. Koussevitzky's dream for the Center, he warned the students that they would have to work, under "this great disciplinarian."

Takes Bow

Dr. Koussevitzky was applauded after his dedicatory address. At the right is N. Penrose Hallowell,

Singing Opens Program

The program opened with the singing by the Center Chorus of the Alleluia of Randall Thompson, member of the first year's faculty, as conducted by Dr. G. Wallace Woodworth, conductor. After the talks by Mr. Hallowell, who warned the students that Dr. Koussevitzky was a great disciplinarian and could well give friendly criticis because 'he always works harder than anyone else," and by Dr. Koussevitzky himself, as well as the report by Mrs. Grant, the musical program was enjoyed. Jesus Maria Sanroma, piano soloist who has played with the Boston Symphony Orchestra for some years, opened with two Debussy selections. He was followed by Miss Ruth Posselt, violinist, wife of Richard Bergen, concert master of the orchestra, and by Miss Mary Van Kirk, tsudent of the Center last year, who his since been a winner in the audition of the Metropolitan Opera Company.

After the program closed with "The Star Spangled Banner," a tea was given to the guests in the garden behind the main Tanglewood house. Dr. Koussevitzky announced that the "official" opening of the new concert-theatre was next Sunday at 4, when symphony and opera fragments would be played by the Center artists.

"Now," he said after the music yesterday, "you can see that the acoustics are splendid!"

His formal talk of the afternoon was in part as follows:—

Director's Talk

"In greeting you all here at the opening of the second season of the Berkshire Music Center, I cannot just restrict myself to wishing you good day and successful work. Really, this ought to be enough. But life is leading us forward in gigantic strides and least of all has the Music Center, which we have created, the tendency to remain aloof from life, and, rejecting the realistic present, to turn into an academic, narrowly professional institution.

"What do we face and what are our problems?

"Just now, when all questions in every sphere of life are open and require new solutions, new questions confront us also, even in the modest field of our activity.

"First of all, how to listen to seriόus music not as an idle pastime, but so that the music will penetrate into the living consciousness of the people?

"Another problem: How and on what basis to bring about a fertile and creative contact between youth and their elders in the field of professional musical activity?

Within Reach of All

"Insofar as practice of the work, and not the theory, is the essence of a living culture, the solutions of these problems can be found only in the process of work itself, and just this will be our aim in the course of the present season. Let us say only in general terms that reducing musical culture to basic lines, we divide it into two main plans. In the first place is the plan of general musical development, that is to say, extra-professional musical education, within the reach of everyone and indispensable in some degree to all.

"The aim of the general musical development is to bring the wide masses closer to music and thereby introduce music into life, not in the accidental manner in which this happens in life, but in a cultural way.

"It is at this point the general problems of culture attain a preeminent significance. I believe that general culture in a certain measure plays a more important role than even professional musical education, just because of the participation of the masses which influences the course of culture and the very process of its development. In the sense in which we understand it, this problem is new to music and up to now has been little elaborated. It also requires new methods of work because it depends on the sensitiveness of the leader-professionals and on their ability to bring music closer to the general public, not through the simplification and impoverishment of art, but remaining at all times on that higher level on which art at the given moment stands.

For the Masses

"In what does the active drawing of the wide masses nearer to music consist? It consists, with due regard to native creative ability, in breaking down the artificial barriers between the "initiated" and the "non-initiated"; in making the musical language as accessible to the general understanding and emotion as is the spoken language; in exposing the meaning and evolution of all musical styles; in giving a feeling for and an understanding of, the development and structure of musical forms; in an invitation to practical participation in instrumental and vocal ensembles, and so on. But the most important is to introduce into the consciousness of listeners the truly spiritual essence of music, which stands high above the level of vulgar amusement and musical diversions.

One of the greatest vices of European culture (of art, at any rate) has been that art was detached from the people. Fortunately, we do not have this here to any such extent as in Europe. We well know that "a man of action," in the true sense of the word, can only be called one whose actions are linked with the progress of the masses. It depends a great deal on us, therefore, to act in such a way as to make a severance between culture and the people quite impossible in the future.

"This is why we place such great emphasis on the problem of general musical education. The people must be linked with music organically and not merely by an accidental link based on mutual sympathy or taste. The strength of this link is the guarantee of the entire future growth of music in the countrk."

Concluding, Dr. Koussevitzky discussed the professional part of the work, in musical execution of all types and in pure creative work.

This Clipping From
PITTSFIELD, MASS.
EAGLE

JUL 9 - 1941

Mr. and Mrs. Rossario Mazzeo are living in the guest cottage on the Weisbach place in Lenox. Mr. Mazzeo, who is a clarinetist with the Boston Symphony Orchestra, is a member of the Berkshire Music Center faculty.

George E. Judd, of Norwell, manager of the Boston Symphony Orchestra, has returned to Boston after assisting with the opening of the Berkshire Music Center at Tanglewood. Mr. Judd will divide his time between Boston and Lenox until the Berkshire Festival opens. He will be with Mr. and Mrs. Valario Montanari of Lenox when he is in the Berkshires.

206

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Tanglewood

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280

This Clipping From
NORWALK, CONN.
HOUR

JUL 12 1941

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN

JUL 11 1941

This Clipping From
LAWRENCE, MASS.
TRIBUNE

JUL 11 1941

Everyone Called to Tanglewood for USO and British Relief Benefit

A New England manifestation calling everybody from everywhere to Tanglewood will be given Friday, August 15 under the direction of Serge Koussevitzky, conductor of the Boston Symphony Orchestra. The program, patterned after the eminently successful manifestation of last year, which netted nearly $25,000 for Allied relief, will be presented at the home of the Berkshire Symphonic Festival and the Berkshire Music Center. The proceeds this year will be divided equally between the United Service Organizations and British War Relief Inc.

Again all the forces at Tanglewood, the Festival organization, the orchestra, Dr. Koussevitzky and the Music Center—will cooperate in presenting the manifestation. Proceeds turned over to the USO will be used to provide machines and recordings of good music for all boys in the service and now in training at various camps.

Philip R. Allen, prominent industrialist and president of the board of trustees of the New England Conservtory of Music at Boston, has accepted appointment as general chairman for the benefit and to the executive committee he has named trustees of the orchestra and the Festival. On the committee are:

Jerome D. Greene, Richard C. Paine and Edward A. Taft of the orchestra board; Dr. James Phinney Baxter 3rd, president of Williams College; Mrs. William Felton Barrett of Rye, N. Y. and Egremont, and George W. Edman, managing editor of the Berkshire Eagle in Pittsfield, representing the Festival board. Miss Gertrude Robinson Smith, president of the Festival and Ernest B. Dane, president of the orchestra, will be honorary chairmen.

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS

JUL 13 1941

This Clipping From
HOUSTON, TEXAS
POST

JUL 13 1941

This Clipping From
PORTLAND, OREGON
OREGONIAN

JUL 20 1941

This Clipping From
INDIANAPOLIS, IND.
STAR

JUL 20 1941

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

JUL 12 1941

Tanglewood Plans Benefit Program

Proceeds Will Be Used for British Relief and USO

The Berkshire Symphonic Festival, at Tanglewood, Stockbridge, will sponsor an all-day benefit for USO and British Relief on August 15. The program, patterned after the successful one of last year which netted nearly $25,000 for Allied relief, will combine all forces at Tanglewood, the Festival organization, the Boston Symphony Orchestra, Dr. Koussevitzky and the Music Center. Proceeds turned over to the USO will be used to provide machines and recordings of good music for all boys in the service and now in training at various camps.

Philip R. Allen, President of the Board of Trustees of the New England Conservatory of Music at Boston, has accepted appointment as general chairman for the benefit. On the committee are Jerome D. Greene, Richard C. Paine and Edward A. Taft of the orchestra board; Dr. James Phinney Baxter 3rd, President of Williams College; Mrs. William Felton Barrett of Rye and George W. Edman, representing the festival board. Miss Gertrude Robinson Smith, President of the festival and Ernest B. Dane, President of the orchestra, will be honorary chairmen.

This Clipping From
CHATTANOOGA, TENN.
TIMES

JUL 13 1941

Words About Music

Marea Rankin Ransom, soprano, will sing a program tomorrow morning at 10 o'clock in the University of Chattanooga chapel. Nelly Mae Rankin, sister-in-law of the singer, will accompany her on the piano. The public is invited.

Mrs. Ransom, a graduate of the university and voice pupil of Prof. J. Oscar Miller, later studied at Chautauqua, N. Y., under Evan Evans. Her program tomorrow: "My Love Is a Weaver" (Hildach); "Clouds" (Charles); Rondo gavotte from "Mignon" (Thomas);

"Calm Is the Night" (Bohm); "I Love Thee" (Grieg); "American Lullaby" (Rich).

"Sheep and Lambs" (Homer); "Oh, Promise Me" (De Koven); "Daddy's Sweetheart" (Schaefer).

* * *

United Service Organizations and British War Relief, Inc., will share in the profits of a concert to be given Aug. 15 at Tanglewood, Stockbridge, Mass., by Serge Koussevitzky and the Boston Symphony orchestra as a part of its annual summer symphonic festival to be held in the Berkshire country. Money turned over to U. S. O. will be used to buy machines and recordings of good music for the entertainment of soldiers in training.

A similar concert given at the Berkshire festival netted almost $25,000, which was donated to allied relief.

—H. W. H.

This Clipping From
KNOXVILLE, TENN.
JOURNAL

JUL 20 1941

This Clipping From
AKRON, O.
BEACON-JOURNAL

JUL 13 1941

Mary Van Kirk In Opera Roles

Mary Van Kirk, Akron contralto and new member of the Metropolitan Opera association, is using her superb voice to excellent advantage this summer at Berkshire festival, Stockbridge, Mass., presided over by Serge Koussevitzky, conductor of the Boston Symphony orchestra.

A letter to her mother, Mrs. J. W. Van Kirk of Akron, states that Mary recently sang at Koussevitzky's request at the dedication of a new theater there, and that in response to the audience's request she sang "O don fatale" from "Don Carlos."

Also appearing on the program were Ruth Posselt, American violinist, and Jesus Maria Sanroma, pianist. Sanroma, a Porto Rican, is pianist with the Boston Symphony.

Miss Van Kirk will portray the following operatic roles this summer at the Berkshire festival: Dame Quickly in "Falstaff"; Amneris in "Aida"; Martha in "Faust"; Bertha in "The Barber of Seville"; and Fricka in "Die Walkuere." She also will sing in "The Magic Flute."

A new England manfestation calling "everybody from everywhere" to the Berkshire festival will be given on Aug. 15 under the direction of Koussevitzky, it is announced by George W. Edman, representing the festival board.

The program, patterned after the successful manifestation of last year which netted nearly $25,000 for allied relief, will be presented at the home of the Berkshire Symphonic festival and the Berkshire music center. Proceeds this year will be divided equally between the United Service Organizations and British War Relief, Inc.

All the forces at Tanglewood—the festival organization, the orchestra, Dr. Koussevitzky and the music center—will cooperate in presenting the manifestation.

Proceeds turned over to the USO will be used to provide machines and recordings of good music for all boys in the service and now in training at various camps.

This Clipping From
PITTSFIELD, MASS.
EAGLE

JUL 12 1941

Tanglewood Invitations Are Issued

Formal Opening of New Building Tomorrow

Invitations have been issued for the formal opening of the new concert-opera hall at Tanglewood tomorow afternoon at 4. Students and faculty of the Berkshire Music Center, will be on hand to welcome guests and to participate in the program.

Serge Koussevitzky, director of the Center and conductor of the Boston Symphony Orchestra, will lead the student orchestra in a Mozart program of symphonic music after which the opera department, Dr. Herbert Graf, director, will present excerpts from three operas. The symphonic works will include "Eine Kleine Nachtmusik" and the D Minor Symphony.

This Clipping From
PLAINFIELD, N. J.
COURIER-NEWS

JUL 12 1941

USO and British Relief To Benefit From Music Festival in Berkshires

Plainfield music lovers who summer in the Berkshire Mountain vicinity will be interested in the New England manifestation to be given Friday, Aug. 15, under direction of Serge Koussevitzky, conductor of the Boston Symphony orchestra. The program, patterned after the eminently successful manifestation of last year, which netted nearly $25,000 for Allied relief, will be given at the home of the Berkshire Symphonic Festival and the Berkshire Music Center, Tanglewood, near Stockbridge, Mass.

Proceeds this year will be divided equally between the United Service Organization and the British War Relief branches of which were active in Plainfield under the leadership of Mrs. Edward E. Iremonger and John A. Darsie and Harry Brockley. Money turned over to the USO from the benefit, will be used to provide machines and recordings of good music for all boys in training in various camps in the service of the U. S. Army.

This Clipping From
CHICAGO, ILL.
NEWS

JUL 12 1941

Berkshire Music Fiesta To Be Opened on July 31

The eighth annual Berkshire Symphonic Festival will delight August visitors to New England. Under the direction of Serge Koussevitzky, the Boston Symphony Orchestra will play three programs a week at Tanglewood, Mass., near Stockbridge. The concerts will be given on Thursdays, Saturdays and Sundays, beginning Thursday, July 31, and continuing throughout August, according to S. Douglas Malcolm of the American Express.

This Clipping From
NEW YORK, N.Y.
TIMES

JUL 14 1941

NEW YORK, N.Y.
HERALD TRIBUNE

JUL 14 1941

New Theater Concert Hall Dedicated in Berkshires

Boston Orchestra Members and Students Play at Lenox

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., July 13.—A dedicatory Mozart program of symphonic music and opera fragments was given this afternoon in the new theater concert hall at Tanglewood, Lenox, by members of the Boston Symphony Orchestra and B[redacted]Music Center students. Tonight at the Curtis Hotel Dr. Serge Koussevitsky, the conductor, gave a dinner for sixteen in compliment to Eliel Saarinen, architect of the new hall and also of the Tanglewood music shed.

This Clipping From
PORTLAND, OREGON
OREGON JOURNAL

JUL 13 1941

Berkshire Symphonic Fete Slated

Koussevitsky to Conduct Opening Concert July 31 With Boston Orchestra

The eighth annual Berkshire Symphonic festival at "Tanglewood," Stockbridge, Mass., will open July 31 with an evening concert by the Boston Symphony orchestra, Serge Koussevitzky conducting. For the first time at Tanglewood, at the invitation of Dr. Koussevitzky, the Berkshire Musical association chorus, Horace Hunt, director, will appear with the orchestra.

Subscriptions for the nine festival concerts are ahead of last year. Works by contemporary composers will be featured. Three Mozart works will be performed the second week of the festival in commemoration of the 150th anniversary of the composer's death.

At an August concert, the Berkshire Festival chorus, made up of students at the Berkshire Music center at Tanglewood, will be heard. The center operates for six weeks, the last three during the period of the festival. The school has classes in conducting, composition, operatic interpretation and symphonic performance.

Music lovers who contemplate attendance at the festival are asked to write to the Berkshire Hills conference, Courthouse, Pittsfield, Mass., for accommodations.

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HARTFORD, CONN.
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There is another side of our music activities, however, which is striding steadily ahead: the educational. Schools of every imaginable kind are now in full swing. Perhaps the most notable of these is the Berkshire Music Center, up at Tanglewood (near Lenox, Massachusetts), which got under way a few days ago.

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Symphonic Music and Opera Open Tanglewood Theatre

Dr. Serge Koussevitzky, Conductor, Addresses 1100 Patrons—Hall Proves Ideal for Musical and Speaking Programs

TANGLEWOOD—As a dedicatory program of both symphonic music and opera "fragments" demonstrated how the new theatre-concert hall at Tanglewood can be used, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, told 1100 patrons and friend of the musical development yesterday afternoon that "we are not adding just another playhouse to existing ones, we are building a new laboratory in which to put out new problems." This country has the resources to re-create the art of opera, he declared.

It was the formal opening of the new hall, following last Sunday's informal opening as the Music Center season began. Dr. Koussevitzky, who again thanked Eliel Saarinen and Eerio Saarinen for the architectural work on the new hall and had them come up to the stage to speak briefly, was followed by Dr. Herbert Graf, director of the opera department of the Center.

Dr. Graf said the Tanglewood development was getting closer to what Koussevitzky had ~~planned.~~ Opera in this country, he said, is in a decisive stage. It is changing from "the luxury art of European tradition" to the fundamentals, in a condition which one finds in this country.

Closer to Goal

Dr. Graf thanked the donors of the hall, his assistants, Boris Goldovsky and Richard Rychtarik, and the students, who, he said, had started work on the opera scenes given yesterday only four days before and had done the scenery and the costumes as well. Shortly the department will present Mozart's "Cosi Fan Tutte," he added.

"We are closer to the goal now," he declared, "the goal which we might call the modernization of opera in this country.

Expressing in general the same thought about opera, Koussevitzky said that in this "laboratory," the aim would be to re-create the art of opera, which is "in great need of great and radical change."

"No art," continued the famed conductor, "can sink into provincialism with such bad grace as opera. There is a question whether or not it has outlived its day. Is it still needed? Yes, opera is still needed, but on a new basis. It is the most comprehensive form of music, because simultaneously it gives visual and auditory impressions, but new energies and creative powers are needed. The resources of our country are great, and will give us new voices, actors and creators. In our own sphere, there is no room for routine, and that is why I say that this is not just a new opera hall, but a new laboratory."

The senior Mr. Saarinen, stating his son and he had tried to do their best for the Center, added that "instead of building from the ground up, we had to hang the buildings," referring to the arched roof hung from barrel hoop buttresses. Now that they have finished, he said, "the continuance is up to Dr. Koussevitzky."

Center Orchestra Heard

The distinguished audience heard the student orchestra of the Center, with Koussevitzky conducting, in Mozart's "Eine Kleine Nachtmusik," and the Symphony in G Minor. The opera department presented three operatic scenes. Scene 4 of Act 2 of "Don Giovanni," was sung in Italian with Maria San Filippo as Donna Anna and George Tinker as Don Ottavio. The last scene of Act 2 of the Abduction from the Seraglio was sung in English by Helen Wiedemann as Constance; George Tinker as Belmont; Lois McMahon, as Blonde; and Arthur Flemings as Pedrillo. The last was Scene 8 from Act 2 of the Magic Flute, in English, with Gordon Sayre as Papageno; Margaret Lilly as Papagena; and Alba Tosi, Ruth Kratman and Eula Beal as three boys. Musical assistants for the opera scenes were Felix Wolfes, Fred Popper and Lukas Foss.

The simple but attractive opera stage was used for the first time publicly yesterday, the previous informal program having included instrumental and vocal music on the concert stage.

Noticed in the audience yesterday was Mme. Koussevitzky, who appeared publicly for the first time in some weeks, due to illness.

This Clipping From
PITTSFIELD, MASS. EAGLE
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200 Soldierboy Musicians May Get Chance To Play At Big Tanglewood Benefit

Berkshire boys, home for the week end from Camp Edwards, Falmouth, professed a deep regret they weren't musicians. The word has gone the rounds at Cape Cod outpost that 200 musicians will be selected from the 26th Division bands to present a concert Aug. 15 at Tanglewood, as part of the joint benefit for the British War Relief and the United Service Organizations.

Although it's just another one of those rumors, some of which placed the 26th Division on the battlefields of Greece long ago, some officers from this section already have applied for the detail of convoying the troops to the Berkshires because they want to be in on at least one of this season's Berkshire Symphonic Festival concerts.

Rumor Brings Results

But the rumor has had its results. As the soldiers were going to chapel yesterday morning there was a certain sanctity about the way the several bands rendered "Onward, Christian Soldiers." Usually Sunday mornings come too soon and too early for the Camp Edwards musicians and their presentations sound accordingly.

According to the report, the musicians and convoying soldiers will bivouack at Tanglewood in military style.

An invitation from the Boston Symphony Orchestra, although it isn't too commonplace, wouldn't be exactly a surprise to the band leaders at Edwards. Early in the spring, Serge Koussevitzky conducted the 182d Infantry band in a Sunday afternoon concert and he was pleased with the performance.

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BERKSHIRE BENEFIT CONCERT AUG. 15

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Philip R. Allen, prominent industrialist and president of the board of trustees of the New England Conservatory of Music at Boston is general chairman for the benefit which is expected to draw an audience from all parts of the United States.

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OVERTONES

To attempt in any way a discussion of the importance of Dr. Serge Koussevitzky's current teaching of conductors at the Berkshire Music Center is futile in compressed space, but how that importance may be found within an individual who has been an active participant is discernable.

No one more significantly represents the ideals which govern this great work than the young American conductor, Richard Bales. Although we are not here concerned with biographical data, a few introductory remarks may act as a frame. Mr. Bales received his major musical training at the Eastman conservatory and more recently Juilliard. As conductor he has appeared in both guest and permanent capacities, having already achieved recognition in connection with such noted orchestras as the National symphony of Washington.

With an already varied and inclusive background, he stands on the threshold of truly great artistry and musicianship, the transition being afforded by the invaluable association with one of the world's greatest conductors. As he himself so aptly states, "He (Koussevitzky; is giving us a course right now"—how importantly is already to be observed in the case of Mr. Bales.

The physical and spiritual properties which go into the making of a great conductor must of necessity be inborn, but once present, the molding of them into a vital, vigorous, commanding whole must be painstakingly undertaken. Inasmuch as Mr. Bales possesses in remarkable degree the prime and intangible requisites and has progressed so far along the latter route, we dare to prophesy his preeminence in the musical world of tomorrow.

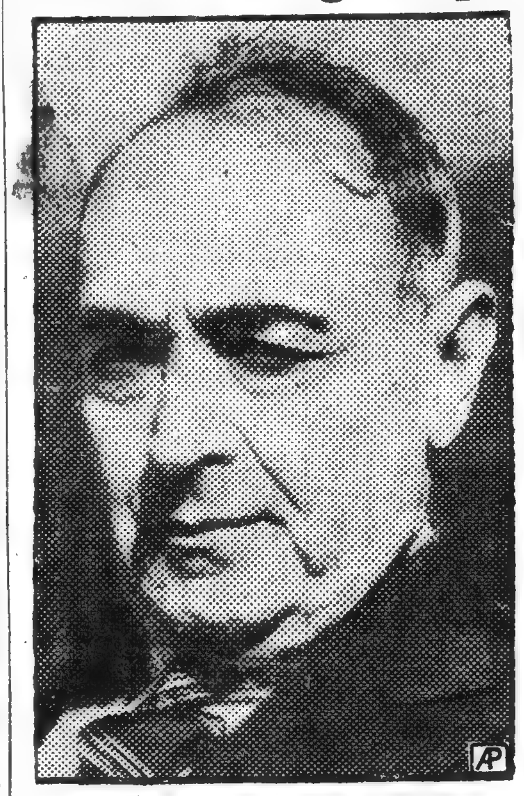
In speaking of Dr. Koussevitzky, Mr. Bales asserted that, "His mind has been a searchlight." Even within the limits of an interview it is apparent that he himself has such a mind. To have achieved a maturity of thought and conception, a firm conviction in fundamental laws in art and life, a constructive philosophy which backgrounds spiritual wisdom, at so young an age, gives evidence of this.

With many of our conductors there is a divorcing of music from life, which leads to interpretation of unsatisfying portent. Mr. Bales has already achieved the balancing of music in harmony with basic pulsing truths of life, and a keen awareness of, and penetrating insight into, the resources of the mind and the inexplicable qualities which we call soul.

He embodies "a complete devotion to the ideal," the "staying power," the communicative art which looms more vitally in orchestral works than any other media of expression, and the vision which must and will carry him along the road that such great interpretors as Koussevitzky have taken before him to a culmination of interpretive art.

CELINE KOESTER

Directs Young People



SERGE KOUSSEVITZKY

Stockbridge, Mass., July 13 — An all-Mozart program conducted by Dr. Serge Koussevitzky marked the official opening of the Theater Concert hall Sunday at the Berkshire Music festival.

More than 500 persons filled the hall to hear the new young people's advanced orchestra perform under the baton of Dr. Koussevitzky.

They heard a brief address by Dr. Herbert Graf, stage director of the Metropolitan Opera company and head of the Berkshire opera department. Several scenes from Mozart operas were sung by members of the opera department.

CELINE KOESTER

This Clipping From
SPRINGFIELD, MASS. REPUBLICAN
JUL 14 1941

Tanglewood Has 1000 Guests At Dedicatory Mozart Program

Lenox, July 13—More than 1000 persons accepted invitations of the trustees of Boston Symphony orchestra, Dr Serge Koussevitzky, conductor, and members of the faculty of Berkshire Music center, to attend this afternoon the dedicatory Mozart program of symphonic music and opera fragments in the new Theater-Concert hall at Tanglewood.

The program follows:—

Eine kleine Nachtmusik
Symphony in G Minor
INTERMISSION

Opera fragments by the opera department, Herbert Graf, director, assisted by Boris Goldovsky and Richard Rychtarik.

The Magic Flute, act 2, scene 8:
(in English)

Papageno	Gordon Sayre
Papagena	Margaret Lilly

Three boys:
Alba Tosi, Ruth Kratman, Eula Beal

Don Giovanni, act 2, scene 4:
(in Italian)

Donna Anna	Maria SanFilippo
Don Ottavio	George Tinker

The Abduction from the Seraglio, act 2, last scene:
(in English)

Constance	Helene Wiedemann
Belmont	George Tinker
Blonde	Lois McMahon
Pedrillo	Arthur Flemings

Musical assistants: Felix Wolfes, Fred Popper, Lukas Foss. Scenery, costumes and properties by the students of the stagecraft class.

At the completion of the concert, the beautiful gardens at Tanglewood, made verdant as in early spring by recent showers, were visited. A guest of Dr Koussevitzky at the performance was Eliel Saarinen, the famous Finnish designer of the new theater and also the great music shed. Tonight at Curtis hotel, Mr Saarinen was the honored guest at a dinner for 16 given by Dr Koussevitzky.

George E. Judd, business manager of the Boston Symphony orchestra, has taken an apartment for occupancy until the close of the festival on August 17 at the Lenox home of Mr and Mrs Valerio Montanari. Mr Judd had as a dinner guest at Curtis hotel tonight Lucien Price, who writes the "Uncle Dudley" column on the editorial page of the Boston Globe.

This Clipping From
PHILADELPHIA, PA. RECORD
JUL 20 1941

Music Festival

TANGLEWOOD, Mass., July 19—The Berkshire Symphonic Festival is scheduled here for a series of three programs on week-ends: Thursdays, Saturdays and Sundays during the month of August beginning Thursday July 31st, says the American Express Travel Service. It features the Boston Symphony Orchestra directed by Serge Koussevitzky.

This Clipping From
NEW YORK, N.Y. TIMES
JUL 17 1941

This Clipping From
NEW YORK, N.Y. HERALD TRIBUNE
JUL 17 1941

Dr. Koussevitsky Gives Dinner

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., July 16.—Dr. Serge Koussevitzky gave a dinner at the Curtis Hotel, Lenox, tonight in honor of five students attending the Berkshire Music Center. They represent Mexico, Brazil, Argentina, Chili and Colombia. Mr. George D. Dutton, former Pittsfield resident, and the Misses Mary B. Beach and Judith Crawford, of Pasadena, Calif., are at the Curtis.

This Clipping From
N. ADAMS, MASS. TRANSCRIPT
JUL 15 1941

SPRINGFIELD, MASS. REPUBLICAN
JUL 15 1941

200 FROM EDWARDS MAY BE IN BENEFIT

26th Division Bandsmen Rumored to Play in U. S. O., British Relief Concert

Pittsfield, July 14—According to reports from Berkshire boys at Camp Edwards today 200 musicians will be selected from the 26th division bands to play at the benefit program of the U. S. O. and British War Relief at Tanglewood, August 15.

None of the Berkshire members of the committee were willing to confirm the report today, referring the matter to Philip Allen of Walpole, chairman.

The reports indicated that an invitation would come as no surprise, since Serge Koussevitzky, conductor of the Boston Symphony orchestra and director of the Berkshire Music center at Tanglewood, conducted the 182d infantry band in May and expressed himself as much impressed by the performance.

26.

This Clipping From
PITTSFIELD, MASS.
EAGLE

JUL 15 1941

Koussevitzky At Rehearsal Of BMA Chorus

Maestro Pleased— Will Take Baton Next Monday

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, attended a rehearsal of the Berkshire Music Association at the First Congregational Church last night. He expressed himself as pleased with the progress made by the chorus under Horace Hunt's direction in anticipation of its appearance with the orchestra at Tanglewood for the Berkshire Symphonic Festival.

The chorus went through the Villa-Lobos Choros No. 10 which will be given the opening night of the Festival, July 31, and parts of the Mozart Requiem. Before leaving, Dr. Koussevitzky thanked the chorus for its work and fine spirit. With the conductor last night was Lucas Foss, a member of his conducting class at Tanglewood.

Next Monday, Dr. Koussevitzky will conduct the rehearsal and all members of the chorus are requested to be present.

This Clipping From
BRISTOL, CONN.
PRESS

JUL 16 1941

Music For Bristol

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The proceeds this year will be divided equally between the United Service Organizations and the British War Relief, Inc. Again all the forces at Tanglewood—the Festival orchestra, the organization, Dr. Koussevitzky and the Music Center—will cooperate in presenting the manifestation. Proceeds turned over to the USO will be used to provide machines and recordings of good music for all boys in the service and now in training at various camps.

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NEW YORKER
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Our Berkshires

Pittsfield Eagle July 17, 1941

Tanglewood

By **BARTLETT HENDRICKS**

Mr. Hendricks is curator of the science department of the Berkshire Museum. Naturalist, skier, hiker and photographer, he is an enthusiastic advocate of Berkshire outdoor recreation.

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CUE
NEW YORK, N. Y.

JUL 19 1941

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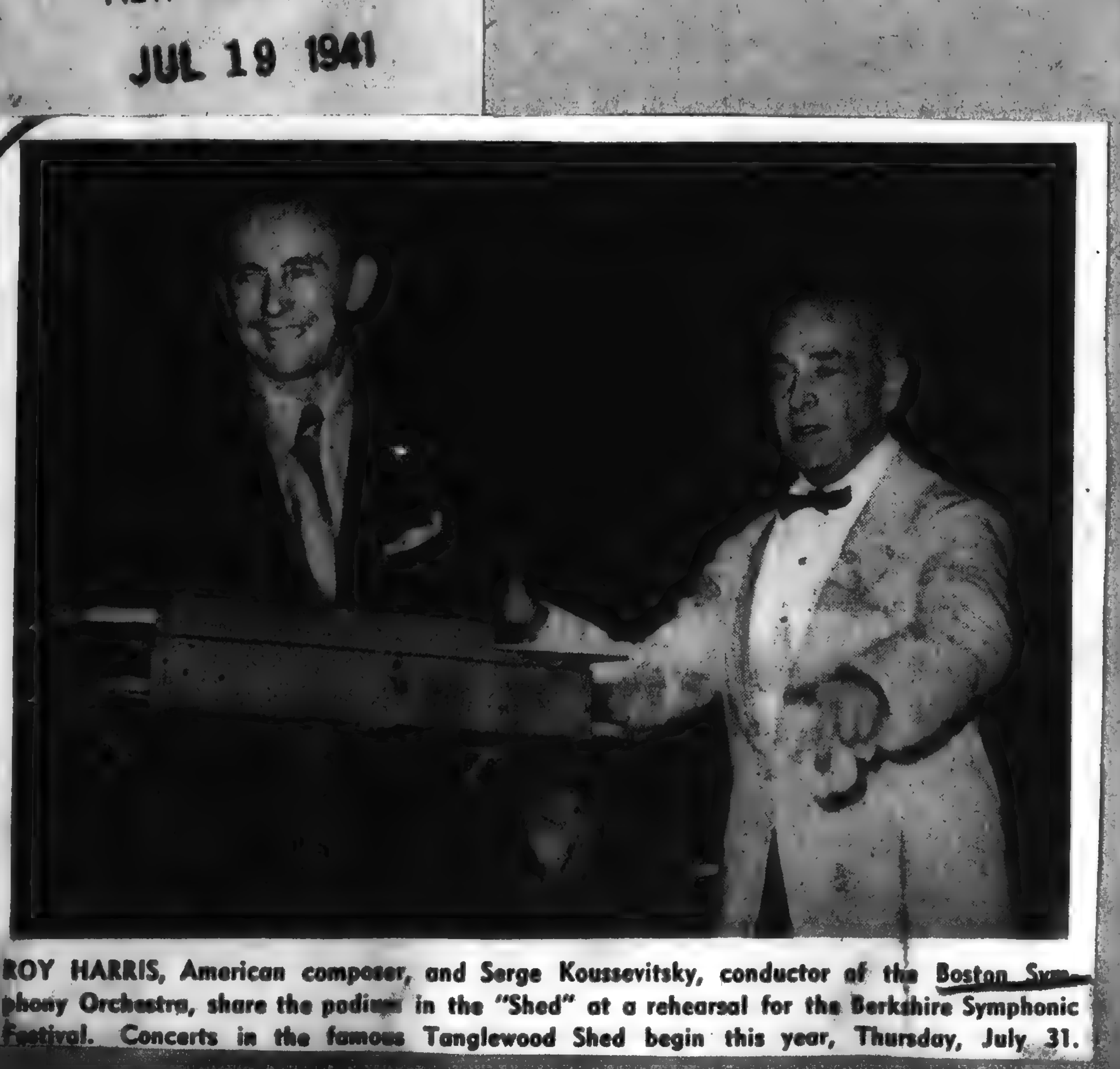

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Musicians of Latin America Given Dinner

Music Center Students Feted At Curtis Hotel

LENOX.—Five young musicians, representing Latin-American republics at the Berkshire Music Center at Tanglewood, were guests at a reception and dinner at the Curtis Hotel last night. Earlier in the day the young musicians had been greeted by Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Center.

Last night, Carlton Sprague Smith, chief of the music division of the New York Public Library who lectured yesterday to Music Center students, was among those who greeted the students. Others were Aaron Copland, composer and member of the faculty who is instructing Blas Galindo, visiting Mexican composer, and Jesus Maria Sanroma, pianist, and faculty member, who is a native of Puerto Rico.

The five musicians, who are making their first visit to the United States, are in addition to Galindo from Mexico, Marcelo Montecino from Santiago, Chile; Alfredo Ianelli from Buenos Aires, Argentina; Alejandro Zagarra from Bogota, Columbia; and Althea Alimonda from San Paolo, Brazil. Miss Alimonda is a concert violinist of distinguished ability; Mr. Zagarra is a violinist in the orchestra of his native city; Mr. Montecino is also a violinist; and Mr. Ianelli is a flutist in the Buenos Aires Orchestra. Each is said to be a virtuoso of great promise. The five are between the ages of 20 and 30; the four players and the composer have come with the intention of broadening their artistic understanding by their new and distinguished associations. They all have come through scholarships offered by the Berkshire Music Center. The scholarships will further, it is believed, a mutually beneficial reciprocity between the two Americas, it will bring to our closer attention the remarkable musical talent which is fast developing among our southern neighbors, while enabling its representatives to profit by the unprecedented interpretive opportunities of the Boston Symphony Orchestra's summer school.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

JUL 26 1941

Berkshire Festival Programs Announced

Programs for the three series of the Berkshire Symphonic Festival—with Serge Koussevitzky conducting the ~~Boston Symphony~~—have been announced as follows:

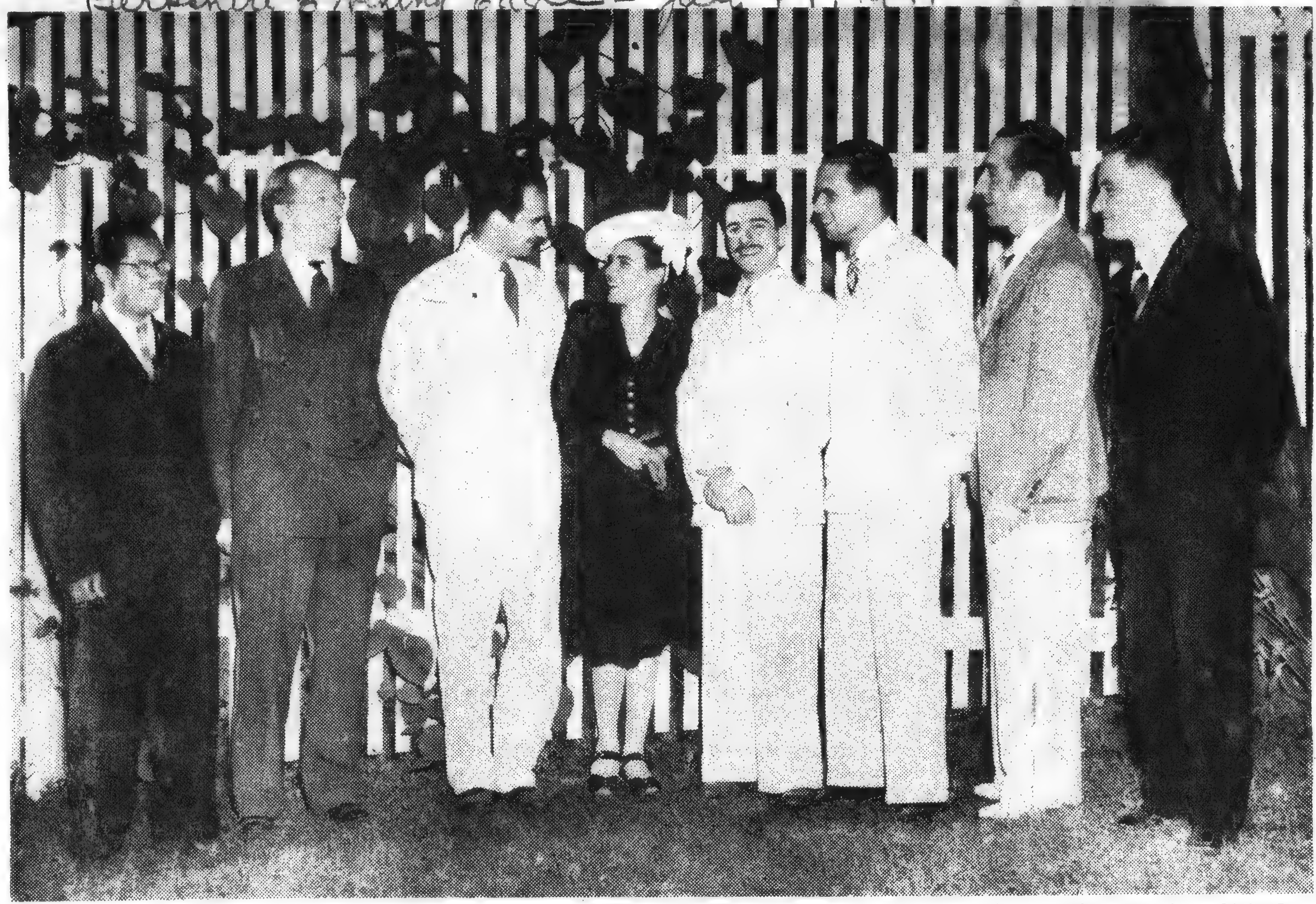
SERIES A—Thursday, July 31—Haydn, G major Symphony; Debussy, Three Nocturnes; Villa-Lobos, Chorus No. 10; Beethoven, Symphony No. 5. Saturday—Mendelssohn, Italian Symphony; Beethoven; Leonore Overture No. 3; Shostakovitch, Symphony No. 5. Sunday—Brahms, Fourth Symphony; Copland, Quiet City; Hindemith, 'Cello concerto (with Gregor Piatigorsky); Rimsky-Korsakoff, Capriccio Espagnol.

SERIES B—Thursday, Aug. 7—Mozart, Requiem; Beethoven, Third Symphony. Saturday—Mozart, Eine Kleine Nachtmusik; Hanson, Romantic Symphony; Brahms, Second Piano Concerto (with Leonard Shure); Wagner, Lohengrin Prelude, Die Meistersinger Prelude. Sunday—Mozart, A major Symphony (K.201); Debussy, La Mer; Berlioz, Fantastic Symphony.

SERIES C—Thursday, Aug. 16—Handel, Organ Concerto in D minor (with E. Power Biggs); Beethoven, Missa Solemnis. Saturday—Vaughan Williams, A London Symphony; Barber, Violin Concerto (with Ruth Posselt); Wagner, Parsifal Prelude and Good Friday Spell, Tannhaeuser Overture. Sunday—Sibelius, Seventh Symphony; Prokofieff, Lieutenant Kije Suite; Tschaikowsky, Fifth Symphony.

Latin-American Music Students Entertained

Berkshire Evening Eagle — July 17, 1941



Honored guests at a dinner at the Curtis Hotel, Lenox, last night, were: Blas Gaslindo, Mexican composer; Aaron Copeland, ~~American composer~~; Carleton Sprague Smith, ~~lecturer~~; Althea Alimonda, Brazilian musician; Alfredo Ianelli, Argentine musician; Alejandro Zagarra, Colombian musician; Jesus Maria Sanroma, ~~pianist of Boston Symphony Orchestra~~; Marcelo Montecino, Chilean musician.

This Clipping From
PITTSFIELD, MASS.
EAGLE

JUL 19 1941

Performance by Tanglewood Students Called "A Marvel"

No Brochures or Speeches Could So Well Reveal Aims and Objects Of Berkshire Music Center

By JAY C. ROSENFELD

TANGLEWOOD — The second Friday evening concert by the Berkshire Music Center Orchestra drew an audience to the great Shed at Tanglewood last night which the new theatre could not have accommodated. The large and predominantly youthful audience heard a program, half of which was directed by Serge Koussevitzky, and the remainder by his conducting pupils.

In memory of Robert A. Gundersen, the violinist of the Boston Symphony Orchestra who died at ~~Richmond only a few~~ days ago, the Andante Cantabile from the Tschaikowsky D major string quartet was played by the string choir of the orchestra. Then followed the first two movements, really tone-poems, from Liszt's "Faust Symphony." After an intermission, Constance Keene played the A major Mozart concerto with a small accompanying orchestra conducted by Richard Korn, of New York, and, to close, the "American Festival Overture," of William Schuman, directed by Leonard Bernstein.

Marvel in Memory

No brochures or speeches could so well reveal the aims and objects and achievements of this really mighty venture as last night's performance, or the preceding one, and, no doubt, those to come. All musical America has been justly proud of a youth orchestra making converts and friends with our fellow-citizens in the South American republics, as well as across our own country, under the leadership of Stokowski; a couple of thousand men and women last night heard a youth orchestra, about two weeks of age, play under the conductorship of the Boston Symphony leader. What they accomplished was a thrill at the moment, but it remains a marvel in one's memory.

It is a tribute to the skill of Dr. Koussevitzky and the instructors of the school he directs, as well as an indication of the calibre of the student the school attracts. The performances do not require analysis to prove their worth. The mature musical discipline evident, the execution of the conductor's indications, the apparent comprehension by the individual of the orchestral problem, everything contributed toward an evening of high musical enjoyment.

The practice of an artist, conceded by all to be one of those paramount in his field, to appear in public with an untried assembly of students, is something new in music, and something of the greatest importance and gratification. Dr. Koussevitzky's rep[illegible]tion was not the issue last night, but it was certainly the inspiration, and it only more fully demonstrates his desire, and his ability, to carry to its fulfillment this new but vigorous child of his artistic vision.

The Schumann overture was given a dynamic and exciting performance by the youthful Bernstein. At the conclusion, on one of his several returns to acknowledge the unbridled applause, he lead out the composer, a young man with many substantial attainments to his credit, and now professor at Sarah Lawrence College. Dr. Koussevitzky, who had taken a seat at the front of the audience for the last half of the program, stepped forward to commend both the composer and the brilliant conductor. There was a confused bestowal of congratulations with kisses, much to the keen amusement of the audience.

This afternoon at the Berkshire Music Center there was a lecture by Olin Downes, music editor of the New York Times, which was illustrated by groups from the department of music and culture.

Tuesday night at 8.30 there will be a chamber music concert in the chamber music hall. Gregor Piatigorsky, world-famous cellist, is in charge of this department.

Boris Goldovsky of the opera department will lecture Wednesday afternoon at 4.30 on "Tempo and Its Problems," at the new theatre.

Wednesday evening at 8.30, in the chamber music hall, Aaron Copland will discuss the program to be played by the student orchestra in the Shed Friday evening at 8.30.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 18 1941

Concert-Theater Among Buildings New at Tanglewood

When music lovers from the far reaches of the country arrive at Tanglewood for the opening of the eighth annual Berkshire Symphonic Festival July 31, they may observe a number of interesting additions to Tanglewood's facilities.

Already in use by opera students attending the Berkshire Music Center is the new concert-theater dedicated last Sunday, a new chamber music hall and four studios. The buildings were designed by Eliel Saarinen and his son, Eerio, of the Cranbrook Academy of Art, Bloomfield Hills, Mich. Unique is the theater which seats 1,200. Its design is completely functional. Mr. Saarinen was designer of the Festival's shed at Tanglewood.

The first concert by the Boston Symphony Orchestra, Serge ~~Koussevitsky~~ conductor, will find the chorus of the Berkshire Musical Association, Horace Hunt, director, joining in presenting the Villa Lobos Choros No. 10 and Debussy's "Three Nocturnes." The rest of the program will include Handel's Concerto for Organ and Orchestra No. 10 in D Minor and Beethoven's Symphony No. 3, "Eroica". The concerts July 31 and Aug. 2 will be at 8.30 p. m. and the concert Sunday, Aug. 3, will be at 3:30 p. m.

Audiences will be larger than those of last year, according to advance reservations. Sales are 20 percent ahead of last year, the Festival trustees have announced.

Tickets for single concerts may be obtained at the Festival office in Stockbridge.

Acording to the Berkshire Hills Conference, there are plenty of rooms available within a radius of 10 to 25 miles from Tanglewood. Room reservations may be made by communicating with the Conference at Pittsfield or its Festival Accommodations Bureau in Stockbridge.

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TIMES UNION

JUL 19 1941

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BUFFALO, N.Y.
COURIER-EXPRESS

JUL 20 1941

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All of Salzburg's sleepy charm, the reverence and dignity of Bayreuth, the mellow dreams of Florence and the zest and eagerness of Glyndebourne—all these you will find, plus a setting of matchless beauty and glorious, unforgettable music.

Among the soloists this year are Gregor Piatigorsky, Russian 'cellist; Ruth Posselt, violinist; Leonard Shure, pianist, and a quartet of fine voices to sing, with the Berkshire Festival Chorus, in a performance of Beethoven's magnificent *Missa Solemnis*.

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The Festival itself derives from the busy brain of the late Dr. Henry Hadley, a New Englander by birth and a musical idealist by inclination. It began in 1934, in a horse show ring on the Dan Hanna stock farm at Interlaken, in Stockbridge Township. An improvised "shell" housed the first concert, while thunder roared and rain soaked a sparse audience, huddled under a tent that dripped water like a sieve. In subsequent seasons, marked by a persistent series of deficits, the Festival moved to the Emerson estate, "Holmwood", under a bigger and less casual tent that really protected the dogged audience against the whimsical weather.

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The orchestra, as before, alert and responsive, played with improved tone, and executed the program with mature musicianship.

This Clipping From
PITTSFIELD, MASS.
EAGLE
JUL 24 1941

213

Tanglewood Will Be Music Center of All the World, Luboshutz Tells Rotarians

Tanglewood, home of the Berkshire Symphonic Festival and the Berkshire Music Center, will "shortly" become the music center of "all the world," Pierre Luboshutz, internationally known pianist, told 50 members and guests of the Rotary Club at the weekly luncheon meeting in the Hotel Wendell today.

A friend of Dr. Serge Koussevitzky since he was a child, Mr. Luboshutz told of the dramatic story behind the Berkshire Music Center, which Dr. Koussevitzky often has described as the "fulfillment of a dream."

Mr. Luboshutz went on the famed trip down the Volga, during which Dr. Koussevitzky's orchestra played in towns and villages whose residents scarcely knew of the existence of such a thing as a symphony orchestra. The trip was the first of the conductor's attempts to "play for the masses," and even after the success of that symphonic voyage, Mr. Luboshutz said, Dr. Koussevitzky still was not satisfied; he still wanted to found a school which would nurture the musical talents of the young.

Dr. Koussevitzky's dream was near fulfillment, Mr. Luboshutz said, with buildings ready and even a faculty chosen. Then the World War came, and the revolution in Russia, and Dr. Koussevitzky had to postpone the realization of his dream. And it was not until the Berkshire Music Center opened last year, "that Uncle Serge would admit, at last, the dream had come true."

Mr. Luboshutz was introduced by Jay C. Rosenfeld, music critic of The Eagle.

President Frank A. Woodhead announced that the club had been invited to a joint meeting with the Williamstown club at Mount Hope Farm Tuesday, Aug. 12, at 3. A demonstration of equipment at E. Parmalee Prentice's model farm will be followed by an outdoor steak roast.

Announcements also were made concerning the appearance of Luther King, Negro tenor, at the First Baptist Church at 8.30 Sunday evening, and the pop concert to be held at the GEAA Field Saturday night for the benefit of the Pittsfield Community Music School.

This Clipping From
PITTSFIELD, MASS.
EAGLE
JUL 24 1941

This Clipping From
WILLIMANTIC, CONN.
CHRONICLE
JUL 25 1941

Camp Edwards Band Coming For Tanglewood Benefit

Will Join in New England Manifestation for USO and British War Relief Aug. 15

Two-hundred fifty musicians will be selected from the 26th Division bands at Camp Edwards to join in the gala manifestation to be made at Tanglewood Aug. 15 for the benefit of the United Service Organizations and British War Relief. The band will bivouac at Tanglewood, on the shore of Lake Mahkeenac.

New England Ring

The manifestation will have a distinct New England ring, calling everybody from everywhere to join hands with the forces at Tanglewood to make the venture a success. Co-operating in the presentation will be the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, the Berkshire Music Center faculty and students and the Berkshire Symphonic Festival whose annual concerts by the Boston Symphony will be given during the period from July 31 to Aug. 17.

The governors of all New England States have accepted the invitation of Philip Allen of Walpole, chairman, to serve on the sponsoring committee. In commenting on the event, Mr. Allen declared today: "The magnitude of the program, the importance of those who are contributing to it and the nature of the two benefiting organizations should make this an even greater occasion than the similar benefit given last year which had an attendance of 10,000 and which it will be remembered gave more than $23,000 to British relief. I hope every person in New England will feel free and welcome to join us. The program will be enjoyable. The cause is certainly most worthy."

The program which will run from 5.30 PM until late in the evening, will open with a band concert by the 26th Division Band of the United States Army. Dr. Koussevitzky will lead the band. There will then be performances by the departments of the Music Center of opera, orchestral, choral and chamber music in the Shed, the Barn, and the two new auditoriums of the Center. A manifestation will follow in which speakers of international importance will appear on the stage in the Shed. Gov. Leverett Saltonstall of Massachusetts has been invited to preside.

At intermission a New England baked bean supper and other refreshments will be served on the spacious lawns of Tanglewood at a moderate price.

The final concert of the day will be presented in the Shed by the Boston Symphony Orchestra, Dr. Koussevitzky conducting. Then will come the draw for prizes, band music on the lawn overlooking Lake Mahkeenac, fireworks and the singing of "The Star Spangled Banner."

Office Opened

The co-chairmen for tickets are Mrs. John H. P. Gould of Lenox and New York and Mrs. George W. Edman of Pittsfield. They opened an office in the winter quarters of the Festival at Stockbridge today. Persons wishing to make reservations for tickets or boxes may communicate with them by mail, telephone or telegraph. Additional chairmen are to be announced.

The money for the USO will be used to supply recording machines and records for many of the major camps in the country. Associated in the USO are the YMCA, the YWCA, the National Catholic Community Service, the Salvation Army, the Jewish Welfare Board and the National Travelers' Aid Association.

WATERBURY, CONN.
REPUBLICAN
JUL 28 1941

This Clipping From
WATERBURY, CONN.
DEMOCRAT
July 29, 1941

PAWTUCKET, R. I.
TIMES
JUL 25 1941

TORRINGTON, CONN.
REGISTER
JUL 25 1941

NEW BEDFORD, MASS.
STANDARD TIMES
JUL 24 1941

This Clipping From
STAMFORD, CONN.
ADVOCATE
JUL 25 1941

SPRINGFIELD, MASS.
MORNING UNION
JUL 25 1941

This Clipping From
NEW YORK, N.Y.
SUN
JUL 25 1941

Opening of Annual Music Festival Anticipated in the Berkshire Hills

Special to THE NEW YORK SUN.

Berkshire Hills, Mass., July 25.—Hotels will be filled to capacity and many guests will be entertained at Berkshire summer homes for the opening next Thursday evening of the eighth annual music festival at Tanglewood midway between Lenox and Stockbridge.

The estate is rich in history and tradition. It was named for the "Tanglewood Tales" written there by Nathaniel Hawthorne who spent three years from 1850 in a little red cottage on the place. This house was burned June 22, 1890.

About 1847 William Tappan, Boston merchant and banker bought several farms on the north shore of Lake Mahkeenac which he merged into a gentleman's estate. He laid out the garden which was later developed by his daughter Mrs. Richard C. Dixey, a painter whose murals adorn the house that her father built in 1851. This wooden structure is now used as an administration building by the Berkshire Music Center.

In 1938 the present Mrs. Andrew Hopewell Hepburn of Concord, granddaughter of the founder, gave Tanglewood to the Boston Symphony Orchestra and it is being developed into an American musical center. A new theater concert hall seating 1,200 of which Eliel Saarinen was architect, was dedicated this month.

During the festival there will be many special attractions and entertainments throughout the Berkshire Hills. At the Berkshire Playhouse, Stockbridge, Williams Miles manager, Jane Cowl and Peggy Wood will be seen next week in "Old Acquaintance" by John Van Druten; Tallulah Bankhead in "Her Cardboard Lover" by Jacques Duval the week of August 4 and Eve Le Gallienne in "Hedda Gabler" by Henrik Ibsen the week of August 11.

HARTFORD, CONN.
TIMES
JUL 25 1941

PRINGFIELD, MASS.
EVENING UNION
JUL 25 1941

WINSTED, CONN.
CITIZEN
JUL 25 1941

THIS CLIPPING FROM
WOBURN, MASS.
TIMES
JUL 26 1941

This Clipping From
BRISTOL, CONN.
PRESS
JUL 26 1941

This Clipping From
NEW BRITAIN, CONN.
HERALD
JUL 26 1941

This Clipping From
DANBURY, CONN.
NEWS-TIMES
JUL 26 1941

NEW BEDFORD, MASS.
MERCURY
JUL 26 1941

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUL 27 1941

This Clipping From
NEW HAVEN, CONN.
REGISTER
JUL 27 1941

This Clipping From
WORCESTER, MASS.
TELEGRAM
JUL 27 1941

THIS CLIPPING FROM
LEOMINSTER, MASS.
ENTERPRISE
JUL 28 1941

This Clipping From
HARTFORD, CONN.
TIMES
JUL 25 1941

Berkshire Festival Lists Changes in Symphony Programs

The Berkshire Symphonic Festival today announced a change in programs to be played by the Boston Symphony Orchestra, Serge Koussevitzky, conducting.

Beethoven's Symphony No. 5 in C minor has been transferred from the opening concert of Series B to the opening concert of the Festival, July 31. Beethoven's Symphony No. 3 ("Eroica") has been shifted to the second series opening.

Additional soloists were also announced today. They will include E. Power Biggs, Aug. 14, in Handel's Concerto for Organ and Orchestra No. 10 in D minor, and the following for Beethoven's "Missa Solemnis," scheduled for Aug. 14 with the Berkshire Festival Chorus: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass. Other soloists will be: Gregor Piatigorsky, Aug. 3; Leonard Shure, Aug. 9; Ruth Posselt, Aug. 16.

Berkshire Chorus Listed

The Berkshire Musical Association Chorus, Horace Hunt, director, will appear with the orchestra the opening night of the Festival in the Villa Lobos Choros No. 10 and DeBussy's Three Nocturnes. The same chorus will appear again Aug. 7 in excerpts from Mozart's Requiem. The excerpts will be: Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa and Domine Jesu. This chorus is made up of 150 voices from 13 Berkshire communities and has been rehearsing for several months in anticipation of the Festival.

There are plenty of single tickets available for single concerts, Festival trustees stated today. The Berkshire Hills Conference Accommodations Bureau at Stockbridge says there are plenty of rooms available within convenient driving distance of Tanglewood. Inquiries for rooms should be addressed to the Accommodations Bureau.

Revised Programs

The revised programs for the Festival follow:

Series A

Thursday, July 31, at 8:30 p. m.
Haydn: Symphony in G major, No. 88
Debussy: Three Nocturnes (Clouds—Festivals—Sirens)
Villa-Lobos: Choros No. 10 (Chorus of the Berkshire Musical Association)
Beethoven: Symphony No. 5, in C minor

Saturday, Aug. 2, at 8:30 p. m.
Mendelssohn: "Italian" Symphony
Beethoven: Overture to "Leonore" No. 3
Shostakovitch: Symphony No. 5

Sunday, Aug. 3, at 3:30 p. m.
Brahms: Symphony No. 4
Copland: "Quiet City"

LYNN, MASS.
ITEM
JUL 29 1941

ALBANY, N.Y.
KNICKERBOCKER NEWS
JUL 29 1941

This Clipping From
ALBANY, N. Y.
TIMES UNION
JUL 27 1941

MUSIC World

By

E. S. VAN OLINDA

The eighth annual Berkshire Sumphonic festival will open next Thursday evening, July 31 at the permanent summer home of the Boston Symphony orchestra, with Serge Koussevitzky conducting, in the great music shed at "Tanglewood," between Lenox and Stockbridge, Mass., inaugurating the first of a series of the three-week's concerts. The programs for Series A are as follows:

Thursday, July 31, at 8:30 p. m.
Concerto for organ and orchestra, No. 10 in D Minor........Handel
Three Nocturnes ("Clouds," "Festivals," "Sirens")....Debussy
Choros, No. 10........Villa-Lobos
(With Berkshire Chorus)
Symphony No. 3 "Eroica" Beethoven

Saturday, August 2, at 8:30 p. m.
"Italian" Symphony.Mendelssohn
Overture to "Loeonore" No. 3 Beethoven
Symphony No. 5...Shostakovitch

Sunday, August 3, at 3:30 p. m.
"Unfinished" Symphony.Schubert
"Quiet City"............Copland
Violoncello Concerto...Hindemith
Soloist: Gregor Piatigorsky
Symphony No. 4.........Brahms

Tickets for individual concerts may be reserved in Albany at the Van Curler Music company.

* * *

Music will be one of the main features of the New York State fair which opens August 24 at Syracuse, N. Y. At 5 p. m. on the opening day in the colliseum, which seats 5,000, there will be 30 pianos on the stage which will be played at various times by 650 performers. One of the novelties will be a fashion show in which Miss June Chandler, undergraduate of Syracuse University, and a resident of Schenectady will be featured. Flah's of Albany will furnish the clothes. Each model will walk up to the podium, turn around, sit down at the piano, while another girl takes her place. When 28 girls are seated, Captain Botts will conduct the group in a performance of "Tales of the Vienna Woods." Pianists of all ages will perform, with Commissioner Holton V. Noyes directing the adult group in "Findlandia" by Sibelius.

* * *

The benefit program whose proceeds will be divided equally between the United Service Organizations and the British War Relief Inc., will be held on Friday, Aug. 15 during the period of the Berkshire Symphonic festival. The Boston Symphony orchestra, directed by Serge Koussevitzky and the various musical groups of the Berkshire Musical center, will take part in the program, which will follow the general line of the event presented at Tanglewood for Allied relief on the corresponding Friday of last August. The proceeds going to the U. S. O. will be used for supplying phonographs and records to men in the service. Philip R. Allen, president of the trustees of the New England Conservatory of Music, is general chairman for this benefit.

This Clipping From
LAWRENCE, MASS.
TRIBUNE

JUL 25 1941

Berkshire Festival Has Leading Place In Musical World

GREAT oaks from little acorns grow," with good reason might be applied to the gradual expansion of the Berkshire Symphonic Festival, presented annually at Stockbridge in the picturesque Berkshires. Beginning on a modest scale in 1934, each year since then has witnessed a steady broadening of the scope of activities. The forthcoming eighth season, which opens on next Thursday, July 31, bids fair to take rank with the most pretentious musical festivals ever presented in this country and the time is not far distant when the Berkshire festivals will equal, if not surpass, the great ones of Europe, that again have vanished in the wake of another deadening world conflict.

Significantly, whether in keeping with the "V" campaign or not, conductor Serge Koussevitzky today announced a change in programs to be played by the Boston Symphony Orchestra. Beethoven's Symphony No. 5 in C Minor has been transferred from the opening concert of Series B to the opening concert of the Festival, July 31. Beethoven's Symphony No. 3 ("Eroica") has been shifted to the second series opening.

Additional soloists were also announced. They will include E. Power Biggs Aug. 14 in Handel's Concerto for Organ and Orchestra No. 10 in D minor, and the following for Beethoven's "Missa Solemnis," scheduled for Aug. 14 with the Berkshire Festival Chorus: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass. Other soloists will be: Gregor Piatigorsky, Aug. 3; Leonard Shure, Aug. 9; Ruth Posselt, Aug. 16.

The Berkshire Musical Association Chorus, Horace Hunt director, will appear with the orchestra the opening night of the Festival in the Villa Lobos Choros No. 10 and Debussy's Three Nocturnes. The same chorus will appear again Aug. 7 in excerpts from Mozart's Requiem. The excerpts will be: "Requiem," "Dies Irae," "Rex Tremendae," "Confutatis," "Lacrimosa" and "Domine Jesu." This chorus is made up of 150 voices from 13 Berkshire communities and has been rehearsing for several months in anticipation of the Festival.

The revised programs for the Festival follow:

AP

SERGE KOUSSEVITZKY
Conductor of the Boston Symphony and Berkshire Festival

This Clipping From
NEW YORK, N.Y.
TIMES

JUL 27 1941

BERKSHIRE CONCERT FOR THE USO AUG. 15

Gala Event at Tanglewood Also to Aid British War Relief

In connection with the Berkshire Symphonic Festival a gala concert will be given Aug. 15 under the direction of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at Tanglewood, Lenox, Mass., for the benefit of the United Service Organizations and the British War Relief. All the forces at Tanglewood, including the festival organization, the orchestra, Dr. Koussevitzky and the Berkshire Music Center, will cooperate in presenting the program.

In addition, 250 musicians selected from the Twenty-sixth Division bands of the United States Army at Camp Edwards, Falmouth, Mass., will participate in a list of events to run from 5:30 P. M. until late in the evening. The band, directed by Dr. Koussevitzky, will open the program. Thereafter there will be performances by members of the Music Center's departments of operatic, orchestral, choral and chamber music in the Shed, the Barn and the two new auditoriums of the center.

At the "manifestation" to follow, speakers will appear on the stage in the Shed, and Governor Leverett Saltonstall of Massachusetts has been invited to preside. The Boston Symphony Orchestra, led by Dr. Koussevitzky, will give the final concert of the evening. Then will come the draw for prizes, band music on the lawn and fireworks.

Reservations for tickets may be made by communicating with Mrs. John H. P. Gould or Mrs. George W. Edman, co-chairmen for tickets, at the festival office, Stockbridge, Mass.

MISSOULA, MONT.
MISSOULIAN

JUL 27 1941

"Art to function healthily must have some significance for a whole society."

These words were written by a pictorial artist, Thomas Hart Benton, but they apply, and he meant to apply them, to all the arts. Also, it happens, they virtually summarize a recent expression concerning music by Dr. Serge Koussevitzky, and they represent the principle behind the organization of the Berkshire Music Center, in which Dr. Koussevitzky is the prime mover.

The Berkshire Festival, whose 1941 celebration opens this Thursday features the Boston Symphony and some of the greatest soloists of our time. It must not be forgotten, however, that the Festival also climaxes the activities of the Center as a school for both specially gifted and purely amateur musicians, and that one of its indispensable participants is a chorus made up of the latter. When the Center opened two weeks ago, about a third of its 350 enrollees were hand-picked for high degree of technical skill, but for the rest the only requirements were love of music and some slight experience of choral singing. The advanced students alone were taken into the orchestra, opera company chamber ensemble, and conducting and composition classes, the time available being too short for Dr. Koussevitzky and his colleagues to carry beginners very far in these fields. But as already stated, the others have their vital parts as members of the Festival Chorus, and all will attend the nine concerts of this season's Festival.

The chorus makes its debut at the opening program of the Festival, singing in the Choros No. 10 of Heitor Villa-Lobos, and subsequently appears in the first concert of each of the other two series. For the remainder of Series A, there's an all-orchestral program Saturday, and a Sunday concert with Gregor Piatigorsky as soloist in the Hindemith Cello Concerto. Series B and C come later.

This Clipping From
BANGOR, ME.
COMMERCIAL

JUL 25 1941

War Relief and USO to Benefit From Gala Berkshire Program

Camp Edwards Band to Join In Tanglewood Manifestation On August 15

Invitations were received here today for the gala benefit at Tanglewood in the Berkshires, to aid the United Service Organizations and British War Relief. The program on August 15, is under the auspices of the Berkshire Symphonic Festival and the Boston Symphony Orchestra with Serge Koussevitzky, conductor.

Two hundred fifty musicians will be selected from the 26 Division bands at Camp Edwards to join in the manifestation to be made at Tanglewood, where the band will bivouack on the shore of Lake Mahkeenac.

The manifestation will have a distinct New England ring, calling everybody from everywhere to join hands with the forces at Tanglewood to make the venture a success. Cooperating in the presentation will be the Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, the Berkshire Music Center faculty and students and the Berkshire Symphonic Festival whose annual concerts by the Boston Symphony will be given during the period from July 31 to August 17.

The governors of all New England States have accepted the invitation of Philip Allen of Walpole, chairman, to serve on the sponsoring committee. In commenting on the event, Mr. Allen declared today:

"The magnitude of the program, the importance of those who are contributing to it and the nature of the two benefitting organizations should make this an even greater occasion than the similar benefit given last year which had an attendance of 10,000 and which it will be remembered gave more than $23,000 to British Relief. I hope every person in New England will feel free and welcome to join us. The program will be enjoyable. The cause is certainly most worthy."

The program which will run from 5:30 p. m. until late in the evening, will open with a band concert by the 26th Division Band of the United States Army. Dr. Koussevitzky will lead the band. There will then be performances by the departments of the Music Center of opera, orchestral, choral and chamber music in the Shed, the Barn, and the two new auditoriums of the Center. A manifestation will follow in which speakers of international importance will appear on the stage in the Shed. Gov. Leverett Saltonstall of Massachusetts has been invited to preside.

At intermission a New England baked bean supper and other refreshments will be served on the spacious lawns of Tanglewood at a moderate price.

The final concert of the day will be presented in the Shed by the Boston Symphony Orchestra, Dr. Koussevitzky conducting. Then will come the draw for prizes, band music on the lawn overlooking Lake Mahkeenac, fireworks and the singing of "The Star Spangled Banner."

The co-chairmen for tickets are Mrs. John H. P. Gould of Lenox and New York and Mrs. George W. Edman of Pittsfield. They opened an office in the winter quarters of the Festival at Stockbridge today. Persons wishing to make reservations for tickets or boxes may communicate with them by mail, telephone or telegraph. Additional chairmen are to be announced.

The money for the USO will be used to supply recording machines and records for many of the major camps in the country. Associated in the USO are the YMCA, the YWCA, the National Catholic Community Service, the Salvation Army, the Jewish Welfare Board and the National Travelers' Aid Association.

This Clipping From
PITTSFIELD, MASS.
EAGLE

JUL 28 1941

Autos Needed To Take Children To Tanglewood

Transportation is sought to Saturday morning rehearsals of the Boston Symphony Orchestra at Tanglewood for about 60 of the public school children who have received free tickets from F. Carl Gorman, school music director. Mr. Gorman reports there are that many who have been unable to arrange transportation. He suggests that persons interested in helping work out this problem, fill out their name, address and car capacity on a postal card and mail it to him. He will be at the High School music room daily this week from 1 to 3 to issue tickets to others wishing them.

This Clipping From
WORCESTER, MASS.
GAZETTE

JUL 26 1941

Big Concert And Bean Supper To Be Held Aug. 15

STOCKBRIDGE, July 26 (AP)—With 250 musicians from 26th (Yankee) Division bands participating, nearby Tanglewood will be the scene of a concert benefit for the United Service Organizations and the British War Relief on Aug. 15.

Also taking part in the program will be the Boston Symphony Orchestra and the Berkshire Music Center faculty and students. Dr. Serge Koussevitzky, conductor of the symphony, will lead the soldier-musicians from Camp Edwards.

All New England Governors have accepted invitations to the concert, which will begin at 5.30 p. m. (EDT). A baked bean supper will be served during the intermission.

This Clipping From
ST. ALBANS, VT.
MESSENGER

JUL 26 1941

This Clipping From
MANCHESTER, N. H.
LEADER

JUL 26 1941

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JUL 26 1941

THIS CLIPPING FROM
KEENE, N. H.
SENTINEL

JUL 26 1941

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 26 1941

BIDDEFORD, ME.
JOURNAL

JUL 26 1941

This Clipping From
BURLINGTON, VT.
NEWS

JUL 26 1941

THIS CLIPPING FROM
BENNINGTON, VT.
BANNER

JUL 26 1941

This Clipping From
NEW HAVEN, CONN.
REGISTER

JUL 26 1941

This Clipping From
DANBURY, CONN.
NEWS-TIMES

JUL 28 1941

THIS CLIPPING FROM
BARRE, VT.
TIMES

JUL 28 1941

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS

JUL 26 1941

215

'V' Crusade Theme Song To Be Played at Opening, Of Tanglewood Festival

The "V" (for victory) campaign which is sweeping Nazi-dominated Europe will have its echo in the great music shed at Tanglewood, outside Lenox, Mass., when the Berkshire Symphonic Festival gets under way next week.

Dr. Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, has ordered a last-minute change in the program placing the Beethoven Fifth Symphony—"theme song" of the "V" crusade—on the opening night next Thursday.

CONDUCTOR of the Boston Symphony Orchestra, Serge Koussevitzky, will raise his baton at Lenox, Mass., next Thursday night to open the Tanglewood Festival.

The Beethoven Fifth was to have occupied a later place in the series, and the Third Symphony (known as the "Eroica") of the same composer was scheduled for the initial concert.

The Tanglewood series has been expanded this year to cover three weeks, instead of the previous two. Concerts are given on Thursday and Saturday nights and Sunday afternoons. Several late program alterations were made public today besides the shift of the Beethoven symphonies.

Additional soloists also were announced today. They will include E. Power Biggs Aug. 14 in Handel's Concerto for Organ and Orchestra No. 10 in D minor, and the following from Beethoven's "Missa Solemnis," scheduled for Aug. 14 with the Berkshire Festival Chorus: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass. Other soloists will be: Gregor Piatigorski, Aug. 3; Leonard Shure, Aug. 9; Ruth Posselt, Aug. 16.

The Berkshire Musical Association Chorus, Horace Hunt director, will appear with the orchestra the opening night of the festival in the Villa Lobos Choros No. 10 and Debussy's Three Nocturnes. The same chorus will appear again Aug. 7 in excerpts from Mozart's Requiem. The excerpts will be: Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa and Domine Jesu. This chorus is made up of 150 voices from 13 Berkshire communities and has been rehearsing for several months in anticipation of the festival.

There are plenty of tickets available for single concerts, festival trustees stated today.

The revised programs for the festival follow:

This Clipping From
PITTSBURGH, PA.
PRESS

JUL 27 1941

* * *

All roads, for summer music enthusiasts, will lead this week to Stockbridge, Mass., where the eighth annual Berkshire Festival featuring the Boston Symphony Orchestra and Serge Koussevitzky will get under way Thursday night. A huge attendance is expected in view of the hectic advance sale.

The opening event will bring to performance Handel's concerto for organ and orchestra, No. 10, in D-minor; Debussy's three nocturnes: Clouds, Festivals and Sirens; Choros No. 10, of Villa-Lobos, the Brazilian composer; and Beethoven's 3rd ("Eroica") symphony.

The second concert of the first series on Aug. 2, will program Mendelssohn's 4th ("Italian") symphony; Beethoven's 3rd "Leonore" overture and Shostakovitch's 5th symphony. Next Sunday afternoon's matinee will feature Schubert's "Unfinished" symphony; Aaron Copland's "Quiet City;" Hindemith's cello concerto with Gregor Piatigorsky as soloist, and Brahms' 4th symphony.

The Festival's "B" concert serie is scheduled for Aug. 7, 9-10; an the "C" series is listed for Au 14, 16-17.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JUL 27 1941

Changes Announced In Festival Program

Boston Symphony Under Koussevitzky Will Play Beethoven Fifth at Tanglewood On Thursday While the 'Eroica' Will Be Heard in First of B Series Programs

THE Berkshire symphonic festival has announced a change in programs to be played by the Boston Symphony orchestra, Serge Koussevitzky, conducting.

Beethoven's symphony No 5 in C minor has been transferred from the opening concert of series B to the opening concert of the festival on Thursday. Beethoven's symphony No 3 ("Eroica") has been shifted to the second series opening.

Additional soloists were also announced. They will include E. Power Biggs on August 14 in Handel's concerto for organ and orchestra No 10 in D minor, and the following for Beethoven's "Missa Solemnis," scheduled for August 14 with the Berkshire festival chorus: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass. Other soloists will be: Gregor Piatigorsky, August 3; Leonard Shure, August 9; Ruth Posselt, August 16.

The Berkshire Musical association chorus, Horace Hunt, director, will appear with the orchestra the opening night of the festival in the Villa Lobos Choros No 10 and Debussy's Three Nocturnes. The same chorus will appear again August 7 in excerpts from Mozart's requiem. The excerpts will be: Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa and Domine Jesu. This chorus is made up of 150 voices from 13 Berkshire communities and has been rehearsing for several months in anticipation of the festival.

There are plenty of tickets available for single concerts, festival trustees stated. The Berkshire Hills Conference Accommodations Bureau at Stockbridge says there are plenty of rooms available within convenient driving distance of Tanglewood. Inquiries for rooms should be addressed to the Accommodations Bureau.

The revised programs for the festival follows:—

Series A
Thursday, July 31, at 8.30 p. m.
Haydn .... Symphony in G major, No 88
Debussy .... Three Nocturnes
(Clouds, Festival, Sirens)
Villa-Lobos .... Choros No 10
(Chorus of the Berkshire Musical Association)
Beethoven .. Symphony No 5, in C minor
Saturday, August 2, at 8.30 p. m.
Mendelssohn .... "Italian" Symphony
Beethoven .. Overture to "Leonore" No 3
Shostakovitch .... Symphony No 5
Sunday, August 3, at 3.30 p. m.
Brahms .... Symphony No 4
Copland .... "Quiet City"
Hindemith .... Violoncello Concerto
(Soloist, Gregor Piatigorsky)
Rimsky-Korsakov ...... Capriccio Espagnol
Series B
(Programs in Commemoration of the 150th Anniversary of Mozart's Death)
Thursday, August 7, at 8.30 p. m.
Mozart .... Requiem (Excerpts)
(Chorus of the Berkshire Musical Association)
Beethoven ...... Symphony No 3 "Eroica"
Saturday, August 9, at 8.30 p. m.
Mozart ...... "Eine Kleine Nachtmusik"
Hanson ..... Symphony No 2 "Romantic"
Brahms, Concerto No 2 in B-flat for Piano
(Soloist, Leonard Shure)
Wagner .... Prelude to "Lohengrin"
Wagner, Prelude to "Die Meistersinger"
Sunday, August 10, at 3.30 p. m.
Mozart .... Symphony in A major (K. 201)
Debussy .... "La Mer"
Berlioz .... Fantastic Symphony
Series C
Thursday, August 14, at 8.30 p. m.
Handel, Concerto for Organ and Orchestra No 10, in D minor
(Soloist, E. Power Biggs)
Beethoven ...., "Missa Solemnis"
Quartet of Soloists Berkshire Festival Chorus
Saturday, August 16, at 8.30 p. m.
Vaughan Williams .... "London" Symphony
Barber .... Violin Concerto
(Soloist, Ruth Posselt)
Wagner .... Prelude to "Parsifal"
Wagner Friday Spell from "Parsifal"
Wagner Overture to "Tannhauser"
Sunday, August 17, at 3.30 p. m.
Sibelius .... Symphony No 7
Prokofieff .... "Lieutenant Kije" Suite
Tchaikovsky .... Symphony No 5

Tanglewood Has Several Additions

When music lovers from the far reaches of the country arrive at Tanglewood for the opening of the eighth annual Berkshire Symphonic festival on the 31st, they may observe a number of interesting additions to Tanglewood's facilities.

Already in use by opera students attending the Berkshire Music Center is the new concert-theater dedicated last Sunday, a new chamber music hall and four studios. The buildings were designed by Eliel Saarinen and his son, Eerio, of the Cranbrook Academy of Art, Bloomfield Hills, Mich. Most unique is the theater which seats 1200. Its design is completely functional. Mr Saarinen was the designer of the festival's shed at Tanglewood.

Audiences at the eighth festival will certainly equal those of last year according to advance reservations. Sales are 20 per cent ahead of last year, the festival trustees stated today. Tickets for single concerts may be obtained at the festival office in Stockbridge.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN

JUL 27 1941

Music Lovers Flock To Berkshire Fete

Boston Symphony to Start Three-Week Program July 31 at Tanglewood

STOCKBRIDGE, Mass., July 26.—The usual quiet of the Berkshire Hills has been completely dispelled in anticipation of the greatest influx of visitors to this area in the history of this resort section.

Reason for the unusual activity is the eighth annual Berkshire Symphonic Festival, featuring Serge Koussevitzky's Boston Symphony Orchestra, which will open a three-week stand at the Festival's permanent home, Tanglewood, on Thursday evenng, July 31.

Rapidly becoming what native Berkshireites like to refer to as the "Salzburg of America," the Festival has grown from a three-night concert presented in 1934 under a canvas top at the Hanna Farm, Lenox, to one of the nation's foremost musical events.

100,000 EXPECTED.

Last year the nine concerts heard thrice weekly on Thursdays, Saturdays and Sundays, drew a total of 68,839 patrons. But officials believe the average attendance at each concert this year will swell to almost 100,000.

Already a heavy demand for rooming accommodations has been reported by the resort bureaus, and hundreds of private homes in the several towns in the vicinity have become "tourist" places overnight.

Added to the normal population of Stockbridge are 350 students from all over the country who are attending the Festival's Berkshire Music Center, now in its second year.

CHORUS TO ASSIST.

Assisting the orchestra in its first concert Thursday evening, July 31, will be the chorus of the Berkshire Musical Association, which Koussevitzky will conduct in the presentation of Chorus No. 10 by Villa-Lobos.

The Boston Symphony will be heard in Handel's concerto for organ and orchestra, No. 10 in D minor; DéBussy's three nocturnes; and Beethoven's Symphony, No. 3, "Eroisa."

Patrons at this year's Festical will be greeted with two new buildings at Tanglewood, the beautiful Tappan Estate, given as permanent Summer home to the Boston Symphony Orchestra in 1937.

There is a new studio, used mostly for students, and a theatre where opera and plays will be presented.

In addition to its nine concerts, the Festival will present on August 15 a joint British War Relief and USO benefit.

Koussevitzky himself has fallen in love with the Berkshires. Last year he purchased a $40,000 estate here, overlooking the Tanglewood estate, and spends the entire Summer in directing the Berkshire Music Center.

Advanced students at that school will climax the Summer's work with an opportunity to present their work in one of the Festival concerts.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

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JUL 28 1941

Berkshire Lists Change In Programs

The Berkshire Symphonic festival yesterday announced a change in programs to be played by the Boston Symphony orchestra with Serge Koussevitzky conducting. Additional soloists who will take part were also listed. They include E. Power Biggs, organists; Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; and Julius Huehn, bass, Aug. 14; Gregor Piatigorsky, Aug. 3; Leonard Shure, Aug. 9, and Ruth Posselt, Aug. 16.

The programs will be as follows:

SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 27 1941

Beethoven on Program July 31

Brahms, Shostakovitch Also Scheduled For Orchestra

The Berkshire Symphonic Festival announces a change in programs to be played by the Boston Symphony Orchestra, Serge Koussevitzky, conducting at Tanglewood, near Stockbridge, Mass.

Beethoven's Symphony No. 5 in C Minor has been transferred from the opening concert of Series B to the opening concert of the Festival next Thursday night, July 31. Beethoven's Symphony No. 3 "Eroica" has been shifted to the second series opening. Additional soloists also are announced. They will include E. Power Biggs, Aug. 14, in Handel's Concert for Organ and Orchestra No. 10 in D minor, and the following for Beethoven's "Missa Solemnis," scheduled for Aug. 14 with the Berkshire Festival Chorus: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass. Other soloists will be: Gregor Piatigorsky, Aug. 3; Leonard Shure, Aug. 9; Ruth Posselt, Aug. 16.

The Berkshire Musical Association Chorus, Horace Hunt, director, will appear with the orchestra the opening night of the festival in the Villa Lobos Chorus No. 10 and Debussy's Three Nocturnes. The same chorus will appear again Aug. 7 in excerpts from Mozart's Requiem. The excerpts will be; Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa and Domine Jesu. This chorus is made up of 150 voices from 13 Berkshire communities and has been rehearsing for several months in anticipation of the festival.

There are tickets available for single concerts. The Berkshire Hills Conference Accommodations Bureau at Stockbridge says there are plenty of rooms available within convenient driving distance of Tanglewood. Inquiries for rooms should be addressed to the Accommodations Bureau.

The program for Thursday night at 8:30 o'clock:

Symphony in G Major, No. 88	Haydn
Three Nocturnes { Clouds Festivals Sirens }	Debussy
Choros No. 10 Chorus of Berkshire Musical Association	Villa-Lobos
Symphony No. 5 in C Minor	Beethoven

For Saturday, Aug. 2, at 8:30 o'clock.

Italian Symphony	Mendelssohn
Overture to "Leonore," No. 3	Beethoven
Symphony No. 5	Shostakovitch

For Sunday, Aug. 3, at 3:30 P.M.

Symphony No. 4	Brahms
Quiet City	Copland
Violoncello Concerto Soloist, Gregor Piatigorsky	Hindemith
Capriccio Espagnol	Rimsky-Korsakov

For U.S.O. and Britain

Two hundred fifty musicians will be selected from the 26th Division bands at Camp Edwards to join in the gala manifestation to be made at Tanglewood Aug. 15 for the benefit of the United Service Organizations and British War Relief. The band will bivouac at Tanglewood, on the shore of Lake Mahkeenac.

The manifestation will have a distinct New England ring, calling everybody from everywhere to join hands with the forces at Tanglewood to make the venture a success. Cooperating in the presentation will be the Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, the Berkshire Music Center faculty and students and the Berkshire Symphonic Festival whose annual concerts by the Boston Symphony will be given during the period from July 31 to Aug. 17.

The governors of all New England States have accepted the invitation of Philip Allen of Walpole, chairman, to serve on the sponsoring committee. In commenting on the event, Mr. Allen declared today:

"The magnitude of the program, the importance of those who are contributing to it and the nature of the two benefitting organizations should make this an even greater occasion than the similar benefit given last year which had an attendance of 10,000 and which it will be remembered gave more than $23,000 to British Relief. I hope every person in New England will feel free and welcome to join us. The program will be enjoyable. The cause is certainly most worthy."

The program, which will run from 5:30 P. M. until late in the evening, will open with a band concert by the 26th Division Band of the United States Army. Dr. Koussevitzky will lead the band. There will then be performances by the departments of the Music Center of opera, orchestral, choral and chamber music in the Shed, the Barn, and the two new auditoriums of the Center. A manifestation will follow in which speakers of international importance will appear on the stage in the Shed. Gov. Leverett Saltonstall of Massachusetts has been invited to preside.

At intermission a New England baked bean supper and other refreshments will be served on the spacious lawns of Tanglewood at a moderate price.

The final concert of the day will be presented in the Shed by the Boston Symphony Orchestra, Dr. Koussevitsky presiding. Then will come the draw for prizes, band music on the lawn overlooking Lake Mahkeenac, fireworks and the singing of "The Star-Spangled Banner."

The co-chairmen for tickets are Mrs. John H. P. Gould of Lenox and New York and Mrs. George W. Edman of Pittsfield. They opened an office in the winter quarters of the Festival at Stockbridge today. Persons wishing to make reservations for tickets or boxes may communicate with them by mail, telephone or telegraph. Additional chairmen are to be announced.

The money for the USO will be used to supply recording machines and records for many of the major camps in the country. Associated in the USO are the YMCA, the YWCA, the National Catholic Community Service, the Salvation Army, the Jewish Welfare Board and the National Travelers' Aid Association.

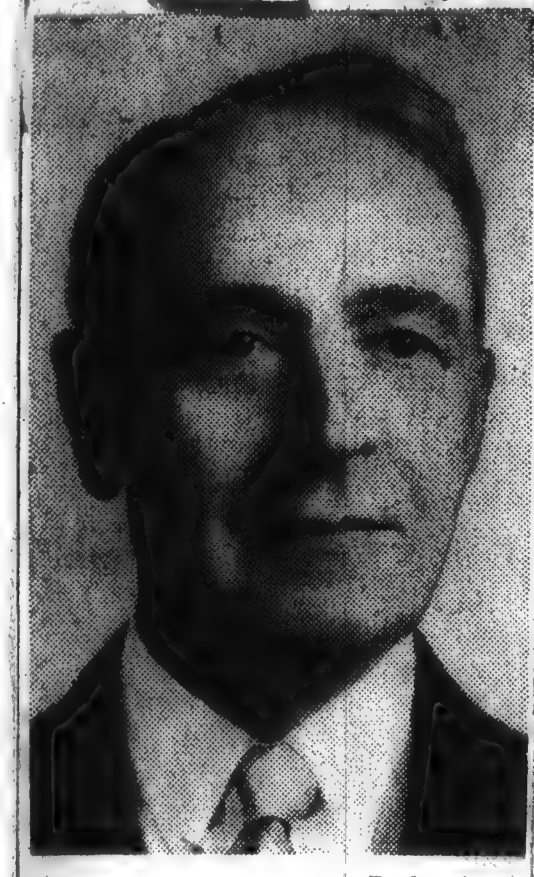
Conductor Has Birthday

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was 67 yesterday. On Friday he was honored with a birthday party at Tanglewood, Stockbridge, Mass., with faculty and students of the Berkshire Music Center arranging the event.

NEW YORK, N.Y.
HERALD TRIBUNE

JUL 27 1941

Serge Koussevitzky



Bachrach

Who begins his sixth Berkshire festival season next Thursday

Koussevitzky Opens Series In Berkshires

Eighth Festival Begins Thursday Night; Nine Events Are Scheduled

The eighth annual Berkshire Symphonic Festival, and the sixth with the participation of the Boston Symphony Orchestra under Serge Koussevitzky's direction, begins next Thursday night in the Music Shed on the Tanglewood estate, Lenox, Mass. The Berkshire Musical Association Chorus, directed by Horace Hunt, will sing in Debussy's "Sirènes" and Villa-Lobos's tenth "Choros" in the first concert and in excerpts from Mozart's Requiem in the opening concert of Series B on Aug. 7. The nine programs to be conducted by Dr. Koussevitzky are:

Series A

Thursday, July 31, 8:30

Assisting artists, Berkshire Musical Association Chorus
Symphony in G major, No. 88......Haydn
Nocturnes: Nuages, Fetes, Sirenes. Debussy
Choros No. 10................Villa-Lobos
Symphony No. 5, in C minor...Beethoven

Saturday, Aug. 2, 8:30

Symphony No. 4, in A major (Italian) Mendelssohn
Overture to "Leonore," No. 3...Beethoven
Symphony No. 5...........Shostakovitch

Sunday, Aug. 4, 3:30

Soloist, Gregor Piatigorsky, cellist
Symphony No. 4, in E minor......Brahms
Quiet City...................... Copland
Violoncello concerto.......... Hindemith
Capriccio Espagnol..... Rimsky-Korsakoff

Series B

Thursday, Aug. 7, 8:30

Assisting artists, Berkshire Musical Association Chorus
Excerpts from Requiem; Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa, Domine Jesu.......Mozart
Symphony No. 3, in E flat (Eroica) Beethoven

Saturday, Aug. 9, 8:30

Soloist, Leonard Shure, pianist
Eine kleine Nachtmusik...........Mozart
Symphony No. 2 (Romantic).....Hanson
Piano concerto in B flat major...Brahms
Preludes to "Lohengrin" and "Die Meistersinger" .... Wagner

Sunday, Aug. 10, 3:30

Symphony in A major (K. 201)...Mozart
La Mer......................... Debussy
Fantastic Symphony............. Berlioz

Series C

Thursday, Aug. 14, 8:30

Assisting artists, E. Power Biggs, organist; Berkshire Festival Chorus; Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, barytone.
Organ concerto No. 10, in E minor. Handel
Missa Solemnis, for orchestra, chorus and soloists................. Beethoven

Saturday, Aug. 16, 8:30

Soloist, Ruth Posselt, violinist
A London Symphony....Vaughan Williams
Violin concerto...........Samuel Barber
Prelude and Good Friday Spell from "Parsifal"; overture to "Tannhaeuser" Wagner

Sunday, Aug. 17, 3:30

Symphony No. 7...................Sibelius
Lieutenant Kije Suite...........Prokofieff
Symphony No. 5, in E minor. .Tchaikovsky

As in the 1940 festival, a benefit program extending from 5:30 in the afternoon until late in the evening will be held at Tanglewood on the last Friday of the festival period, Aug. 15. The proceeds will be divided between the United Service Organizations and British [redacted] Relief, Inc. A special feature will be a concert by 250 musicians of the bands of the 26th Division from Camp Edwards, with Dr. Koussevitzky conducting. The military instrumentalists will camp at Tanglewood on the shore of Lake Mahkeenac.

The next section of the program, Berkshire Music Center on Parade, will illustrate activities of the Center's orchestra, chorus, opera class and instrumental ensembles. Prominent speakers will be heard at the ensuing "Manifestation." After a picnic supper, Dr. Koussevitzky will conduct the Boston Symphony and Berkshire Festival Chorus. All six New England governors have accepted the invitation of Philip Allen, chairman of the event, to serve on the sponsoring committee.

The new theater at Tanglewood, which seats 1,200, is already in use by students at the Center. Other new facilities for the Center which were opened this month are a new chamber music hall and four studios. These buildings were designed by Eliel Saarinen, the designer of the Music Shed, and his son, Eerio.

Although the subscription quota was filled several weeks ago, plenty of tickets are still available for single concerts, and may be obtained in advance at the Berkshire Symphonic Festival office at Stockbridge, Mass., or at the festival's New York office at 113 West Fifty-seventh Street. Rooms are still available within convenient driving distance of Tanglewood. Inquiries for rooms should be addressed to the Berkshire Hills Accommodations Bureau at Stockbridge.

The first two festivals of this series were held under Henry Hadley's direction in 1934 and 1935. The Boston Symphony's affiliation with the festival began in 1936. In 1937, the Tanglewood estate was donated by Mrs. Gorham Brooks, of Boston, and the quota of concerts raised from three to six. The Music Shed was opened in 1938.

This Clipping From

DANBURY, CONN.
NEWS-TIMES

JUL 29 1941

NEW HAVEN, CONN.
REGISTER

JUL 27 1941

Tanglewood Concerts Will Begin This Week

Berkshire Symphonic Festival to Run Three Weeks—Chamber Music Again Heard in the Hills — Samuel Yaffee Makes Recordings

By H. EARLE JOHNSON

PROGRAMS for the Berkshire Symphonic Festival show the usual careful selection, embodying as they do the acknowledged peaks of symphonic literature and incorporating modern and contemporary works, some of them by native American composers. Series 'A' begins this week Thursday at "Tanglewood," with the remaining two of the series on Saturday evening and Sunday afternoon. So the Festival will run for three consecutive weeks. Tickets for entire series are all subscribed, but tickets for individual concerts, including the entire nine, are available by mail or in person, and general admission is provided for those who arrive late, or, perchance, for those who prefer to sit on the grounds outside the Shed where the acoustics are all that can be asked for. Dr. Koussevitsky directs all concerts; the chorus of the Berkshi[redacted]ssociation sings on Thursday and Gregor Piatigorsky, violoncellist, plays on Sunday.

Thursday at 8:30 o'clock

Handel—Concerto for Organ and Orchestra, No. 10
Debussy—Three Nocturnes (Clouds-Festivals-Sirens)
Villa-Lobos—Chorus No. 10
Beethoven — Symphony No. 3, 'Eroica'

Saturday at 8:30 o'clock

Mendelssohn—"Italian" Symphony
Beethoven—Overture to "Leonore" No. 3
Shostakovitch—Symphony No. 5

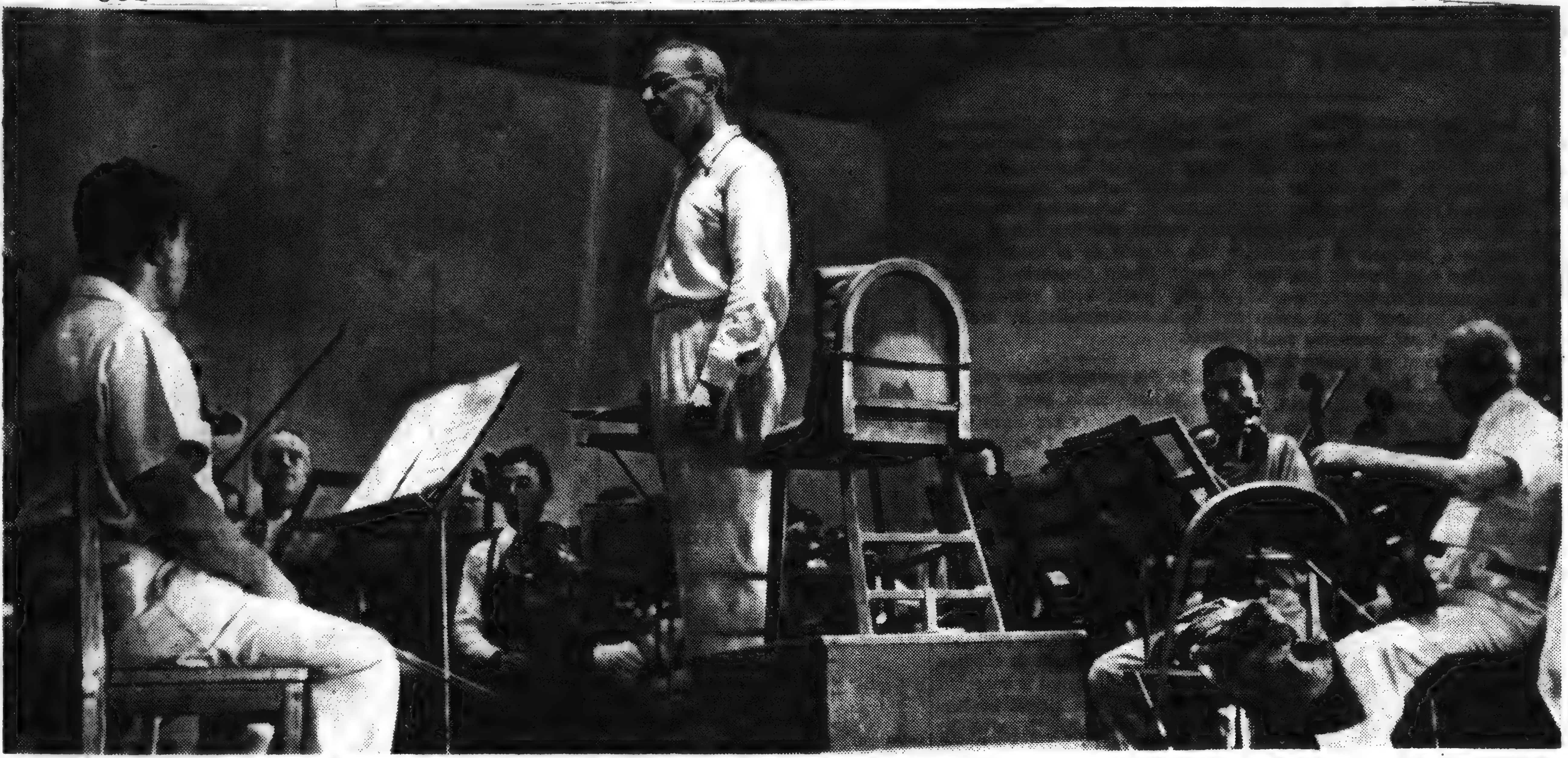
Sunday at 3:30 o'clock

Schubert—"Unfinished" Symphony
Copland—"Quiet City"
Hindemith—Violoncello Concerto
Brahms—Symphony No. 4

In this manner America's greatest festival will get under way. In two short years a new and splendid idea has taken abundant root in the giant hills of New England, secure in both accomplishment and promise to stand comparison with the great festivals of the world. Programs for the Series 'B' include a Mozart Symphony, selections from the same composer's "Requiem," and Beethoven's Fifth Symphony for Thursday, August 7, Mozart's "Eine Kleine Nachtmusik," Hanson's "Romantic" Symphony, Brahms' Concerto No. 2, and two selections from Wagner on Saturday, another Mozart symphony, Debussy's "La Mer," and Berlioz' "Fantastic Symphony" on Sunday. Leonard Shure, Boston pianist, is soloist in the Brahms. Full programs will appear in this column each week.

This Clipping From
NEW YORK, N.Y.
TIMES

JUL 27 1941



Eric Schaal-Pix

Serge Koussevitzky and the Boston Symphony Orchestra rehearse for the forthcoming Berkshire Festival, which begins its eighth annual series of concerts Thursday.

Eric Schaal-Pix

Since the Music Shed at Tanglewood is unable to accommodate the huge audiences that flock to the Berkshire Symphonic Festival each year, many people listen from the lawn just outside the hall. The bottom picture is a view of the audience inside the Music Shed.

This Clipping From
HACKENSACK, N. J.
BERGEN-RECORD

JUL 30 1941

Music News And Views

By **ROGER S. VREELAND**

Wagner and Beethoven will lead the eighth annual Berkshire Symphonic Festival which starts tomorrow night at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra under Serge Koussevitzky. There will be nine concerts, in three series this year the longest Festival ever held.

The Berkshire Festival has developed into the most important cultural activity of its kind in America, ranking only with the European Salzburg Festival, which of course has been cast out of the picture this year by the war. The Tanglewood festival will be held on the Thursdays. Saturdays, and Sundays of three successive weeks, starting tomorrow. Sunday concerts are in the afternoon; the others at night. And all are held in the famous fan-shaped shed on the historic Tanglewood estate, where Hawthorne among other greats of American literature once romaed and wrote.

Five Wagner compositions will be performed, two on August 9, the Prelude to "Lohengrin" and the Prelude to "Die Meistersinger"; and three on August 16, the Prelude to "Parsifal", Good Friday Spell from "Parsifal", and overture to "Tannhauser". Four Beethoven numbers will be neard, the Fifth Symphony in C minor, tomorrow night; Overture to "Leonore" No. 3, Saturday night; Symphony No. 3, August 7, and the "Missa Solemnis", August 14.

Mozart will be heard three times, all in the second series, which will commemorate the 150th anniversary of his death. Excerpts from the Requiem will be heard August 7, with the Chorus of Berkshire Musical Association; "Eine Kleine Nachtmusik", August 9. and Symphony in A major (K. 201), August 10. Composers who will be heard twice are Debussy and Brahms.

Contemporary composers will be given their usual prominence. Americans among the mwill be Aaron Copland, "Quiet City"; Howard Hanson, Symphony No. 2, "Romantic"; Samuel Barber, Violin Concerto, with Ruth Posselt as soloist, and Prokofieff, "Lieutenant Kije" Suite. Sibelius and Tschaikowsky will be heard only once each, in the last concert, in Symphonies 7 and 5 respectively. Classicals to be heard besides the Beethoven and Mozart are Haydn and Handel.

* * *

The Bergen County Oratorio Society, under the direction of Fred Semmens, gave its annual guest performance at the Camp of the Masonic Club of Haverstraw Sunday night. The Society sang selections from Mozart's "Requiem". Ina W. Fillmore, the society's accompanist, played numbers from "Elijah", and also a Beethoven number.

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This Clipping From
PROVIDENCE, R. I.
JOURNAL
JUN 29 1941

Prospects Are Bright for Annual Symphony Season in Berkshires

Number of Reservations for Music Festival at Tanglewood, Mass., Reported to Be About a Month in Advance of 1940.

WITH the number of reservations about a month in advance of 1940, "encouraging response" for subscriptions for the eighth annual season, presenting the Boston Symphony Orchestra under the direction of Serge Koussevitzky, is reported by the Berkshire Symphonic Festival at Tanglewood, Mass.

Nine concerts will be given on Thursday and Saturday evenings and Sunday matinees between July 31 and August 17.

Music lovers planning attendance at the Festival are urged to communicate at once with the Berkshire Hills Conference at the Courthouse in Pittsfield for room reservations. Hotels in the immediate vicinity of Tanglewood are already booked nearly to capacity and rooms in private homes in the immediate vicinity are also heavily reserved. Accommodations are obtainable, however, in towns and cities within a radius of 50 miles.

Modern Works Prominent

Works by the contemporary composers, Sibelius, Vaughan, Williams, Barber, Piston, Hindemith, Shostakovitch, Villa Lobos, Copland, and Hanson are included in this year's program. There will be three Mozart works the second week of the Festival in commemoration of the 150th anniversary of the composer's death. The much discussed Symphony No. 5, by Shostakovitch will be heard in the first series of concerts, which will be given on July 31st and August 2nd and 3rd. The eminent Brazilian composer, Villa Lobos, will present his Chorus No. 10, also in the first series.

Of special interest to music students is the announcement that Piston, Hindemith, Copland and Hanson are listed either as members of the faculty or lecturers at the Berkshire Music Centre, which will be operated for its second year at Tanglewood by the Boston Symphony Orchestra, for six weeks starting the first week in July and ending with the final Festival concert.

Music Shed Seats 6000

Tanglewood, between Stockbridge and Lenox, was given to the Boston orchestra as a permanent home for the Festival in 1937 by Mrs. Gorham Brooks of Brookline, a member of the Festival's board of trustees. The estate received its name from the fact that it was in the little red house on a site now marked by a tablet that Nathaniel Hawthorne first told his "Tanglewood Tales" and wrote "The House of the Seven Gables."

Subscriptions were received from throughout the nation to build the Music Shed, which seats 6000 and has standing room in the colonnade for 3000 more. The total attendance last year for nine econcerts and three Saturday morning rehearsals was nearly 90,000.

This Clipping From
PITTSFIELD, MASS.
EAGLE
JUL 30 1941

Music Lovers Arriving

Music lovers planning to attend the first concert of the Boston Symphony Orchestra at Tanglewood tomorrow night began to arrive in Lenox yesterday as well as in the surrounding towns, but the greatest number is booked for tonight and tomorrow.

This Clipping From
BRIDGEPORT, CONN.
TIMES-STAR
JUL 29 1941

The Music Box

BY NANCY S. HENDRICK

The Berkshire Symphonic Festival inaugurates its eighth season (the sixth with the Boston Symphony Orchestra) at "Tanglewood," in Lenox, Mass., this Thursday. For three consecutive weeks there will be concerts on Thursday and Saturday evenings and Sunday afternoons, (each three comprising a series). Dr. Serge Koussevitzky is of course the conductor, the Berkshire Musical Association will sing on Thursday and Gregor Piatigorsky, violincellist, will be the soloist Sunday.

SERGE KOUSSEVITZKY

Scene of the concerts is the large, almost new Music Shed, on the grounds of "Tanglewood." There is also "sitting room" on the grounds outside the shed. The listening is good anywhere.

Tickets for each one of the three series, in entirety, are already sold-out, but there are plenty of seats available for each of the nine concerts. You can buy your tickets ahead by mail, but if you go up for a concert or two, you won't be disappointed in getting seats. There is even a general admission for late-comers or ground sitters.

Evening concerts begin at 8:30 o'clock. On Sunday afternoons the time is 3:30. This week's programs for this festival which has become a full-fledged institution are listed below:

Thursday

Handel..Concerto for Organ and Orch.
Debussy .... Three Nocturnes
  Clouds
  Festivals
  Sirens
Villa-Lobos .... Chorus No. 10
Beethoven .. Symphony No. 3, "Eroica"

Saturday

Mendelssohn ....."Italian" Symphony
Beethoven.Overture to "Leonore," No. 3
Shostakovitch .... Symphony No. 5

Sunday

Schubert ..... "Unfinished" Symphony
Copland .... "Quiet City"
Hindemith ...... Violincello Concerto
Brahms .... Symphony No. 4

As can be seen there is a nice balance in these programs between the so-called classic and modern schools, the contemporary and the historic. The great ones, the all-and old-familiars — Handel, Beethoven and Brahms—are juxtaposed with Debussy, Shostakovitch and Hindemith. Modern American is represented. Programs for the succeeding weeks are equally all-encompassing.

This Clipping From
NEWARK, N. J.
STAR-LEDGER
JUL 30 1941

BERKSHIRE FESTIVAL OPENS TOMORROW

Several hundred Jersey music lovers are making plans to leave for the Berkshire Symphonic Festival in Stockbridge, Mass., which begins tomorrow night. The Boston Symphony Orchestra will perform in a series of three week-end concerts under the direction of Serge Koussevitzky.

The program for the first concerts include works by Haydn, Beethoven, Mendelssohn and Brahms, with famed 'cellist Gregor Piarigorsky soloist Sunday afternoon in the Hindemuth concerto.

This Clipping From
SPRINGFIELD, MASS.
NEWS
JUL 31 1941

BERKSHIRE FESTIVAL WILL OPEN TONIGHT AT TANGLEWOOD SHED

Stockbridge, July 31—With the now politically significant Fifth symphony of Beethoven as the principal offering, the eighth annual Berkshire symphonic festival will open tonight at Tanglewood with a concert by Serge Koussevitzky and the Boston symphony orchestra. The Beethoven symphony was moved from the second series to the opening program of the nine concerts at the Tanglewood shed.

At least 6000 persons are expected and all the 80 boxes have been sold. The program tonight at 8.30 will open with the Haydn Symphony in G major, number 88. With the aid of the Berkshire Musical association chorus, Horace Hunt director, the orchestra will present the three Debussy nocturnes, "Clouds," "Festivals" and "Sirens" and the "Choros number 10" of the Brazilian composer, Heitor Villa-Lobos. This series also includes concerts Saturday at 8.30 and Sunday at 3.30.

A gala benefit of the United Service organizations is planned at 5.30 on August 15.

This Clipping From
HARTFORD, CONN.
COURANT
JUL 30 1941

Berkshire Music Festival Program Undergoes Change

Beethoven's Fifth Will Be Opening Concert; New Soloists Added

Significantly, whether in keeping with the "V" campaign or not, the Berkshire Symphonic Festival announces a change in programs to be played by the Boston Symphony Orchestra under Dr. Serge Koussevitzky, at "Tanglewood," between Stockbridge and Lenox, Mass., beginning Thursday, July 31.

Beethoven's Fifth Symphony in C Minor has been transferred from the opening concert of Series B, to the opening concert of the whole festival. The "Eroica," originally scheduled for Thursday, will be played on August 7.

Additional soloists are also announced. They will include E. Power Biggs in Handel's Concerto for Organ and Orchestra, No. 10, in D Minor, and the following for Beethoven's "Missa Solemnis", scheduled for August 14, with the Berkshire Festival Chorus:

Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor, and Julius Huehn, bass.

Other soloists will be Gregor Piatigorsky, 'cellist, August 3, Leonard Shure, pianist, August 9, and Ruth Posselt, August 16.

The Berkshire Musical Association Chorus, Horace Hunt directing, will appear with the orchestra on the opening night of the festival, in the Villa-Lobos Choros, No. 10, and Debussy's "Three Nocturnes." The same chorus will appear again on August 7 in excerpts from Mozart's Requiem, including the "Dies Irae," "Rex Tremendae," "Confutatis," "Lacrimosa" and "Domine Jesu." This chorus is made up of 150 voices from Berkshire communities.

There are plenty of tickets left for single concerts, and plenty of rooms available within convenient driving distance, officials of the festival say.

The complete program of the festival follows:

Thursday, July 31, 8:30 p. m.—Haydn, Symphony in G Major, No. 88; Debussy, "Three Nocturnes" (Clouds — Festivals — Sirens), and Villa-Lobos, Choros No. 10, with Berkshire Musical Association chorus; Beethoven, Symphony No. 5 in C Minor.

Saturday, August 2, 8:30 p. m.—Mendelssohn, "Italian" Symphony; Beethoven, Overture to "Leonore," No. 3; Shostakovitch, Symphony No. 5.

Sunday, August 3, 3:30 p. m.—Brahms, Symphony No. 4; Copland, "Quiet City"; Hindemith, Violoncello Concerto, soloist, Gregor Piatigorsky; Rimsky-Korsakov, "Capriccio Espagnol."

Series B.

Programs in commemoration of the one hundred and fiftieth anniversary of Mozart's death:

Thursday, August 7, 8:30 p. m.—Mozart, Requiem (excerpts), chorus of the Berkshire Musical Association; Beethoven, Symphony No. 3, "Eroica."

Saturday, August 9, 8:30 p. m.—Mozart, "Eine Kleine Nachtmusik"; Hanson, Symphony No. 2, "Romantic"; Brahms, Concerto No. 2 in B Flat, Leonard Shure, pianist; Preludes to "Lohengrin," "Meistersinger," Wagner.

Sunday, August 10, 3:30 p. m.—Mozart, Symphony in A Major, (K. 201); Debussy, "La Mer"; Berlioz, "Fantastic" Symphony.

Series C.

Thursday, August 14, 8:30 p. m.—Handel, Concerto for Organ and Orchestra, No. 10 in D Minor, soloist E. Power Biggs; Beethoven, "Missa Solemnis," Berkshire Festival Chorus and quartet of soloists.

Saturday, August 16, 8:30 p. m.—Vaughn Williams, "London" Symphony; Barber, Violin Concerto, soloist, Ruth Posselt; Prelude to "Parsifal," "Good Friday Spell" from "Parsifal," and Overture to "Tannhauser," Wagner.

Sunday, August 17, 3:30 p. m.—Sibelius, Symphony No. 7; Prokofieff, "Lieutenant Kije" Suite, and Tschaikowsky, Symphony No. 5.

This Clipping From
WORCESTER, MASS.
GAZETTE
JUL 31 1941

TANGLEWOOD CONCERTS

STOCKBRIDGE, July 31 (UP)—The Boston Symphony Orchestra, directed by Dr. Serge Koussevitzky, will open its eighth annual symphonic festival at "Tanglewood" tonight before about six thousand visitors who have taxed accommodations here and in nearby towns. The opening program by the orchestra and the Berkshire Musical Association Chorus, directed by Horace Hunt, is comprised of Beethoven's Symphony No. 5, Haydn's Symphony in G Major, the "Three Nocturnes" by Debussy, and the Villa Lobos Chorus No. 10.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
JUL 31 1941

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This Clipping From
WATERBURY, CONN.
REPUBLICAN
JUN 30 1941

OVERTONES

This coming week, the largest of all musical centers in this country, opens a second season. At the time of its inauguration last year, the Berkshire Music Center was acclaimed the most expansive and ambitious summer school in the world today, and this despite the Berkshire Symphonic Festival which has been in effect for some years.

Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra and director of the center, asserted at the opening of last year's session, "We want to be modest in our promises, but by no means do we want to be modest in our aspirations". This simple statement underlines the entire premise of the Center.

Tanglewood, the estate of Mrs. Gorham Brooks, located midway between Lenox and Stockbridge, Massachusetts, was donated by its owner to the Boston Symphony orchestra three years ago. Until that time, Dr. Koussevitsky's dream of founding a large musical center was unmaterialized, but with the gift of vast grounds and a permanent location on which to erect the necessary buildings for housing the many musical activities, which form a part of a true musical center, that dream became reality.

Although the Berkshire Music Center is by no means the only musical center operating in the Berkshire hills, it is the most unusual one. It is divided into two large sections, the Institute for advanced study, and the Academy of music and culture. Within these two sections, some three hundred students live and work in music for six weeks. While a great many of these students are of college age, the majority are active in professional fields of music. Although the latter is not required the intercharge of ideas and practices among those who are already trained and working in various capacities in towns and cities, not only in the Americas, but in many of the European countries, lends added stimulus to the offerings and life of the Center.

The opera department, theoretically a division of the Institute, is in reality a center within itself. Within recent years, the need for tangible development of native singers and native opera has been stressed by critics and laymen alike. In this department, students of recognized vocal ability are afforded an opportunity to study operatic roles, to learn operatic stage technique and to adjust musical gifts to stringent dramatic demands. Under the expert coaching of Herbert Graf, stage director of the Metropolitan Opera company, many scenes from standard operatic repetoire were studied, rehearsed and presented before audiences. From this training, many of those who participated last season were found in a position to apply for auditions pertinent to positions with the Metropolitan.

This season finds the operatic department with a complete theater in which to work. Somewhat handicapped last year with only a stage shell, the addition of sufficient backstage room should widely effect the professional caliber of presentations.

The massive Music Shed, which was built to house the thousands who attend the three weeks of the Festival concerts, stands out conspicuously on the Tanglewood grounds. Although the nine Boston Symphony concerts, which form the Festival, are the prime purpose of the shed, the large, yellow, conical structure is used daily during the summer session for rehearsals of the Institute symphony orchestra, coaching of the selected conducting students of Dr. Koussevitsky and mass meetings of the student body for lectures and addresses.

The main house, formerly the residence of Mrs. Brooks, is now used for offices, studios and special class rooms. In the midst of the many new buildings on the grounds, this large, grey home seems the only tie to the private estate of yesterday. Surfacely, no changes have been made in this home, except for the addition of a small music shop which may be found in the back. A short tour, however, would find the kitchen being used as a laboratory for conductors by aid of a recording machine, the bedrooms turned into practice studios, and the formal downstairs parlors fully equipped with typewriters, desks, blackboards and a large supply of grand pianos.

Connecting the formal English gardens, a new chamber music auditorium may now be seen, an addition of this season. Built in the rustic mode which similates the opera theater, the small and intimate hall, opening onto the Stockbridge Bowl, is covered sufficiently to form a protection from rain and thaunder showers and afford excellent acoustical properties without giving one a feeling of being inside.

Over the crest of the hill which rolls down to the lake, a small red barn may be found, and here is housed the major activities of the Academy. Although the barn has been renovated somewhat to meet the needs of the large sessions which meet there regularly morning, noon and night, it still maintains its informal countryside air. Even the neighboring pastures of cows have not been disturbed.

During the three weeks which precede the Festival, a quiet and studious group may be seen all over the Tanglewood grounds, but with the advent of the thousands who attend the Festival concerts, not only the Tanglewood estate, but the surrounding villages become a seething mass of cars and people. The grounds become spotted with tents for every purpose attendant to a festival, soft drinks, sandwiches, hot plates, telegraph service, first aid, and souvenirs.

Over it all, center and festival alike, is the towering figure of one of the world's greatest conductors. Dr. Koussevitsky's vision, leadership, enthusiasm and endless vitality form the main pivot of the center's life and being. Under him, a distinguished faculty and managerial board add further prestige.

In days as this, so great an art center takes on double importance. It has been said that music is the highest expression of man's emotions and one of the highest expressions of man's intellect. It is gratifying that, in our country which stands for the ultimate in man's freedom and democratic way of life, such a center could be born and continued despite the horrors of war which surround it.

CELINE KOESTER, MUS. B.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
JUL 31 1941

MUSIC FESTIVAL TO OPEN TONIGHT

6,000 Expected at Initial Concert

EIGHTH SEASON

All Boxes, Numbering 80, Have Been Sold for First Two Series—"Sell Out" Anticipated.

More than 6,000 persons are expected at the opening concert by the Boston Symphonic orchestra at Tanglewood, Stockbridge, tonight to usher in the eighth season of the Berkshire Symphonic Festival.

Indications this morning were that every seat in the huge shed will be sold before concert time. All boxes, of which there are 80, have been sold for the first two series and yesterday only eight boxes remained for the final series.

Among those who will attend the opening concert this evening will be Gov. and Mrs. Herbert H. Lehman of New York, Lowell Thomas, Cole Porter of New York and Williamstown, Mrs. Edward S. Harkness, Mrs. Alvan T. Fuller and Mrs. Edward Bok. Gov. Leverett Saltonstall will attend later concerts.

Box holders include Mrs. Donald Ford of Williamstown, Series A, B, and C; Mrs. E. Parmalee Prentice of Williamstown, Series A; Professor Philip Marshall Brown of Williamstown, Series A and B; Mrs. Cole Porter of Williamstown, Series B and C; and Mrs. Edward Davis of North Adams, Series A and C.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
JUL 30 1941

SOCIETY TODAY

Miss Gertrude Robinson Smith Completes Music Festival Plans

By **MARGARET FOLLIN EICKS.**

Miss Gertrude Robinson Smith made a flying visit from Stockbridge to her Sutton Place South apartment yesterday to transact a few last-minute details of the annual Berkshire Symphonic Festival of which she is founder and president. Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in t[illegible]ert of the season tomorrow night at Tanglewood, vast and beautiful Lenox estate given by Mrs. Gorham Brooks as a permanent home for the Music Center.

Miss Robinson Smith, who is a genius at raising funds to support the cultural ventures which interest her, motored back to Stockbridge in time to receive her week-end guests at The Residence, her palatial log cabin. "We had to give a log cabin a highfalutin' name," she explains.

Members of the party include the hostess' mother, Mrs. Charles Robinson Smith, Mrs. Montgomery Hare, Miss Miriam K. Oliver, Mrs. Corning Townsend of Buffalo, Bryn Strandenaes, Malcolm Vaughan, William Miles, director of the Stockbridge Theater, and Stuart Montgomery of Boston. Miss Robinson Smith's guests will occupy her box in the great concert hall at Tanglewood. She will also entertain informally in their honor, between concerts.

"The festival will be bigger and better than ever," said Miss Smith, "with programs particularly well chosen."

A new trustee, Mrs. Myron C. Taylor, will attend this year for the first time with her husband, former Minister to the Vatican.

Mrs. Carlos M. de Heredia of Wheatleigh, Lenox, is another New Yorker enormously interested in the success of the festival. A member of the board of directors, she was acting president one year when Miss Robinson Smith made an unexpected trip to Europe. A regular commuter before the war, the latter could count well over 60 voyages.

All of the big estates in the Berkshires will have a full quota of house guests for the three week ends of concerts. Dr. Koussevitzky's estate, acquired last year, is high in the hills overlooking Tanglewood with a superb view of the mountains and lake. Here he and Mme Koussevitzky are at home to their friends and distinguished visitors the conductor greeting them with his characteristic and charming gesture, a kiss on each cheek.

* * *

Looking for a House in Washington.

John Hay (Jock) Whitney, whose business ventures kept him from attending the opening of Saratoga, is one of the many celebrities house hunting in Washington. He has now turned his efforts towards national defense, working with Nelson Rockefeller's committee.

Jock has his eye on two houses, hopes to be settled in one of them by Sept. 1. He may make the spacious red brick residence of Franklin Mott Gunther on N St. his abode. It boasts a lovely backyard garden and plenty of atmosphere—Admiral Decatur once lived in it. Another house on the preferred list is the fashionable Kalorama Rd. house of Dwight Davis which has been occupied in the past by Mr. Davis' daughter, Mrs. Roger Makins.

Major C. M. Drury, assistant military attache of the Canadian Legation, and Mrs. Drury are making the house their headquarters for the summer months, along with blond Miss Craig McGeachy, who is on the British Embassy staff.

Washington society is definitely looking forward to Jock's addition to its ranks, hoping he'll bring a touch of Hollywood with him. As head of the motion picture section of Mr. Rockefeller's committee, he recently returned from Mexico City and is now involved in forming a better understanding between North and South America by steering clear of pictures which might offend the latter.

The Baron and Baroness Stackelberg and her aunt, Mrs. Martin Vogel, the former Lillie Lewisohn, have leased Representative and Mrs. James Wadsworth's Woodland Drive house in Washington. Painters, carpenters and interior decorators are already busy doing over the place, which is surrounded by spacious grounds studded with fine old trees.

Mr. and Mrs. Martin Vogel, Jr., who are summering on Long Island, expect to spend a good deal of time at the newly leased house of Mr. Vogel's mother and a suite is being arranged for the former Miss Peggy Townsend and her husband. They were married March 7 in Camden, S. C.

* * *

Burns Mar His Sports Schedule.

William Woods Plankinton is miserable at the moment, what with burns on his back to spoil his summer sports schedule.

It happened this way. Bill was driving over from the Atlantic Beach Club to attend John Perona's annual picnic at the Westchester Bath Club when the radiator cap of the car which pulls his enormous trailer blew off. Steam and hot water did the rest and he sat through the barbecue supper with a doctor as constant companion.

Woolworth Donahue and his friend, Clemente Ballen, chartered a plane at Riverhead to fly to the picnic given by El Morocco's owner. Other guests arriving by more usual locomotion included the Ted Bassetts, the Warren Johnsons (she is Adelaide Moffett's sister), and the Bradley Dressers, who hail from Southampton.

Rain descended in the middle of the party, so beach umbrellas were taken from the edge of the swimming pool to protect the women's gowns. There was no unanimity in costumes. Mrs. Johnson wore a black satin evening gown and Mrs. Dresser looked very well indeed in pastel country clothes. South American millionaire Macoco and his pal, Pepino, supplied the laughs of the evening.

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MILLERTON, N.Y
NEWS
7/31/41

Band of 250 Will Play At Tanglewood

Koussevitzky To Conduct Army Players During Manifestation

Two hundred and fifty musicians will be selected from the 26th Division bands at Camp Edwards to join in the manifestation to be made at Tanglewood on Aug. 15 for the benefit of the United Service Organizations and British War Relief. The band will bivouac at Tanglewood, on the shore of Lake Mahkeenac.

The manifestation will have a distinct New England ring, calling everybody from everywhere to join hands with the forces at Tanglewood to make the venture a success. Co-operating in the presentation will be the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, the Berkshire Music Center faculty and students, and the Berkshire Symphonic Festival, whose annual concerts by the Boston Symphony will be given during the period from July 31 to Aug. 17.

The governors of all New England States have eccepted the invitation of Phillip Allen, of Walpole, chairman, to serve on the sponsoring committee. In commenting on the event, Mr. Allen declared today:

"The magnitude of the program, the importance of those who are contributing to it, and the nature of the two benefiting organizations should make this an even greater occasion than the similar benefit given last year, which had an attendance of 10,000 and which, it will be remembered, gave more than $23,000 to British Relief. I hope every person in New England will feel free and welcome to join us. The program will be enjoyable. The cause is certainly most worthy."

The program, which will run from 5:30 p. m. until late in the evening, will open with a band concert by the 26th Division Band of the United States Army. Dr. Koussevitzky will lead the band. There will then be performances by the departments of the Music Center of opera, orchestra, choral, and chamber music in the shed, the barn, and the two new auditoriums of the center. A manifestation will follow, in which speakers of international importance will appear on the stage in the shed. Gov. Leverett Saltonstall of Massachusetts has been invited to preside. At intermission, a New England baked-bean supper and other refreshments will be served on the spacious lawns of Tanglewood at a moderate price.

The final concert of the day will be presented in the shed by the Boston Symphony Orchestra, Dr. Koussevitzky conducting. Then will come the draw for prizes, band music on the lawn overlooking Lake Mahkeenac, fireworks, and the singing of "The Star Spangled Banner."

The co-chairmen for tickets are Mrs. John H. P. Gould, of Lenox and New York City, and Mrs. George W. Edman, of Pittsfield. They opened an office in the winter quarters of the festival at Stockbridge last Saturday. Persons wishing to make reservations for tickets or boxes may communicate with them by mail, telephone, or telegraph. Additional chairmen are to be announced.

The money for the USO will be used to supply recording machines and records for many of the major camps in the country. Associated in the USO are the YMCA, the YWCA, the National Catholic Community Service, the Salvation Army, the Jewish Welfare Board, and the National Travelers' Aid Association.

THIS CLIPPING FROM

MILLERTON, N.Y
NEWS
7/31/41

Programs Are Revised For Berkshire Festival

Opening Concert Tonight Will Include Beethoven's Fifth, Often Heard In "V" Campaign

Significantly, whether in keep- with the "V" campaign or not, the Berkshire Symphonic Festival last Saturday announced a change in programs to be played by the Boston Symphony Orchestra, with Serge Koussevitzky conducting. Beethoven's Symphony No. 5, in C Minor, has been transferred from the opening concert of Series B to the opening concert of the Festival, July 31. Beethoven's Symphony No. 3 ("Eroica") has been shifted to the second series opening.

Additional soloists were also announced. They will include E. Power Biggs, Aug. 14, in Handel's Concerto for Organ and Orchestra No. 10, in D Minor, and the following for Beethoven's "Missa Solemnis", scheduled for Aug. 14 with the Berkshire Festival Chorus: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass. Other soloists will be Gregor Piatigorsky, Aug. 3; Leonard Shure, Aug. 9; Ruth Posselt, Aug. 16.

The Berkshire Musical Association Chorus, Horace Hunt, director, will appear with the orchestra on the opening night of the festival in the Villa Lobos Choros No. 10 and Debussy's "Three Nocturnes". The same chorus will appear again on Aug. 7 in excerpts from Mozart's "Requiem". The excerpts will be: "Requiem", "Dies Irae", "Rex Tremendae", "Confutatis", "Lacrimosa", and "Domine Jesu". This chorus is made up of 150 voices from thirteen Berkshire communities, and has been rehearsing for several months in anticipation of the Festival.

There are plenty of tickets available for single concerts, Festival trustees stated. The Berkshire Hills Conference Accommodations Bureau at Stockbridge says there are plenty of rooms available within convenient driving distance of Tanglewood. Inquiries for rooms should be addressed to the Accommodations Bureau.

The revised programs for the Festival follow:

Series A:

Thursday, July 31, 8:30 p. m.—Haydn, Symphony in G Major, No. 88; Debussy, Three Nocturnes ("Clouds", "Festivals", "Sirens"); Villa-Lobos, Choros No. 10 (chorus of the Berkshire Musical Association); Beethoven, Symphony No. 5, in C Minor.

Saturday, Aug. 2, 8:30 p. m.—Mendelssohn, "Italian" Symphony; Beethoven, Overture to "Leonore", No. 3; Shostakovitch, Symphony No. 5.

Sunday, Aug. 3, 3:30 p. m.—Brahms, Symphony No. 4; Copland, "Quiet City"; Hindemith, Violoncello Concerto (soloist, Gregor Piatigorsky); Rimsky-Korsakov, "Capriccio Espagnol".

Series B (programs in commemoration of the 150th anniversary of Mozart's death):

Thursday, Aug. 7, 8:30 p. m.—Mozart, "Requiem" (excerpts, chorus of the Berkshire Musical Association); Beethoven, Symphony No. 3, "Eroica".

Saturday, Aug. 9, 8:30 p. m.—Mozart, "Eine Kleine Nachtmusik"; Hanson, Symphony No. 2, "Romantic"; Brahms, Concerto No. 2, in B-flat, for piano (soloist, Leonard Shure); Wagner, Prelude to "Lohengrin", Prelude to "Die Meistersinger".

Sunday, Aug. 10, 3:30 p. m.—Mozart, Symphony in A Major (K. 201); Debussy, "La Mer"; Berlioz, "Fantastic" Symphony.

Series C:

Thursday, Aug. 14, 8:30 p. m.—Handel, Concerto for Organ and Orchestra No. 10, in D Minor (soloist: E. Power Biggs); Beethoven, "Missa Solemnis" (Quartet of soloists and Berkshire Festival Chorus).

Saturday, Aug. 16, 8:30 p. m.—Vaughan Williams, "London" Symphony; Barber, Violin Concerto (soloist, Ruth Posselt); Wagner, Prelude to "Parsifal"; Wagner, "Good Friday Spell", from "Parsifal"; Wagner, Overture to "Tannhauser".

Sunday, Aug. 17, 3:30 p. m.—Sibelius, Symphony No. 7; Prokofieff, "Lieutenant Kije" Suite; Tchaikovsky, Symphony No. 5.

This Clipping From
BRISTOL, CONN.
PRESS

JUL 31 1941

This Clipping From
WATERBURY, CONN.
DEMOCRAT

JUL 31 1941

MUSIC FESTIVAL OPENS TONIGHT

Boston Symphony Orchestra to Play at Tanglewood, Lenox, Mass.

The eighth annual Berkshire Symphonic Festival opens tonight at 8:30 in the Music Shed at Tanglewood, Lenox, Mass. Serge Koussexitzky will conduct the Boston Symphony orchestra in Haydn's Symphony in G. No. 88. Also on the program will be Debussy's nocturnes, "Nuages," "Fetes," and "Sirenes."

The Berskshire Musical Association chorus will sing in "Sirenes," and in Villa-Lobos Tenth chorus which is also included on tonight's program. Beethoven's Fifth Symphony will also be played. This is the fifth season the concerts have been at Tanglewood, and the fourth in the new Music Shed. Information as to tickets for concerts may be had by calling or writing the main office at Stockbridge, Mass. The concerts will take place, beginning tonight, Thursday, Friday and Saturday nights and Sunday afternoons up to and including August 17.

Saturday night Mendelssohn's Italian Symphony, Beethoven's Third (Leonore), and Shoptakovitch's Fifth Symphony will be played. Sunday afternoon will be heard Brahms' Fourth Symphony, Rimsky Korsakoff's "Saprccia Espagnol" and other numbers.

A benefit program is planned for Friday, August 15, from 5:30 in the afternoon until late in the evening for the United Service Organizations and British War Relief, Inc. On this occasion Dr. Koussevitzky will conduct a band of 250 military musicians selected from the 26th Divisian bands at Camp Edwards.

This Clipping From
PITTSFIELD, MASS.
EAGLE

JUL 31 1941

Clear Weather Predicted For Opening of Festival

Eighth Annual Series Starts Tonight at 8.30 at Tanglewood—Morning Dampness Snaps Strings

Tonight's Program For Opening Festival Concert

The Boston Symphony Orchestra under Dr. Serge Koussevitzky will present the following program at tonight's opening of the 1941 Berkshire Symphonic Festival at Tanglewood, between Stockbridge and Lenox, starting at 8.30:

Symphony in G major, No. 88 — Haydn
L'Apres-Midi d'un Faun . Debussy
Choros No. 10 .... Villa-Lobos
(Chorus of the Berkshire Musical Association.)
Symphony No. 5, in C minor — Beethoven

There was sabotage in the string section of the Boston Symphony Orchestra this morning as Dr. Serge Koussevitzky led his musicians through their last rehearsal before tonight's opening concert of the eighth annual Berkshire Symphonic Festival at Tanglewood.

The saboteur was the weather. Litle rain fell during the morning, but the dampness brought an obbligato of breaking strings for the Haydn, Debussy and Beethoven works which will be played on the opening program which starts at 8.30.

Clear Weather Predicted

The official weatherman sounded an optimistic note, however, by predicting that the skies would clear this afternoon.

All boxes have been sold for tonight, the Festival office announced, and advance ticket sales indicate that for the first time in the eight years of the concerts, all seats will be sold for the initial program. There will be, however, no limit on the number of general admissions sold.

The Berkshire Musical Association chorus, directed by Horace Hunt of Dalton, had their final rehearsal with the orchestra last night. They will be heard twice during the three-weeks' series, tonight in the Choros Number 10 of Villa-Lobos and again next Thursday in excerpts from Mozart's "Requiem."

This Clipping From
PITTSFIELD, MASS.
EAGLE

JUL 31 1941

Camp Edwards Officers Look Over Tanglewood for Benefit

LENOX—Capt. Herman Hoffman of the 180th Field Artillery and Warrant Officer Chester E. Whiting, chief bandmaster of the 26th Division, came to Lenox last night to look over the Tanglewood grounds and the shores of Lake Mahkeenac in preparation for 250 men who will participate in the USO-British Relief concert Aug. 15 with the Boston Symphony Orchestra.

The Army men conferred with George E. Judd, manager of the Boston Symphony Orchestra, and Philip R. Allen of Walpole, chairman of the benefit concert, and gave Mr. Judd a ride in state to the Tanglewood grounds in a high olive-drab Army field car. There the group met George W. Edman of Pittsfield, member of the executive committee for the benefit.

Capt. Hoffman and Officer Whiting explained that the convoy of 40 vehicles which will bring the 180th Field Artillery Band will arrive Aug. 14 in time to set up pup tents along the hemlock and pine grove near the former Brotherhood Clubhouse at Lake Mahkeenac, and then attend the Festival concert that night at the invitation of Dr. Serge Koussevitzky, conductor of the Boston orchetsra. The men will travel just as though they were in maneuvers, and they will have mobile kitchens to prepare all their food on the trip and during their stay here, as well as a medical officer and complete medical equipment. There will also be a motor maintenance section.

Capt. Hoffman, who will be in command of the convoy, announced that on the evening the group from Camp Edwards arrives, they will carry out their daily retreat at 5.10, when all units are expected to report for the lowering of the flag as "The Star Spangled Banner" is played. On the evening of the benefit concert, the Army bands will play at the opening at 5.30 and then again with the Boston orchestra at about 9.

Tickets for the benefit are on sale by chairmen in several communities, at the benefit office in Stockbridge and at Symphony Hall in Boston and the Festival office, Steinway Hall, New York.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JUL 31 1941

Music Festival Opens Tonight In Berkshires

Koussevitzky Leads Boston Symphony at Lenox; Chorus Also on Program

The eighth annual Berkshire Symphonic Festival opens tonight at 8:30 o'clock in the Music Shed on the Tanglewood estate at Lenox, Mass., where Serge Koussevitzky will conduct the Boston Symphony Orchestra in Haydn's symphony in G, No. 88; Debussy's nocturnes "Nuages," "Fêtes" and "Sirenes;" Villa-Lobos's tenth Choros, "Rasga o coraçao" and Beethoven's fifth symphony. The chorus of the Berkshire Musical Association, trained by Horace Hunt, will sing in "Sirenes" and the Villa-Lobos work.

Dr. Koussevitzky's program for the second concert of the festival's Series A, next Saturday night, Aug. 2, consists of Mendelssohn's "Italian" symphony, Beethoven's third "Leonore" overture and Shoptakovitch's fifth symphony. The third concert, Sunday afternoon, Aug. 3, at 3:30, includes Brahms's fourth symphony, Aaron Copland's "Quiet City," Hindemith's cello concerto and Rimsky-Korsakoff's "Capriccio Espagnol."

The concerts of Series B will be held on Thursday and Saturday nights and Sunday afternoon, Aug. 7, 9 and 10; those of Series C on Thursday, Saturday and Sunday, Aug. 14, 16 and 17.

Further details were announced yesterday for the extensive benefit program which will be held at Tanglewood on Friday, Aug. 15, from 5:30 until late in the evening for the benefit of the United Service Organizations and British War Relief, Inc. Dr. Koussevitzky will conduct a band of 250 military musicians selected from the 26th Division's bands at Camp Edwards. The next part of the program will be a demonstration of various activities of the Berkshire Music Center, which completes its second season at Tanglewood on Aug. 17. The center's festival chorus, singing Randall Thompson's "Alleluia," will open a "Manifestation" with prominent speakers. After a picnic supper, Dr. Koussevitzky will conduct the Boston Symphony in a concert opening with the first movement of Beethoven's fifth symphony. Mendelssohn's violin concerto, with Albert Spalding as the soloist, and Tchaikovsky's "1812" overture will be among the other numbers.

The 1941 festival is the sixth with the participation of the Boston Symphony, the fifth to be held at Tanglewood and the fourth to be held in the Music Shed. Information about tickets may be obtained from the festival's main office at Stockbridge, Mass., or from its New York office at 113 West Fifty-seventh Street. Information about lodgings is obtainable from the Berkshire Hills Conference's information desk in the Stockbridge headquarters.

During the festival period the South Mountain String Quartet will give its weekly concerts at South Mountain, near Pittsfield, Mass., on Fridays, Aug. 1, 8 and 15, at 4 o'clock.

N. ADAMS, MASS.
TRANSCRIPT
JUL 30 1941

TANGLEWOOD OPENS TOMORROW NIGHT

For First of Symphonic Festival Concerts

EIGHTH SEASON

Music Lovers From All Parts of Country to Hear Boston Symphony Orchestra.

The Berkshire Symphonic Festival will begin its eighth season tomorrow evening at Tanglewood in Stockbridge with the presentation of the first of nine concerts by the Boston Symphony orchestra and Serge Koussevitzky, conductor.

Music lovers from all parts of the country, including many persons ranking high in the nation's cultural and social life, will be at Tanglewood for the opening of the season which embraces three weeks. Most of these have procured accommodations somewhere near Tanglewood, with the increased interest in the festival program resulting in a big demand for accommodations. Others will arrive in the county tomorrow in an attempt to secure last minute tickets and accommodations. Concert series tickets have sold steadily ever since first placed on sale and most of the choice tickets have already been sold. General admission tickets will be on sale as usual at each of the concert programs.

Opening Program

Included in the opening night's program tomorrow evening will be numbers by the chorus of the Berkshire Musical association, composed of residents of 13 communities, including nine from North Adams and Williamstown. The chorus will also be heard in the opening program of the second series on Thursday, Aug. 7.

The orchestra's opening program consists of Haydn's Symphony in G, No. 88 and Beethoven's Symphony No. 5, in C minor while the chorus will sing Villa Lobos Chorus No. 10 and Debussy's Three Nocturnes.

The festival program consists of three series of three concerts each. The initial series consists of the opening program tomorrow evening, a concert Saturday evening and another on Sunday afternoon at 3:30 o'clock. At Sunday's concert, Gregor Piatigorsky, 'cello will be the soloist.

The second series consists of concerts Thursday evening, Aug. 7, Saturday evening, Aug. 9, and Sunday afternoon, Aug. 10.

The third and concluding series consists of concerts Thursday evening, Aug. 14, Saturday evening, Aug. 16 and Sunday afternoon, Aug. 17.

Complete Program

The complete and revised program is as follows:

Series A.

First concert, Thursday, July 31, 8:30 p. m., Haydn, Symphony in G, No. 88; Debussy, Three Nocturnes; Clouds; Festivals; Sirens; Villa-Lobos, Choros, No. 10, chorus of the Berkshire Musical association; Beethoven, Symphony No. 5, in C Minor.

Second concert, Saturday, August 2, 8:30 p. m.,; Mendelssohn, "Italian" symphony; Beethoven, Overture to "Lenore," No. 3; Shostakovich, Symphony No. 5.

Third concert, Sunday, Aug. 3, 3:30 p. m., soloist, Gregor Piatigorsky, 'cello; Brahms, Symphony No. 4; Copeland, Quiet City; Hindemith, concerto for 'cello; Rimsky-Korsakoff, Capriccio Espagnol.

Series B, first concert, Thursday, Aug. 7, 8:30 p. m.; Mozart, excerpts from the "Requiem," chorus of the Berkshire Musical association; Beethoven, Symphony, No. 3, "Eroica."

Second concert, Saturday, Aug. 9, 8:30 p. m., soloist, Leonard Shure, piano; Mozart, "Eine Kleine Nachtmusik," Harris, Symphony No. 2 ("Romantic"); Brahms, Concerto No. 2, in B flat, for piano; Wagner, Prelude to "Lohengrin"; Prelude to "Die Meistersinger,"

Third concert, Sunday, Aug. 10, 3:30 p. m. Mozart, Symphony in A (K. 201); Debussy, LaMer; Berlioz, "Fantastic" symphony.

Series C, first concert, Thursday, Aug. 14, 8:30 p. m. soloist, E. Power Biggs, organ, Handel, Concerto for organ and orchestra, No. 10, in D Minor; Beethoven, Missa Solemnis, Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass; the Berkshire Festival Chorus.

Second concert, Saturday, Aug. 16, 8:30 p. m. soloist, Ruth Rosselt, violin, Vaughan Williams, "London" symphony; Barber, Violin concerto; Wagner, Prelude and Good Friday Spell, from "Parsifal"; Wagner, Overture to "Tannhauser."

Third concert, Sunday, Aug. 17, 3:30 p. m. Sibelius, Symphony No. 7; Prokofieff, "Lieutenant Kije" Suite; Tchaikovsky, Symphony No. 5.

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This Clipping From
SYRACUSE, N. Y.
HERALD JOURNAL

AUG 1 - 1941

7,500 Attend Berkshire Festival

Gov. Lehman Is Guest of Honor At Tanglewood

By JOHN SELBY
Associated Press Arts Editor

Stockbridge, Mass., Aug. 1.—Keynoted by the "V for Victory" symbol, the Berkshire Symphonic Festival opened its eighth season last night before the largest attendance in its history.

A check-up today showed that 7,500 persons, instead of the expected 6,000, had turned out despite damp and threatening weather.

When Serge Koussevitzky bowed and turned his back to begin the Haydn Symphony No. 88, his audience represented every state in the union, every class of society, and every degree of musical intelligence.

For guest of honor it had Governor Herbert H. Lehman of New York, and as Dr. Koussevitzky's gesture toward the current World War, it had the famous Fifth Beethoven Symphony as piece de resistance. This had been especially programmed by Koussevitzky because its opening four-note figure has become known as the musical symbol of the "V for Victory" movement. The four notes, if read in Morse code, form the letter "V."

In addition to the two symphonies, Dr. Koussevitzky played a sample of Debussy, and closed the first half of the program with a comparative novelty, the Choros No. 10 by the Brazilian composer Villa-Lobos, in which the chorus of the Berkshire Musical Association was heard for the first time this season. Nobody could deny the excitement engendered by the Brazilian's music; it should be added that those who understood it were in the minority. It sounded much like a musical illustration of the notorious gentleman who leapt upon his horse and rode off in all directions at once.

In addition to the superb playing of the Boston Symphony, only slightly dimmed in the string section by the damp, Miss Gertrude Robinson Smith, Festival President, and the large number of Berkshire residents who cooperated with her had the satisfaction of knowing that this is one festival which can care for itself financially.

Last September, all 1,500 Festival memberships were sold; early in June, the 1,600 subscriptions to all series were gone, and the demand for the remaining 2,700 single seats for each concert is 20 per cent ahead of last year.

The first of the three Festival series closes with concerts tomorrow and Sunday.

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AUG 1 - 1941

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LOCKPORT, N.Y.
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CALL

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NEWS

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AUG 1 - 1941

PAWTUCKET, R. I.
TIMES

AUG 1 - 1941

NEW BRITAIN, CONN.
HERALD

UG 1 - 1941

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AUG 1 - 1941

LYNN, MASS.
ITEM

AUG 1 - 1941

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AUG 1 - 1941

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

AUG 1 - 1941

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AUG 1 - 1941

KEENE, N. H.
SENTINEL

AUG 1 - 1941

SALEM, MASS.
NEWS

AUG 1 - 1941

MERIDEN, CONN.
JOURNAL

AUG 1 - 1941

UTICA, N. Y.
OBSERVER DISPATCH

AUG 1 - 1941

LEWISTON, ME.
JOURNAL

AUG 1 - 1941

NASHUA, N. H.
TELEGRAPH

AUG 1 - 1941

NEWARK, N. J.
NEWS

AUG 1 - 1941

WORCESTER, MASS.
GAZETTE

AUG 1 - 1941

STAMFORD, CONN.
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AUG 1 - 1941

BIDDEFORD, ME.
JOURNAL

AUG 1 - 1941

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RECORDER DEMOCRAT

AUG 1 - 1941

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JOURNAL EVERY EVENING

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AUG 1 - 1941

DANBURY, CONN.
NEWS-TIMES

AUG 1 - 1941

NEW HAVEN, CONN.
REGISTER

AUG 1 - 1941

MONTPELIER, VT.
ARGUS

AUG 2 - 1941

ST. ALBANS, VT.
MESSENGER

AUG 1 - 1941

CHATTANOOGA, TENN.
TIMES

AUG 1 - 1941

BEETHOVEN'S FIFTH HEARD AT FESTIVAL

our Notes Sung Throughout Europe Are Played by the Berkshire Symphony

STOCKBRIDGE, Mass., July 31 (AP).—The four-note opening figure of the Fifth Beethoven symphony—notes that are whistled, played and sung throughout Europe to match the "V for Victory" sign—were sounded tonight at Tanglewood as the Berkshire symphonic festival entered its eighth season.

The work came after the intermission and Dr. Serge Koussevitzky had purposely programmed the symphony as his musical gesture for the day.

The one major music festival in a suffering world which has, practically speaking, no financial problems, had an opening audience of 6,000 persons—the largest in its history.

All its financial worry disappeared early last June, when the subscription lists were closed three weeks early and the staff turned its attention to the more congenial business of preparing the program.

Thirty-three hundred of the 6,000 seats each season are sold in advance. The remainder of the seats are disposed of singly, instead of by series.

When Dr. Koussevitzky raised his baton for the opening bars of Haydn's eighty-eighth symphony the audience had musical cause for gratitude, as always when the Boston symphony plays. There was another reason, however, which is the remarkable "shed" which houses the festival. For "Berkshire luck" did not hold with today's weather, which was wet.

The dampness dulled unavoidably the orchestra's magnificent string section, but affected the audience very little.

Besides the two symphonies, the music included Debussy's "L'apres Midi D'un Faun" and Villa-Lobe's "Chores No. 10," in the last of which the Berkshire musical association chorus made its first appearance of the festival.

The audience this year includes the students of Dr. Koussevitzky's now famous Berkshire music center as well as people from every state in the union. Hotels and inns within a radius of twenty-five miles are crowded with festival guests and many have driven in a hundred miles or more.

The first of the three series which make up the festival will close with concerts Saturday night and Sunday afternoon.

NEW ORLEANS, LA.
TIMES-PICAYUNE

AUG 2 - 1941

275

BRIDGEPORT, CONN.
TELEGRAM

AUG 1 - 1941

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By JOHN SELBY

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The audience this year includes the students of Dr. Koussevitzky's now famous Berkshire music center as well as people from every state in the union. Hotels and inns within a radius of 25 miles are crowded with festival guests and many have driven in a hundred miles or more.

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SCHENECTADY, N. Y.
GAZETTE

AUG 1 - 1941

This Clipping From
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NEWS

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The rain held off, fortunately, and even the downpour earlier in the day had virtually drained off, making parking and unparking almost no problem. While music is the chief attraction at Tanglewood, the accommodations are on an equally high level, a tribute to the executive body and to the cooperative spirit of those who have made these concerts the principal summer musical event in the East, and possibly in the country. Representatives from approximately 100 news-gathering agencies were present last night, if figures can give any indication of the importance of the festival in the eyes of those who know what news is.

The Beethoven Fifth symphony was the finale last night and comment upon the performance is almost superfluous. This year's nine programs are made up mostly of standards in the orchestral repertory and the rapport between conductor and orchestra is evidenced in the flawless execution of the smallest details. The performance was completely satisfying both to musicians and to interventionists, on the basis of the ovation.

The loving care of the string section of the orchestra was evidenced again in the opening selection, the melodic "Symphony in G major, number 88" of Papa Haydn. The second movement with its lied-like theme; the menuetto with its peasant vigor; and the finale with its almost tarantella speed made the entire symphony a sheer joy.

It was a good night for Debussy, the outlines of haze-obscured Berkshire scenery providing a perfect setting for the first nocturne, "Clouds," while the barbaric brasses and the strident strings of his "Festivals" were a happy contrast.

The third nocturne, "Sirenes," which requires a wordless female chorus was replaced without explanation by the "Afternoon of a Faun." To report that Koussevitzky was unwilling to perform this diabolically difficult score with the members of the Berkshire Musical association may seem unfair to a group which, without apparent effort, surmounted the hazards of tha Villa-Lobos "Choros number 10," but it is also a criterion of the Koussevitzky standard.

The only unfamiliar item on the program was the work of the Brazilian composer and to this reviewer, it was extremely interesting. Attempting to synthesize the different modalities of Brazilian, Indian and popular music, he has added curious instruments in the drum family, native to his own country. While the instrumental portions sounded savage, and certainly far removed from the world of haydn and Beethoven, vocal portions of the serenade "Rend My Heart" are exciting and show a real ability to write for voices.

Using them percussively to bark out the native Indian words against a flowing Portugese text; he has achieved an effect which we found intriguing. To ears not attuned to Latin rhythms, infused with modern tonalities, the result seems raw and unpleasant. It is certainly not likely to be a "must" item, good neighbor policy or no. The chorus which is directed by Horace Hunt deserves a special measure of praise for coping so admirably with the score.

The series continues Saturday at 8.30 with Mendelssohn's "Italian" symphony; Bethoven's third "Overture to Leonore"; and the much discussed Fifth symphony of Shostakovitch.

J. P. D.

QUINCY, MASS.
PATRIOT LEDGER

AUG 1 - 1941

LAWRENCE, MASS.
TRIBUNE

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More than 7500 persons attended the concert despite fog and misty weather. Another concert was scheduled for tonight.

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EAGLE

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Boston Symphony Orchestra Gives Distinguished Performance

It is estimated that seven thousand persons attended the opening concert last night of the Berkshire Symphonic Festival at Tanglewood, Lenox. There was a completely filled house for this first concert that featured the opening of the festival's eighth season. Dubious weather had no effect on the attendance; traffic was ably handled by Legion soldiers and the entire presentation by the Boston Symphony orchestra with Serge Koussevitzky conducting got off to a favorable start. It was an exciting night in the Berkshire region and cars thronged the roads from New York state, Connecticut, and elsewhere.

Hayden, Debussy, Villa-Lobos and Beethoven were featured on the program. Much interest was displayed in the work of the contemporary Brazilian composer Villa-Lobos, whose Chorus No. 10, "Rasga o coracao" was played by the orchestra with the Berkshire Musical Association Chorus. This number offered a new form of musical composition in which rhythm predominates. The title translated means as explained in program notes, "Rend My Heart."

Haydn's G Major Symphony opened the program and was followed by three nocturnes by Debussy, namely "Nuages," "Fetes," and "Afternoon of a Faun." Beethoven's Symphony No. 5 in C Minor, Opus 67 was the concluding program piece and ended a distinguished performance. There was sufficient to intrigue the listener in the performance. Those who could not digest the news of Villa-Lobos with its original themes were happy in the vigor of the Alleggro con Brio of Beethoven's Fifth, the melodic line of the Andante, the "puzzling" trio as program notes defined the third movement, and the happy sounding march tempo final Allegro.

An enthusiastic audience applauded the men of the band and their conductor garbed in summer white. The next concert will take place Saturday night at 8:30 o'clock.

This Clipping From
ALBANY, N. Y.
TIMES UNION

AUG 1 - 1941

8th Music Festival Opens

Serge Koussevitzky and the Boston Symphony orchestra opened the eighth annual Berkshire Symphonic festival last night under near-perfect conditions. An audience of 6,000, including many Albanians, filled the spacious ampitheatre at "Tanglewood," and sprinkled out on the grass beyond. The evening was soft and lovely, and the program lived up to its setting in every way.

Mr. Koussevitzky of course was the dominating figure of the evening. During his program, which was well balanced and developed along artistic lines, he exhibited numerous phases of his talent as a conductor, all of them brilliant.

They ranged from the lightness of the Largo from Haydn's Symphony No. 88, which he and the orchestra spun out to a thin, fine piece of musical delight, to the roaring rhythms and brassy splendour of Villa-Lobos' modernistic piece, "Rasga o coracao."

Grouped with Haydn and Villa-Lobos in the first portion of the program were two of Debussy's nocturnes, "Nuages" and "Fetes,' and the ever-popular "Afternoon of a Faun," which was not listed on the program. The final half was devoted to Beethoven's fifth, in C-Minor. No music lover could ask for more.

During the Villa-Lobos; the orchestra was augmented by the chorus of the Berkshire Musical association, directed by Horace Hunt. The music, although at times interesting and exciting, principally because of its rhythmic patterns, came far from fulfilling the implications of its text, as translated: "Rend my heart...if thou wish to see." It is hard to reconcile the various factors of Villa-Lobos' cleverly-orchestrated hodge-podge. But little fault could be made of the performance as such.

It was the Beethoven symphony, of course, which made the "piece de resistance" of the evening. Little can be said that has not been said before. It was glorious music. The brasses, it seemed in the first movement, were not perfectly integrated with the rest of the orchestra. But we do not complain of slight matters. The music and the orchestra and Mr. Koussevitzky produced a total effect which was too impressives.

H. L. S.

This Clipping From
NEW YORK, N.Y.
TIMES

AUG 1 - 1941

CONCERT AT LENOX ATTRACTS SOCIETY

Notables From Many States Hear Opening Festival Program

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., July 31—The opening tonight of the eighth annual Berkshire Music Festival at Tanglewood was-an important midsummer social event to the Berkshire colonists. All boxes had been sold weeks in advance. Noticed in the box section were Governor and Mrs. Herbert H. Lehman.

As in other years, Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, had Boxes 1 and 2 and her guests tonight were her mother, Mrs. Robinson Smith; Miss Miriam K. Oliver, Mrs. E. Corning Townsend, Montgomery Hare, Stuart Montgomery of Boston, William Miles, Malcolm Vaughan, Leonard Casanova and Bryn Strandasaes of New York.

In a box with Mrs. Serge Koussevitzky, wife of the conductor of the Boston Symphony Orchestra, were Ernest B. Dane Jr., president of the orchestra corporation, and Mrs. Dane.

With Mrs. George Otis Rockwood and her daughter, Princess Diane R. Eristavi, were their house guests at Laurel Mere, Lawrence Smith Butler, Mr. and Mrs. William E. Dodge Stokes and John P. S. Harrison.

BRIDGEPORT, CONN.
TELEGRAM

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The dampness dulled unavoidably the orchestra's magnificent string section, but affected the audience very little.

Besides the two symphonies, the music included DeBussy's "L'Apres Midi d'un Faun" and Villa-Lobe's "Chorus No. 10," in the last of which the Berkshire Musical Association chorus made its first appearance of the festival.

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Haydn's G Major Symphony opened the program and was followed by three nocturnes by Debussy, namely "Nuages," "Fetes," and "Afternoon of a Faun." Beethoven's Symphony No. 5 in C Minor, Opus 67 was the concluding program piece and ended a distinguished performance. There was sufficient to intrigue the listener in the performance. Those who could not digest the news of Villa-Lobos with its original themes were happy in the vigor of the Allegro con Brio of Beethoven's Fifth, the melodic line of the Andante, the "puzzling" trio as program notes defined the third movement, and the happy sounding march tempo final Allegro.

An enthusiastic audience applauded the men of the band and their conductor garbed in summer white. The next concert will take place Saturday night at 8:30 o'clock.

This Clipping From
ALBANY, N. Y.
TIMES UNION

AUG 1 - 1941

8th Music Festival Opens

Serge Koussevitzky and the Boston Symphony orchestra opened the eighth annual Berkshire Symphonic festival last night under near-perfect conditions. An audience of 6,000, including many Albanians, filled the spacious ampitheatre at "Tanglewood," and sprinkled out on the grass beyond. The evening was soft and lovely, and the program lived up to its setting in every way.

Mr. Koussevitzky of course was the dominating figure of the evening. During his program, which was well balanced and developed along artistic lines, he exhibited numerous phases of his talent as a conductor, all of them brilliant.

They ranged from the lightness of the Largo from Haydn's Symphony No. 88, which he and the orchestra spun out to a thin, fine piece of musical delight, to the roaring rhythms and brassy splendour of Villa-Lobos' modernistic piece, "Rasga o coracao."

Grouped with Haydn and Villa-Lobos in the first portion of the program were two of Debussy's nocturnes, "Nuages" and "Fetes,' and the ever-popular "Afternoon of a Faun," which was not listed on the program. The final half was devoted to Beethoven's fifth, in C-Minor. No music lover could ask for more.

During the Villa-Lobos; the orchestra was augmented by the chorus of the Berkshire Musical association, directed by Horace Hunt. The music, although at times interesting and exciting, principally because of its rhythmic patterns, came far from fulfling the implications of its text, as translated: "Rend my heart...if thou wish to see." It is hard to reconcile the various factors of Villa-Lobos' cleverly-orchestrated hodge-podge. But little fault could be made of the performance as such.

It was the Beethoven symphony, of course, which made the "piece de resistance" of the evening. Little can be said that has not been said before. It was glorious music. The brasses, it seemed in the first movement, were not perfectly integrated with the rest of the orchestra. But we do not complain of slight matters. The music and the orchestra and Mr. Koussevitzky produced a total effect which was too impressives.

H. L. S.

This Clipping From
NEW YORK, N.Y.
TIMES

AUG 1 - 1941

CONCERT AT LENOX ATTRACTS SOCIETY

Notables From Many States Hear Opening Festival Program

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., July 31—The opening tonight of the eighth annual Berkshire Music Festival at Tanglewood was an important midsummer social event to the Berkshire colonists. All boxes had been sold weeks in advance. Noticed in the box section were Governor and Mrs. Herbert H. Lehman.

As in other years, Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, had Boxes 1 and 2 and her guests tonight were her mother, Mrs. Robinson Smith; Miss Miriam K. Oliver, Mrs. E. Corning Townsend, Montgomery Hare, Stuart Montgomery of Boston, William Miles, Malcolm Vaughan, Leonard Casanova and Bryn Strandasaes of New York.

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With Mrs. George Otis Rockwood and her daughter, Princess Diane R. Eristavi, were their house guests at Laurel Mere, Lawrence Smith Butler, Mr. and Mrs. William E. Dodge Stokes and John P. S. Harrison.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

AUG 1 - 1941

Berkshire's Music Festival Leading Event for Society

Gov and Mrs Lehman of New York Among Prominent Boxholders—Many Have Guests for Opening of Eighth Annual Event

Special Dispatch to The Republican

Berkshire Hills, July 31—As a society event, the opening tonight of the eighth annual Berkshire music festival at Tanglewood, between Lenox and Stockbridge, was an important midsummer event. All boxes had been sold weeks in advance. Noticed in that section were Gov and Mrs Herbert H. Lehman of New York, who expect to attend all three first-series concerts.

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With Mr and Mrs John Butler Swann at Cherry Hill, Stockbridge, for the music festival are Dr Lewis Perry, headmaster of Phillips-Exeter academy at Exeter, N. H., and Mrs Perry; Mrs John Templeton Coolidge, Jr., Mr and Mrs Horace P. Binney, Misses Anne P. and Cora W. Peabody of Milton; Miss Marion J. Homans of Marlboro street, Boston, and Miss Phyllis Robbins of Commonwealth avenue, Boston, also Mrs George S. Mumford of Chestnut Hill.

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HUDSON, N. Y.
DAILY STAR

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The eighth annual Berkshire Symphonic Festival opened last evening in the huge Music Shed at Tanglewood, Lenox, Mass., with Serge Koussevitsky conducting in his magnificent way the Boston Symphony Orchestra in a program of Haydn, Debussy, Villa-Lobos and Beethoven.

If there were any vacant seats in the Music Shed, they were not easily discernible, and, despite the threatening weather, an audience of between four and five thousand had assembled for the first concert at what is now the acknowledged music center of the world.

There was unbounded enthusiasm for the great Koussevitsky and for the Boston Symphony's brilliant rendition of the following program: Haydn's Symphony in G-Major, No. 88, Debussy's Nocturnes, "Nuages," "Fetes," "Sirene's," Villa-Lobos' tenth, "Choros" and Beethoven's Symphony No. 5 in C Minor. The chorus of the Berkshire Musical Association, under the direction of Horace Hunt, sang in Debussy's "Sirenes" and in the Villa-Lobos number.

During the intermission, many visited the new Theatre-Concert Hall, and the new Chamber Music Hall.

The traffic problem was skillfully handled, and a problem it certainly was, with cars from here, there and everywhere. Cars, as someone once said, in another connection, with "their license plates calling the roll of the Union."

Among those from this vicinity who attended last night's concert were Miss Mary C. Rainey and her guests, Mrs. Charles W. Rainey and Miss Elizabeth Rainey of Omaha, Neb., Mrs. William G. Studwell, Mr and Mrs Henry E. Burt, Mrs. Frank B. Holsapple, Miss Dorothy Holsapple and Howard E. Rainey, of this city; Mrs. William B. Kerr, of Maplewood, N. J., and Mrs. David Symmes Oliver, of Cincinnati, Ohio, who are visiting in this city; Mr and Mrs Carleton E. Underwood, of Chatham; James E. Leath, of Kinderhook, who had as guests in his box the Rev. and Mrs. Charles B. Thompson, Mrs. O. H. Bradley, Gerald S. Bliss, of this city, and Miss Julie Pruyn, of Kinderhook.

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HACKENSACK, N. J.
BERGEN-RECORD

AUG 1 - 1941

Music News And Views

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Tanglewood, Mass., Aug. 1 — With the Fifth Symphony of Beethoven still ringing in its ears, the first-night audience of the eighth annual Berkshire Symphonic Festival applauded long and loud last night, after a thrilling performance by the Boston Symphony Orchestra under Serge Koussevitzky.

This was the best attended opening night in the history of the festival, almost double last year's opening. Approximately 8,000 persons attended from nearly all States. Capacity of the fan-shaped shed is 6,000. The other 2,000 general admissions occupied side and rear seats outside the shed, and, as usual, the lawn.

More than the usual number of New Jersey cars were noted as the traffic streamed into the several entrances starting at 7 o'clock, although the concert wasn't scheduled to begin until 8:30, and of these, Bergen County cars were predominent. While the weather doesn't get a good rating, rain in the afternoon halted in time for dry parking, although the sky remained overcast.

The one sympahty that defies boredom to the oldest veterans, a warhorse in some ways, but ever typical of the greatness of Beethoven, was given a round, sound performance, buring anew the nameless passions that credited it. The extremes of volume were in Koussevitzky's matchless control, and excellent intonations were carried through consistently by the leaders of all choirs.

For a contemporary offering, the prolific Brazilian Villa-Lobos received the honor in his Choros No. 10, Ragas O Coracao, with the assistance of the Berkshire chorus. Exciting music, calling upon primitive themes, a conglommeration of rhythms, and an excessive assortment of percussions, it was favorably intoxicating.

Debussy's music should never be played at a symphonic concert (of course it's always good dinner music) unless Koussevitzky conducts it. As far as we're concerned, the Debussy music received, the most distinctive performances. It consisted of nuages, fetes, and the Afternoon of a Faun substituted for Sirenes.

We understand the chorus was ready for Sirenes. Koussevitzky's Debussy virtues lie chiefly in its delicacy of modulations, and his refusal to be blatant.

The opening number was Haydn's G Major Symphony, No. 88, which, although conspicuously on the Boston repertoire, is not one of the best known Haydn works of the form.

This Clipping From
LAWRENCE, MASS.
TRIBUNE

AUG 1 - 1941

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Serge Koussevitzky has chosen the Allegro con brio from Beethoven's Symphony No. V as the opening number when the Boston Symphony Orchestra gives a concert as a feature of the Gala Benefit at Tanglewood on Friday, August 15. Tchaikovsky's "1812" Overture will also figure on the program. Albert Spalding, who will be one of the soloists (others are to be announced) will appear in Mendelssohn's Violin Concerto.

Besides conducting his famous Orchestra, Koussevitzky will lead a picked band of 250 players drawn from the 26th Division of the United States Army. He will conduct military marches. The players, guests for the occasion, will bivouac on the grass slopes of Tanglewood, in Lenox.

Another musical program at the Gala Benefit will be presented by the members of the Berkshire Music Center, consisting of a symphony concert in the Shed, a choral concert in the Barn, opera in the new Theatre-Music Hall, and chamber music in the new Chamber Music Hall.

Randall Thompson's "Alleluia" will introduce the "Manifestation," when speakers of national fame will address the audience in the Shed. The "Alleluia" will be sung by the Festival Chorus, which consists of pupils of the school and which is likewise to appear in the Berkshire Symphonic Festival in Beethoven's "Missa Solemnis" on the night previous.

The Gala Benefit will be given to aid the fund of the United Service Organizations and the Britsih War Relief. It is hoped that there will be an even larger attendance and proceeds than last year, when a similar Benefit at Tanglewood brought 10,000pe ople and netted $23,000 for Allied Relief.

This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 1 - 1941

Beethoven's Victory Notes Open Berkshire Festival

Stockbridge Music 'Shed' Filled by 6000 Persons to Hear Boston Symphony Play

By **JOHN SELBY**
Associated Press Arts Editor

STOCKBRIDGE, July 31 (AP) — The four-note opening figure of the Fifth Beethoven symphony—notes that are whistled, played and sung throughout Europe to match the "V for Victory" sign—were sounded tonight at Tanglewood as the Berkshire symphonic festival entered its eighth season.

The work came after the intermission and Dr. Serge Koussevitzky had purposely programmed the symphony as his musical gesture for the day.

The one major music festival in a suffering world which has, practically speaking, no financial problems, had an opening audience of 6000 persons—the largest in its history.

No Financial Worry

All its financial worry disappeared early last June, when the subscription lists were closed three weeks early and the staff turned its attention to the more congenial business of preparing the program.

Thirty-three hundred of the 6000 seats each season are sold in advance. The remainder of the seats are disposed of singly, instead of by series.

When Dr. Koussevitzky raised his baton for the opening bars of Haydn's 88th Symphony the audience had musical cause for gratitude, as always when the Boston Symphony plays. There was another reason, however, which is the remarkable "shed" which houses the festival. For "Berkshire Luck" did not hold with today's weather, which was wet.

Dampness in Strings

The dampness dulled unavoidably the orchestra's magnificent string section, but affected the audience very little.

Besides the two symphonies, the music included DeBussy's "L'Apres Midi d'Un Faun" and Villa-Lobe's "Chores No. 10," in the last of which the Berkshire Musical Association chorus made its first appearance.

The audience this year includes the students of Dr. Koussevitzky's now famous Berkshire music center as well as people from every State in the Union. Hotels and inns within a radius of 25 miles are crowded with festival guests and many have driven in a hundred miles or more.

The first of the three series which make up the festival will close with concerts Saturday night and Sunday afternoon.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

AUG 1 - 1941

Koussevitzky OpensFestival In Berkshires

Crowd Defies Rain to Hear Boston Orchestra Usher In Series at Tanglewood

By Francis D. Perkins

LENOX, Mass., July 31.—Damp but improving weather marked the opening of the eighth annual Berkshire Symphonic Festival here tonight in the music shed on the Tanglewood Estate, where a large audience applauded the playing of the Boston Symphony Orchestra under Serge Koussevitzky.

His program for the first of the nine festival concerts began with a familiar and well loved work, Haydn's symphony in G major, No. 88, and closed with the still more familiar fifth symphony of Beethoven. The other works were Debussy's Nocturnes, Clouds and Festivals and his "Afternoon of a Faun," and "Rasga O Coracao" by Brazil's best known composer, Heiter Villa Lobos. "The Afternoon of a Faun" was substituted for Debussy's originally announced "Sirenes." In the Brazilian work, which was first heard in New York in a Schola Cantorum concert about ten years ago, the chorus was that of the Berkshire Musical Association, trained by Horace Hunt.

Showers End Early

This is the sixth festival to be held with the participation of the Boston Symphony under Dr. Koussevitzky, the fifth to be held at Tanglewood and the fourth to take place in the music shed. In this connection the vagaries of the weather had proved ultimately beneficial four summers ago, when a memorable thunder shower graphically demonstrated the necessity of providing such a building as soon as possible. Today the weather was not particularly benign to begin with; the dampness caused the rupture of a number of instrumental strings during the morning rehearsal. But the showers culminated in the afternoon, and during the hour before the concert there was no rain to hinder the arrival of the festival patrons and the parking of several thousand cars. It cleared sufficiently to allow various music lovers to follow the familiar Tanglewood custom of listening to the music from seats on the grass outside the auditorium. Meanwhile, the audience was said to be the largest which has attended a Berkshire festival Thursday night program thus far.

Acoustics Unimpaired

The music shed has undergone no apparent change since last summer and retains its excellent acoustic qualities; it was remarkable how well every detail of the Haydn score, every nuance of dynamics and instrumental color, could be heard from the outer rim of the vast structure and from some distance beyond it.

Miss Gertrude Robinson Smith, president of the festival, has announced that contributions are still necessary to complete the structure as planned, particularly the supply of roll shutters to protect the audiences against sudden storms and to close the shed during the winter. The Berkshire Music Center, which completes its second season with this festival, has acquired a new building for opera performances and concerts and various other new facilities. A third season has already been announced for 1941.

Owing to considerations of time, comment on the performance itself must be deferred until tomorrow. In general, the noted orchestra's playing of the Haydn and Debussy music was characterized by its traditional high standards of performance, and the Berkshire Choristers sang with notable spirit in Villa Lobo's pungently rhythmic music.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

AUG 1 - 1941

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Koussevitzky OpensFestival In Berkshires

Crowd Defies Rain to Hear Boston Orchestra Usher In Series at Tanglewood

By Francis D. Perkins

LENOX, Mass., July 31.—Damp but improving weather marked the opening of the eighth annual Berkshire Symphonic Festival here tonight in the music shed on the Tanglewood Estate, where a large audience applauded the playing of the Boston Symphony Orchestra under Serge Koussevitzky.

His program for the first of the nine festival concerts began with a familiar and well loved work, Haydn's symphony in G major, No. 88, and closed with the still more familiar fifth symphony of Beethoven. The other works were Debussy's Nocturnes, Clouds and Festivals and his "Afternoon of a Faun," and "Rasga O Coracao" by Brazil's best known composer, Heiter Villa Lobos. "The Afternoon of a Faun" was substituted for Debussy's originally announced "Sirenes." In the Brazilian work, which was first heard in New York in a Schola Cantorum concert about ten years ago, the chorus was that of the Berkshire Musical Association, trained by Horace Hunt.

Showers End Early

This is the sixth festival to be held with the participation of the Boston Symphony under Dr. Koussevitzky, the fifth to be held at Tanglewood and the fourth to take place in the music shed. In this connection the vagaries of the weather had proved ultimately beneficial four summers ago, when a memorable thunder shower graphically demonstrated the necessity of providing such a building as soon as possible. Today the weather was not particularly benign to begin with; the dampness caused the rupture of a number of instrumental strings during the morning rehearsal. But the showers culminated in the afternoon, and during the hour before the concert there was no rain to hinder the arrival of the festival patrons and the parking of several thousand cars. It cleared sufficiently to allow various music lovers to follow the familiar Tanglewood custom of listening to the music from seats on the grass outside the auditorium. Meanwhile, the audience was said to be the largest which has attended a Berkshire festival Thursday night program thus far.

Acoustics Unimpaired

The music shed has undergone no apparent change since last summer and retains its excellent acoustic qualities; it was remarkable how well every detail of the Haydn score, every nuance of dynamics and instrumental color, could be heard from the outer rim of the vast structure and from some distance beyond it.

Miss Gertrude Robinson Smith, president of the festival, has announced that contributions are still necessary to complete the structure as planned, particularly the supply of roll shutters to protect the audiences against sudden storms and to close the shed during the winter. The Berkshire Music Center, which completes its second season with this festival, has acquired a new building for opera performances and concerts and various other new facilities. A third season has already been announced for 1941.

Owing to considerations of time, comment on the performance itself must be deferred until tomorrow. In general, the noted orchestra's playing of the Haydn and Debussy music was characterized by its traditional high standards of performance, and the Berkshire Choristers sang with notable spirit in Villa Lobo's pungently rhythmic music.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

AUG 1 - 1941

Gov. and Mrs. Lehman At Berkshire Festival

Opening Concert Draws Crowd to Tanglewood, Lenox

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., July 31.—Governor and Mrs. Herbert H. Lehman of New York attended the opening of the eighth annual Berkshire Musical Festival tonight at Tanglewood, Lenox. With Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, Inc., were her mother, Mrs. Robinson Smith, Miss Miriam K. Oliver, Mrs. E. Corning Townsend, Mrs. Montgomery Hare, Messrs. William Miles, Malcolm Vaughn, Leonardo Casanova, Bryn Strandanaes, of New York, and Stuart Montgomery, of Boston.

Mr. Ernest B. Dane jr., president of the Boston Symphony Orchestra, and Mrs. [redacted] visiting Dr. and Mrs. Serge Koussevitzky, were in their box.

Mr. and Mrs. Thomas H. Blodgett gave a dinner at Great Pine Farm, Great Barrington, and took their guests Mr. and Mrs. August J. Cordier, Mr. and Mrs. Walter H. Mann, Mr. and Mrs. Daniel G. Tenney and Mrs. Ward C. Belcher to the concert.

With Mr. and Mrs. Samuel Gilbert Colt were Mrs. Clement S. Houghton and Mrs. James D. Coit. With Miss Symphorosa Bristed were Mrs. John B. Casserly, Mrs. R. High Carleton, Mrs. Andrew Varick Stout, Dr. Emil Enthover, of New York, and Mr. Richard Jenkins, Baltimore. With Mrs. W. Rockwood Gibbs were Mr. and Mrs. Edward De Witt Shumway, of Lake Forest, Ill.; Mr. and Mrs. C. Lambert Heyniger, Miss Kathleen Parlow, Ensign Arthur Edwards Anderson, U. S. N., and Mrs. David Donald.

Mrs. George Otis Rockwood and daughter, Princess Diane R. Eristavi, had as guests Mr. Lawrence Smith Butler, Mr. and Mrs. William E. Dodge Stokes and Mr. John P. S. Harrison.

With Mr. and Mrs. Walter Atherton were Mr. and Mrs. Ray Atherton, of Washington, formerly of the American Embassy in London; Mrs. Atherton and Mr. and Mrs. Alexander Whiteside, Boston. Mr. and Mrs. James Dwight Francis's guests were Messrs. Robert H. Pitney and Howell Forbes.

This Clipping From
NEW YORK, N.Y.
SUN

AUG 1 - 1941

DEBUT OF CHORUS AT STOCKBRIDGE

Koussevitzky Conducts a Villa-Lobos Novelty.

By OSCAR THOMPSON.

Special to THE NEW YORK SUN.

Stockbridge, Mass., Aug. 1.—Though two days of rain did nothing to help the ticket sellers, the eighth annual Berkshire Music Festival opened at Tanglewood last night. Of the 7,500 estimated to have heard the Boston Symphony Orchestra perform its program of Haydn, Debussy, Villa-Lobos and Beethoven under the always vitalizing leadership of its regular conductor, Serge Koussevitzky, more than a thousand were outside the shed, where they could not see the leader or his players. This was no new story at Tanglewood, but it meant that hundreds had brought blankets or other protection with them to enable them to sit or recline on the damp grass a few hours after the day's downpour was over.

The new element of last night's concert was found in the participation for the first time of the chorus of the Berkshire Musical Association, an organization of about 150 voices, of which Horace Hunt is the conductor. Last night it was merged with the orchestra under Dr. Koussevitzky's baton to provide the requisite vocal and instrumental ensemble for a novelty from Brazil. This was "Rasga O Coracao," No. 10 of that curiously varied series of works to which Heitor Villa-Lobos has given the general title Choros, rather dubiously translated as serenade.

The particular Choros has had performances in New York and elsewhere in this country, but it remains a strange and absorbing composition that is little known. The use of various curious pulsatile instruments, including a glass bottle filled with gravel and called a caxambu, results in a succession of unusual effects in the long instrumental introduction that leads into the choral section. With the entry of the voices the work becomes a rhythmic orgy. Last night's performance was genuinely a stirring one, if not faultless in its co-ordination.

The chorus was also to have been heard in the third of the Debussy "Nocturnes," "Sirens," but perhaps because the Villa-Lobos work was so difficult a task the purely orchestral "Afternoon of a Faun" was substituted. This, together with "Clouds" and "Festivals," was exquisitely played.

The concert began with a finely polished presentation of Haydn's "Paris" Symphony in G major (No. 88) and closed with the great striding brasses of Beethoven's Fifth Symphony. Now that the "fate" of "Thus fate knocks at the door" has been changed to "victory" it was interesting to have recalled that the Haydn G major symphony long ago was labeled in the London Philharmonic Society catalogue as "Letter V." But as last night's demonstrations were plainly for the conductor and his ensemble, here was obviously a case of V for virtuoso.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 1 - 1941

Berkshire Festival Lacks Nothing; 7500 Sit In On Brilliant Opening

To the ears of one of the Boston symphony orchestra musicians, the performance opening the eighth annual Berkshire Festival at Tanglewood last night was a brilliant one—smooth and full of virtuosity. One might claim that he'd be expected to give his own team the best of it, but he said everything seemed to go right last night, which isn't always the case.

As if to show that he wasn't giving a sales talk, he allowed that the Haydn symphony was played too fast. "He didn't take it so fast at rehearsal," the violinist said. "He" at the Berkshire Festival is always Dr. Serge Koussevitsky, conductor of the orchestra, director of the Festival, originator of the summer music school, and general guiding genius of the whole Tanglewood development. "He," our violinist told us, considers the achievement at Tanglewood the greatest accomplishment of his career. A glance at the 7500 people who traveled from countless states in dubious weather to hear Koussevitsky's orchestra last night would more than justify this view.

The Haydn Symphony in G major may have been a little fast but it was bright and gay and seemed to reflect the enthusiasm with which both audience and orchestra greeted a new season at Tanglewood. It was chosen, however, not for this reason as much as for the fast that it was iriginally listed in the London Philharmonic society catalogue as "V." A work by Villa-Lobos, and a finale of Beethoven's Fifth symphony repeated the symbol of imperial victory, particularly appropriate in this stronghold of pseudo-British aristocracy.

Perhaps it was a wistful tribute to the French to include Debussy in the program. At any rate, his Nuages," "Fetes" and "L'Apres-Midi l'un Faune" were a shimmering addition to a program which lacked nothing in variety, including as it did early and high classic, romantic, and modern compositions.

The color of the evening came with the debut of the Berkshire Chorus, a local amateur group trained close to professional standards by Koussevitsky. They sang with the orchestra Choros No. 10 by the Brazilian composer, Villa-Lobos, a startling conglomeration of rhythms and melodies, combining native and popular motives in a completely refreshing, if surprising, manner.

Then after intermission the audience settled down in satisfied silence to hear the favorite of all symphonies, Beethoven's C minor, which in spite of its present use to bolster the morale of suppressed populations was of a grandeur to make one forget for a while that there are such things as suppressed populations.

This Clipping From
NEW YORK, N.Y.
PM

AUG 1 - 1941

Berkshire Festival Is World's Best, By Heck and By Default

By HENRY SIMON

STOCKBRIDGE, Mass., Aug. 1.—Like the Lewisohn Stadium concerts this season, the Berkshire Festival opening attracted a record-breaking crowd last night. In spite of muggy weather everywhere and a rainy afternoon in some directions, over 7500 came to the Tanglewood Music Shed to hear Serge Koussevitzky conduct the Boston Symphony in the first of the nine programs that will constitute the Festival.

In many respects, this is the most important summer music festival in the U. S. A. —probably, today, in the world. It marks the culmination of a summer's study and work in pretty nearly ideal surroundings for several hundred music students from all parts of the country. They take back with them the musical insight and experience they have gained from an unusually able group of leaders headed by Mr. Koussevitzky, who is the founder, guide and inspiration of the whole project.

The chorus of the Berkshire Musical Association, trained by Horace Hunt, is made up of students. It took part last night in the Villa-Lobos *Choros No.* 10 an exciting, difficult modern work with a firm basis of Debussy laid over with Shostakovich and Senor Villa-Lobos's own highly colored orchestration, syncopated rhythms and Brazilian folk-like themes.

New Yorkers have heard this work before but it was the only number approaching novelty on the program. The rest constituted the Haydn *Symphony in G* (No. 88), *Nuages Fetes* and *Afternoon of a Faun* by Debussy and the Beethoven Fifth or *Victory* Symphony.

Most of the works done at these festivals are from the standard repertoire of the orchestra. There is not the adventurousness one might expect in a great music festival. But the purpose seems to be to play the greatest of music in the greatest manner. This it invariably succeeds in doing and last night's concert was no exception. One might point out weaknesses here and there—even a clinker in the Beethoven Fifth—but the high standard of performance in general, the intensity of the playing and its general precision and beauty testify to the devotion of Mr. Koussevitzky to this work, the value of adequate rehearsal time (which most summer programs don't get), and the rightness of every Bostonian's conviction that his is the best orchestra going.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

AUG 1 - 1941

BIGGEST CROWD AT OPENING OF CONCERT SERIES

Boston Symphony Delights Thousands by Program at Tanglewood

By Willard M. Clark

STOCKBRIDGE, Aug. 1—In spite of weather that constantly threatened to, but did not, loose another downpour of the sort that has drenched Western Massachusetts this week, the largest opening crowd in Berkshire Music Festival history attended this year's initial concert at Tanglewood last night.

Aside from soggy parking fields, which almost but not quite bogged down some of the thousands of cars, no untoward incidents marred a program which was outstanding when judged even by the high standard of the Berkshire concerts.

It was very much like an old home week. Many people have occupied the same seats or boxes for several seasons and the atmosphere was informal and friendly. Dr. Serge Koussevitzky was greeted with prolonged applause when he entered, the orchestra rising to greet him. Out on the lawn little groups braved the threatening weather and enjoyed the concert in solid comfort. The refreshment stand did a land office business. This year there are two new buildings, the theater and studio. Functional in design, they have been built with a definite end in view and make possible an enlarged program of activities.

Chorus Introduced

Dr. Koussevitzky introduced tonight the chorus of the Berkshire Musical Association, a group of 150 singers who have been trained by Horace Hunt. They made their debut in "Choros No. 10" a work by Villa-Lobos. The women's chorus was to have sung the third of the Debussy nocturnes, "Sirens" but this was omitted and it was rumored that the group did not approximate Dr. Koussevitzky's conception of singing sirens. As a whole, the chorus negotiated the difficult passages of the Villa-Lobos work with a deal of style and tonal vigor.

Aside from this work there was nothing new on the program. It was made up of numbers long in the repertoire and which Dr. Koussevitzky has made particularly his own. The program opened with a delightful performance of Haydn's "Symphony in G Major," surely one of the finest symphonies of this prolific composer. Its lovely, large, rugged minuet and breezy finale were played according to the best traditions of this grea orchestra.

The audience was particularly fortunate in hearing a definitive performance of Debussy's Prelude to "The Afternoon of a Faun." Few conductors are as happy in the interpretation of the music of this composer as Dr Koussevitzky. Like the two nocturnes "Nuages" and "Fetes," the prelude was painted in myriad colors with every nuance, every rhythm given its due.

In sharp contrast to the pastel this "Choros" or serenade by Villa-Lobos. According to the composer, it represents a new form in musical composition in which are synthesized the different modalities of Brazilian, Indian and popular music having for principal elements rhythm and any typical melody of popular character. Percussion instruments, new and strange to North American orchestras, are used effectively and the music at times becomes downright brutal, yet it has contrasting passages of simple melodies. The chorus sings a chant to a highly rhythmic accompaniment. First the men and then the women take the melody, against a sort of patter accompaniment. It is difficult music to sing and the chorus came through nobly.

The final number was Beethoven's "Fifth Symphony," a perfect choice for these troubled days when the British are using its opening phrase of three short notes and one long note to denote "V" for victory.

Dr. Koussevitzky gave a heroic, electrifying reading. The music hurled its defiance to the heavens and there was no gainsaying its forthright, sweeping storminess.

The audience was enraptured as audiences always are when Dr. Koussevitzky piles climax on climax, and with his men he received a veritable ovation at the close.

Saturday night the program includes the "Italian Symphony" by Mendelssohn; the third overture to "Leonora" by Beethoven and the Fifth Symphony," by Shostakovitch.

Wet Parking Field Causes Trouble

STOCKBRIDGE, Aug. 1 — Wet grounds failed to dampen the enthusiasm of more than 2500 motorists, who with their passengers made up the oversold shed at the opening of the Berkshire Symphonic Festival last night. Packed in row on row in the great field to the north of the shed, the autos had little trouble getting in, but more in getting out. For two days the skies have poured more than three and a half inches of rain on the Berkshires, and the gods refused to bow even before the majesty of Serge Koussevitzky and kept dumping it down. But by concert time, the [illegible] had cleared, leaving as a reminder of the two days of storm a badly soaked parking field. Cars slithered and slid and while there were no serious tie-ups, and only one or two had to have assistance, officials of the festival for a time were worried.

Noted in the distinguished audience were Gov. Herbert H. Lehman and Mrs. Lehman of New York; Mrs. A. A. Berle, whose husband is assistant secretary of state; Mrs. Edward Bok of Philadelphia; Norman Davis, national chairman of the American Red Cross, and Mrs. Davis; Cole Porter, the composer, of New York City and Mrs. Porter; Kathleen Parlow, eminent violinist; Albert Spalding, violinist, and Mrs. Spalding; Rev. Anson Phelps Stokes of the Washington Cathedral and Mrs. Stokes; Lowell Thomas, the author, and Mrs. Thomas. In a central box full of guests was Mrs. Koussevitzky, wife of the conductor of the Boston orchestra.

Low-hanging clouds enveloped the Berkshire summits when the crowd was going home and made driving hazardous particularly for those going toward Springfield, but no accidents were reported.

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NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 1 - 1941

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By **ROBERT BAGAR.**

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From far and wide the music lovers have come to this amazing shrine to music, which every year increases in scope and grandeur.

The weather, none too promising during the day, turned out agreeable after all, and last night was a perfect night for music in the socially picturesque and, one may even say, inspiring environment of the festival grounds.

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Balanced Program.

Mr. Koussevitzky, with his usual savoir faire, had devised one of those beautifully balanced programs, which covered a variety of schools and styles. There was the Haydn Symphony in G Major, No. 88; three items by Debussy, including Nuages, Fetes and the Afternoon of a Faun; the Villa-Lobes Chorus No. 10 and the Beethoven Fifth Symphony. The chorus of the Berkshire Musical Assn., some 150 voices, took part in the performance of the Villa-Lobes number.

It wouldn't be a sinecure to describe the feats accomplished by the Bostonians in the delivery of the Debussy pieces, for instance. The composer employs a palette that calls for few colors but an infinite host of shadings.

This sort of thing lies perfectly within the performing range of this group of musicians. Mr. Koussevitzky made whole worlds materialize before the rapt ears and eyes of the 8000 present, the largest crowd ever to attend an opening night of the festival. He was the alchemist, and the ingredients he mingled were the myriad thoughts and moods supplied him by Debussy.

One shall not easily forget the provocative finish and gloss to the account of Nuages and the fiery, tempestuous and yet many-sided revelry of Fetes.

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Resourceful Reading.

As if this weren't enough, he called into play the whole battery of the orchestra's and the chorus' resources in the reading of the Villa-Lobes. Here the music runs a course of strange pagan, fierce and exultant experiences comparable, perhaps, to the frenzied contrast of life itself.

One sustained section of the work reached a zenith of some kind or other for massed hysteria. The rhythm plunges forward at a medium foxtrot tempo, but the thematic material surveys the idioms of a hemisphere from salon tunes to the jungle cries of barbaric peoples.

No report of the proceedings would be complete without mention of the fine classicism displayed in the performance of the Haydn and, for more than good measure, the authoritative exposition of the Beethoven. Needless to say, the gathering went wild after each contribution.

This Clipping From
PEEKSKILL, N. Y.
EVENING STAR

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Berkshire Festival Opened Last Night

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The new concert-theater dedicated last Sunday is being used. Last night's concert featured the Boston Symphony Orchestra, Serge Koussevitzky, conductor, assisted by the chorus of the Berkshire Musical Association under the direction of Horace Hunt. This evening's program will include the South Mountain Quartet with Marcel Grandjany, French harpist as visiting artist. Harold Bauer, noted pianist, is to be the guest-artist on August 15.

This Clipping From
UTICA, N. Y.
OBSERVER DISPATCH

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Valley Women Attend Bay State Music Fest

Herkimer—The Mohawk Valley was represented Thursday night at the first open air concert to be given by the Boston Symphony Orchestra at Stockbridge, Mass.

Mrs. Bronson Quackenbush, Herkimer, drove to the Berkshires Music Festival, accompanied by Mrs. Gilbert Jones, San Diego, Mrs. H. M. Dexter and Miss Eleanor Brennan, Ilion, and Mrs Mervin Williams, Lyons Falls.

This Clipping From
HARTFORD, CONN.
TIMES

AUG 1 - 1941

Honor Guests at Opening of Berkshire Festival

—(AP Photo

Governor Lehman of New York in contemplative mood listens to a Haydn symphony. He and Mrs. Lehman occupied a box at the first concert of the eighth annual symphonic series of the Boston Symphony Orchestra at Tanglewood.

This Clipping From
PITTSFIELD, MASS.
EAGLE

AUG 1 - 1941

Miss Tracy Lee Chairman for Symphony Benefit

LEE.—Miss Magdalen Tracy of Park Street has been named chairman in Lee for the annual gala benefit at Tanglewood Aug. 15. This benefit is held for the United Service Organization and the British War Relief, under the auspices of the Berkshire Symphonic Festival and the Boston Symphony Orchestra.

Miss Mary Shaughnessy is in charge of tickets on prizes. Admission tickets for the benefit may be purchased now.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 1 - 1941

The Oracle

Men in the region of Springfield, Vt., who are working in the busy defense industries there, have the same transportation problems that Holyokers have who are employed at Pratt & Whitney. This is from the Windham, Vt., correspondent of the Brattleboro Reformer: "Rupert Carleton began work Monday for Bryant Chucking Grinder Co., in Springfield. This makes five Windham men who drive each day to work in Springfield. As none of them work the same hours it is hard to double up on transportation. For a few weeks Richard Field has been riding with L. G. Stowell."

◇ ◇

One of the very great hours of the entire Berkshire Festival will be on Aug. 15 when the bands of the 26th Division will play under the direction of Serge Koussevitzky. The director went down to Camp Edwards one day and the bands played for him. He was so thrilled that he asked them to come to Stockbridge for the day when the British War Relief and USO will divide the proceeds of one of the biggest benefit playdays the nation will have this year. There will be 260 men in those bands and Koussevitsch will do them the honor of conducting them.

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SCARSDALE, N.Y
INQUIRER
8/1/41

Donald Rogers Wins Music Scholarship

Donald Rogers of 7 Roosevelt Place, who has been singing and studying this summer at the Berkshire School of Music, Lenox, Massachusetts, has just received a music scholarship there. The scholarship will enable him to do special work this summer.

Mr. Rogers has been singing in the Berkshire Festival Chorus and taking the opera-dramatics course.

Last Saturday night, the young man from Scarsdale sang a special arrangement of the "Happy Birthday" song in honor of Serge Koussevitzky, conductor of the Boston Symphony, which "brought the house down," according to reports.

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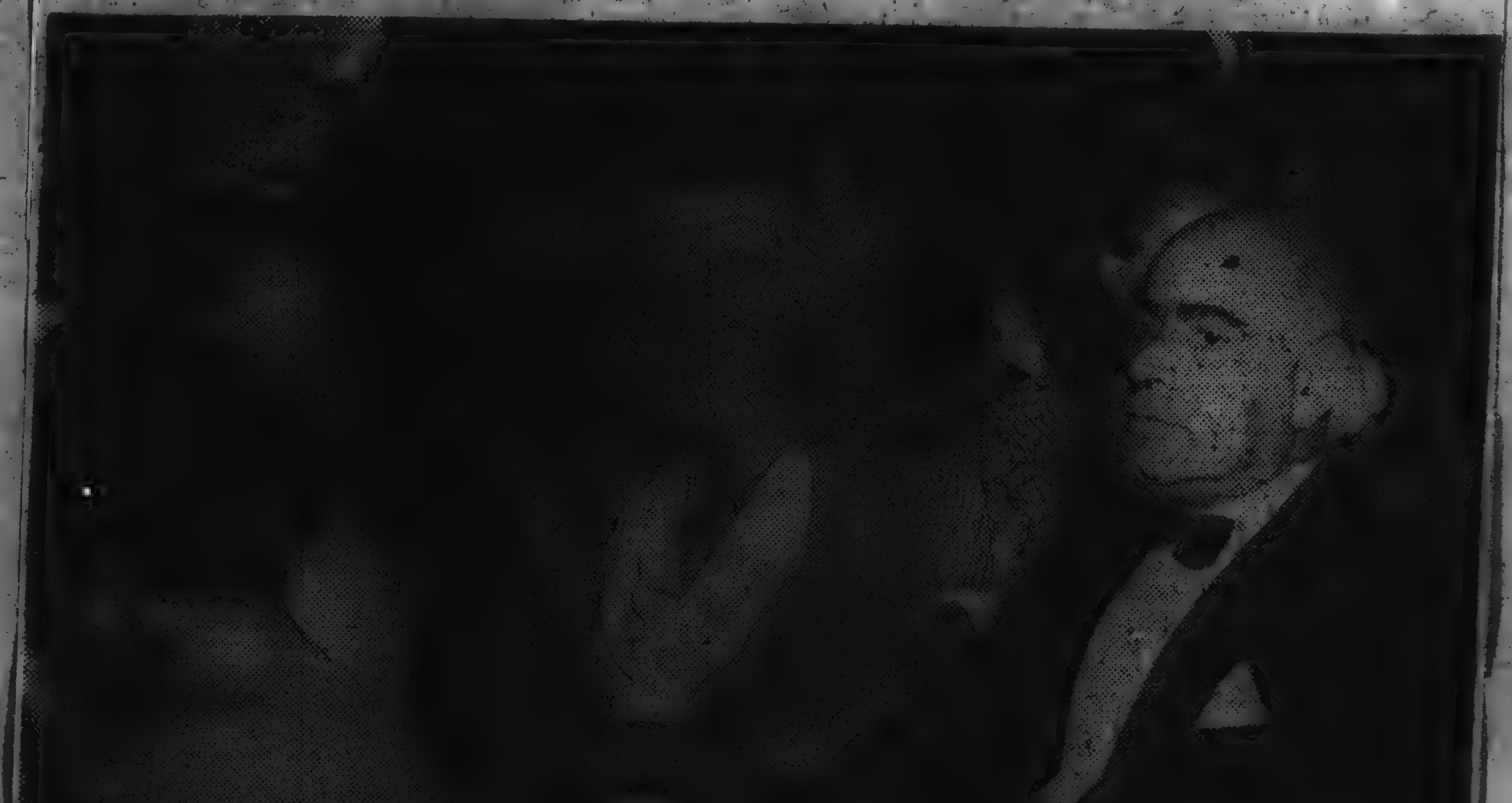


—[AP Photo

Governor Lehman of New York in contemplative mood listens to a Haydn symphony. He and Mrs. Lehman occupied a box at the first concert of the eighth annual symphonic series of the Boston Symphony Orchestra at Tanglewood.

This Clipping From
PITTSFIELD, MASS.
EAGLE
AUG 1 - 1941

Miss Tracy Lee Chairman for Symphony Benefit

LEE—Miss Magdalen Tracy of Park Street has been named chairman in Lee for the annual gala benefit at Tanglewood Aug. 15. This benefit is held for the United Service Organization and the British War Relief, under the auspices of the Berkshire Symphonic Festival and the Boston Symphony Orchestra.

Miss Mary Shaughnessy is in charge of tickets on prizes. Admission tickets for the benefit may be purchased now.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
AUG 1 - 1941

The Oracle

Men in the region of Springfield, Vt., who are working in the busy defense industries there, have the same transportation problems that Holyokers have who are employed at Pratt & Whitney. This is from the Windham, Vt., correspondent of the Brattleboro Reformer: "Rupert Carleton began work Monday for Bryant Chucking Grinder Co., in Springfield. This makes five Windham men who drive each day to work in Springfield. As none of them work the same hours it is hard to double up on transportation. For a few weeks Richard Field has been riding with L. G. Stowell."

☼ ☼

One of the very great hours of the entire Berkshire Festival will be on Aug. 15 when the bands of the 26th Division will play under the direction of Serge Koussevitzky. The director went down to Camp Edwards one day and the bands played for him. He was so thrilled that he asked them to come to Stockbridge for the day when the British War Relief and USO will divide the proceeds of one of the biggest benefit playdays the nation will have this year. There will be 260 men in those bands and Koussevetsch will do them the honor of conducting them.

Koussevitzky Opens Festival In Berkshires

Aug. 1. 1941

Crowd Defies Rain to Hear Boston Orchestra Usher In Series at Tanglewood

By Francis D. Perkins

LENOX, Mass., July 31.—Damp but improving weather marked the opening of the eighth annual Berkshire Symphonic Festival here tonight in the music shd on the Tanglewood Estate, where a large audience applauded the playing of the Boston Symphony Orchestra under Serge Koussevitzky's.

This program for the first of the nine festival concerts began with a familiar and well loved work, Haydn's symphony in G major, No. 88, and closed with the still more familiar fifth symphony of Beethoven. The other works were Debussy's Nocturnes, Clouds and Festivals and his "Afternoon of a Faun," and "Rasga Ocoracao" by Brazil's best known composer, Heiter Villa Lobos. "The Afternoon of a Faun" was substituted for Debussy's originally announced Sirenes. In the Brazilian work, which was first heard in New York in a Schola Cantotrum chorus about ten years ago, the chorus was that of the Berkshire Musical Association, trained by Horace Hunt.

This is the sixth festival to be held with the participation of the Boston Symphony under Dr. Koussevitzky, the fifth to be held at Tanglewood and the fourth to take place in the music shed. In this connection the vagaries of the weather had proved ultimately beneficial four summers ago, when a memorable thunder shower graphically demonstrated the necessity of providing such a building as soon as possible. Today the weather was not particularly beingn to begin with; the dampness caused the rupture of a number of instrumental strings during the morning rehearsal. But the showers culminated in the afternoon, and during the hour before the concert there was no rain to hinder the arrival of the festival patrons and the parking of several thousand cars. It cleared sufficiently to allow various music lovers to follow the familiar Tanglewood custom of listening to the music from seats on the grass outside the auditorium. Meanwhile, the audience was said to be the largest which has attended a Berkshire festival Thursday night program thus far.

Acoustics Unimpaired

The music shed has undergone no apparent change since last summer and retains its excellent acoustic qualities; it was remarkable how well every detail of the Haydn score, every nuance of dynamics and instrumental color, could be heard from the outer rim of the vast structure and from some distance beyond it.

Miss Gertrude Robinson Smith, president of the festival, has announced that contributions are still necessary to complete the structure as planned, particularly the supply of roll shutters to protect the audiences against sudden storms and to close the shed during the winter. The Berkshire Music Center, which complete[illegible]s second season with this fest[illegible] has acquired a new building fo[illegible] opera performances and concerts and various other new facilities. A third season has already been announced for 1941.

Owing to considerations of time, comment on the performance itself must be deferred until tomorrow. In general, the noted orchestra's playing of the Haydn and Debussy music was characterized by its traditional high standards of performance, and the Berkshire Choristers sang with notable spirit in Villa Lobo's pungently rhythmic music.

/41

Donald Rogers Wins Music Scholarship

Donald Rogers of 7 Roosevelt Place, who has been singing and studying this summer at the Berkshire School of Music, Lenox, Massachusetts, has just received a music scholarship there. The scholarship will enable him to do special work this summer.

Mr. Rogers has been singing in the Berkshire Festival Chorus and taking the opera-dramatics course.

Last Saturday night, the young man from Scarsdale sang a special arrangement of the "Happy Birthday" song in honor of Serge Koussevitzky, conductor of the Boston Symphony, which "brought the house down," according to reports.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 1 - 1941

229

Koussevitzky Opens Berkshire Festival With Haydn, Beethoven Symphonies

Boston Orchestra Again Draws Throng To Tanglewood

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass.—In these parlous times when plans are made from year to year with more than ever the God-willing proviso, it has pleased all the elements that might have prevented it to stand aside for the opening last night of another Berkshire Symphonic Festival.

To disregard any more sinister forces, the rain, which couldn't have stopped it anyway, laid its barrage before and after but with reasonable decency held off while a crowd officially counted at 7,500 got to the grounds and away again. There were fewer lawn sitters than usual, perhaps, but it would scarcely be a Tanglewood concert without a representation of these, too.

The concert began with a minimum of fuss and feathers. There was a hearty and prolonged ovation at the sight of Koussevitzky, members of the Boston Symphony Orchestra arising as he entered.

Eschewing anything suggestive of the dedicatory pomp of brass and cymbal of circumstance, Koussevitzky immediately addressed himself to a composition which he has played a great deal and which he does better than anyone else, the unpretentious but glowing G major Symphony of Haydn, No. 88. The effect was to make of the year since the last Tanglewood concert just a brief interval.

All was as it should be, familiar, beautiful, and with an accent upon not only the permanence but the eternal continuity of this kind of beauty. The pattern of his gestures was traditional even to the point where in the minuet he stood imperious, motionless and with only glances conducted the aristrocratic and melodious measures.

There was nothing in the rest of the concert superior to this opening symphony, from start to finish transparent, exquisite.

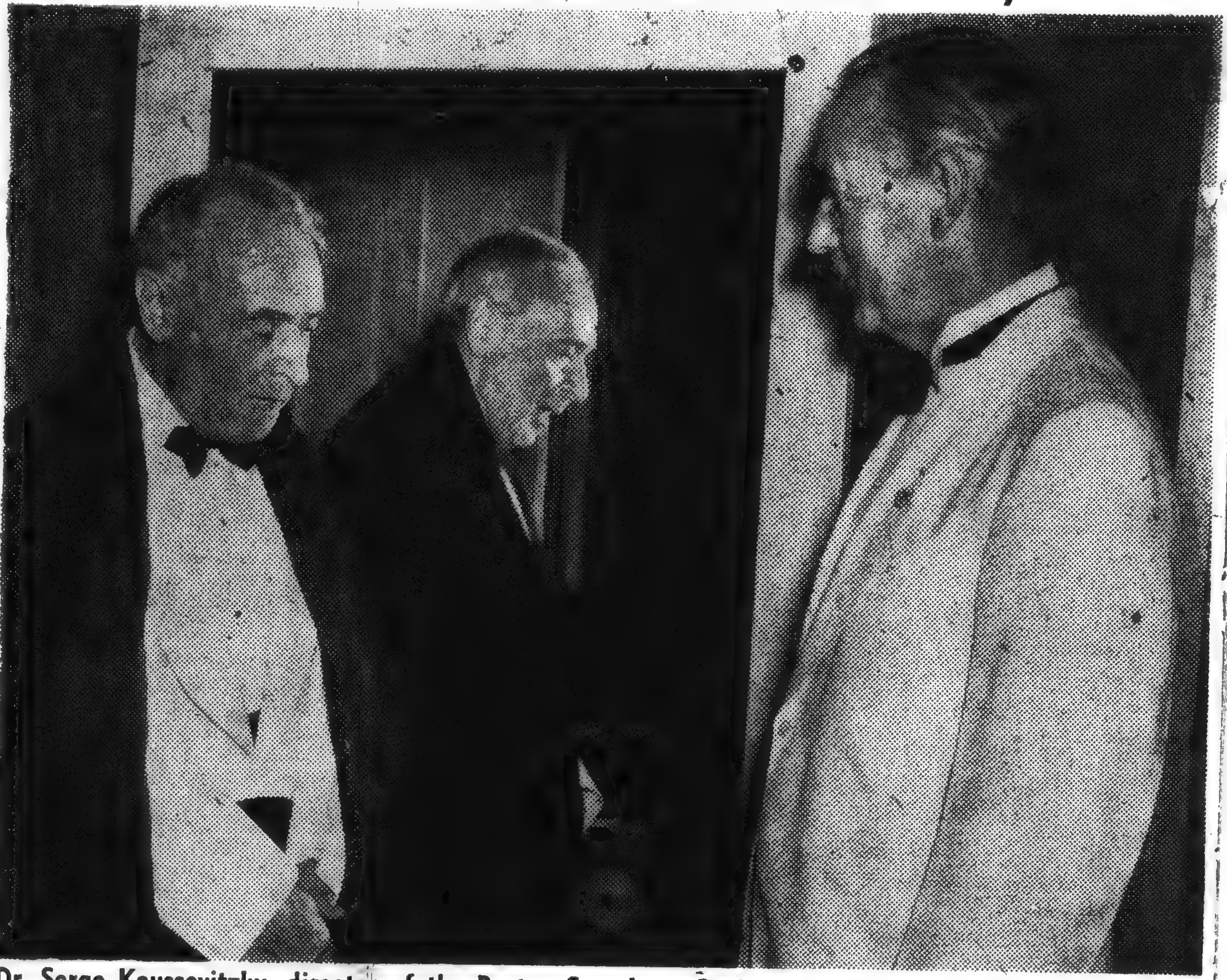
Program Changed

The program had been subjected to considerable adjustment. As a last minute change, Debussy's "Sirenes," which as the neglected third of the Nocturnes would have added novelty to the program, was dropped in favor of "Afternoon of a Faun." Several days ago Beethoven's "Eroica" was dropped for the Fifth, whose motto was recently enlisted for whatever use it might have in confounding Germans and ending the war, a bit of childishness that was almost immediately perceived even by those who first thought of it.

Those who know and love it best are most aware that such a theme cannot be endowed overnight with new significances. And they are not too sure it is a "Fate" motif either. Since about 1881 keen ears have been able to pick up on the streets of Boston or in crowded places these four tones whistled. Their significance has been simply that one member of the Boston Symphony Orchestra has recognized another from a distance and is desirous of calling his attention. It has always been called the "symphony whistle;" in fact, its use now is common to musicians everywhere even unto the second and third generations. Traditions like that are not changed at the whim of propagandists.

As for the symphony itself, Koussevitzky has a commanding and very individual interpretation for it but it was decidedly held in reserve this time. The work had lost its heaven-storming qualities and without becoming one whit less beautiful took on a brooding, passionless character. The slow movement, easily the best, had its clamant moments but it soon withdrew to darkling philosophies.

Pictures Do Lie—There's Only One Koussevitzky!



Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, is doubled by the mirror background in this picture as he talks with Horace Hunt, who trained the chorus for the opening concert of the Berkshire Music Festival.

A Villa Lobos Work

As the only novelty of the program, Choros No. 10 by Villa Lobos drew mixed comments. Noisy, reiterative and rhythmically strong willed, it threw a heavy burden upon the Chorus of the Berkshire Musical Association, which had been rehearsed by Horace Hunt.

Nor was it a very grateful task because the composer, who in the orchestral preparatory matter had used a great variety of unusual coloring, gave the voices nothing to do which couldn't have been just as effectively accomplished with instrumental timbres. There was nothing about this music that members of the chorus could take home to sing in their respective bathtubs. Perhaps this composition is as well known in Brazil as the Fifth Symphony. Personally, I should like to have further opportunities to hear Choros No. 10, subtitled "Rasga o coraçao."

It is one of the wonders of the orchestral world that the Boston players are able to maintain their year-round balance on the edge of perfection, for it is a fact that in the middle of the summer they play at concert season peak. For finish, for fastidiousness of expression not only in the whispered moments but in the great sweeping periods as well, the orchestra is unrivalled. This has been said before but it remains true.

Observed before but to be especially remarked again in Debussy's "Nuages" and "Fetes" was Koussevitzky's genius for composing the colors of his orchestral palette while they are yet fluid, creating while interpreting, and thus presenting familiar pictures which are ever new.

The second program, to be given Saturday night at 8:30, follows: Mendelssohn's Italian Symphony, Beethoven's Overture to "Leonore," No. 3; and Shostakovitch's Symphony No. 5.

NEW YORK, N.Y.
TIMES
AUG 1 - 1941

BERKSHIRE THRONG AT MUSICAL FETE

Eighth Season at Tanglewood Opened by Koussevitzky Before Full House

MORE THAN 7,000 PRESENT

Audience Comes Early, Defying Rain—Familiar Works on the Evening's Program

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., July 31—The Berkshire Symphonic Festival swung into its eighth year tonight, a secure and going concern. Nor rain, nor threat of it, nor wet roads could stay it from beginning the new season with a full house. For the first time since the festival began every reserved seat for the opening concert had been sold days before the event. More than 7,000 persons, the biggest Thursday night audience in Festival history, was on hand. The public of America has become Berkshire Festival-conscious.

On the other side of the footlights the festival continues to flourish mightily. Tonight's music-making was as good as anything to be had in the country, or the world, with Serge Koussevitzky directing a rested, refreshed and splendidly keyed-up Boston Symphony Orchestra. He himself, reinvigorated by his work with some of the finest young talents of the nation at the school which complements the festival, directed as if every work he touched was new to him.

Program Largely Familiar Music

The program was largely familiar music, with a seasoning of a contemporary work by the eminent Brazilian, Heiter Villa-Labos. Haydn's Symphony in G, No. 88, a work of joyous and moving inspiration, began the proceedings. Then came Debussy's two nocturnes, "Nuages" and "Fetes," and his Prelude to "The Afternoon of a Faun."

Villa-Lobas was represented by his boldly original Chorus No. 10, with the chorus of the Berkshire Musical Association assisting. The evening ended with Beethoven's Fifth Symphony, as if Mr. Koussevitzky were minded not only to end a note of towering affirmation, but add his own endorsement and that of his orchestra to the campaign of V for victory.

As in previous years, Tanglewood, the far-ranging and richly endowed estate that is the festival home, was the attraction for yesterday and early this afternoon. The thousands of the audience behaved as if the grounds were not wet and as if further rain did not seem to threaten. They came early, some bringing picnic suppers and others taking pot-luck under the refreshment tent.

New Theatre and Concert Hall

There were new sights for veteran Tanglewood concertgoers. Besides four little studios tucked away in the woods for individual practice, which the casual visitor might not come upon, there was a new theatre and a new chamber music concert hall. The theatre, which seats 1,200 and was built at a cost of about $40,000, was designed by Eliel Saarinen, architect of the lofty and gracious music shed where the main concerts are held. Bare in outline, the theatre in its simplicity merges well with the clean outlines of the shed. Its stage is admirably equipped, and here the young men and women in the opera-dramatic department are completing several productions, including Mozart's "Cosi Fan Tutte."

The theatre, which is also meant to serve as a medium-sized concert hall, flanks the entrance to Tanglewood's formal English gardens of meticulously clipped hemlock and pine hedges. On the other side of the garden, at a ninety degree angle from the theatre, stands the new small concert hall, similarly simple in design. It is surrounded by gracious old trees and one side has sliding glass doors to make possible an increased audience seated on the lawn and in the garden.

The hold of the festival on the public imagination, which continues to stride forward, had new and revealing proofs tonight. There were people in the audience who had planned their vacations in the Berkshires to coincide with the concerts. The hotels, camps, tourist houses were crowded and turning away business. People came from long distances by motor, train and airplane, and there were several hardy souls who made the festival the objective of bicycle trips of several hundred miles.

Best Advance Sale on Record

The advance sale was the best in the festival's thriving career. Fifteen hundred memberships for each of the three series of three concerts were sold last Sept. 30 and 1,800 subscriptions for each series were disposed of by the first week in June, three weeks ahead of the deadline, when the books were closed. Festival officials expected a booming business in general admissions, with the lawn that fringes the shed serving as a familiar resting spot for hundreds of listeners.

As in past seasons, the opening night concert was attended by an audience that had a happy balance of famous people and average men and women whose only claim to fame was their interest in the music at Tanglewood. Among the boxholders for tonight's opening were Governor Herbert H. Lehman of New York and Mrs. Lehman.

There was, as always, overflowing responsiveness to the performances of Mr. Koussevitzky and his players; whatever the preoccupations that disturb the minds of men in a grim world the music was the thing tonight. And the music—particularly the flaming essaying of Beethoven's fifth—was a reminder that the creative spirit of man must and will triumph.

This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 1 - 1941

Koussevitsky Opens Berkshire Festival

Rain Threat Fails to Dampen Enthusiasm of 6000 Persons at Stockbridge Shed

By RAYMOND MORIN

STOCKBRIDGE, July 31 — Serge Koussevitsky led the Boston Symphony Orchestra in the first of the eighth annual series of concerts in the Berkshire symphonic festival tonight at "Tanglewood" in Stockbridge. In spite of the threat of showers, 6000 persons assembled from virtually every state in the union and from many foreign countries to attend the initial performance of America's most famous Summer music festival.

A substantially classic program was wisely chosen. The late 18th and the early 19th centuries reaped a harvest of masterworks that this 20th Century confidently endows with responsibility. Tonight's performances of Haydn and Beethoven lifted the audience to musical heights. The instrumented works of Bach are increased proportionately in stature by today's orchestral resources. The classics also seem to assume new hues of color and significance of being transferred from the confines of a concert hall to the castness of an open area.

Koussevitsky is said to physically resemble the "grand old man of Esterhazy Court." Certainly the superiority of his interpretation of Haydn's "G Major Symphony" is more than mere speculation. As he stood on his rostrum, Koussevitsky seemed diminutive in stature, but his control of Haydn's elusive subtleties was magical. No detail escaped complete articulation. The glaring lights from overhead seemed to give clearer perspective to every motion, and the slight overlapping of sounds, induced by the out of doors, tended to emphasize the sharp dynamic changes that the Boston Symphony Orchestra effect so precisely. One wondered if much of the delicacy of Haydn isn't accoustically obliterated by being wrapped up in a building.

Debussy Scores

The three "Nocturnes" by Debussy—clouds, festivals and the prelude to "The Afternoon of a Faun"—provided temporary departure from class severity to the freedom of impressionism. It was a welcomed chance. These selections did not decrease Haydn's firm imprints, but they did demonstrate beauties of sound and the astonishing technical solvency of the orchestra. These gentlemen transcend the problems of obvious technical manipulation and seem only concerned with interpretative expression. Sc it is that Koussevitsky need only command. The three selections were vividly contrasted, and performed as they were in this picturesque setting, were inspiringly effective.

The "Choros No. 10" by Villa-Lobos added a bright South American flavor to the program and also featured the Berkshire Musical Association chorus of 150 voices, directed by Horace Hunt. Like the other 13 of Villa-Lobos "Serenades", this selection —titled "Rend My Heart", is based on a popular Brazilian melody supported by a clear cut rhythmic background. This music did not achieve great import, but it did provide a refreshing interlude. Necessary to its performance were other than the conventional instruments—Palso employed were a glass filled with gravel, a ratchet stick and a wooden rattle.

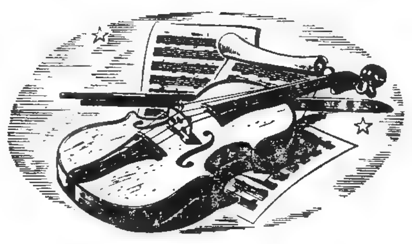
Beethoven's Fifth

Reverting back to the realms of classicism, Koussevitsky gave a memorable reading of Beethoven's lofty "Fifth Symphony". This Brusk, appealing, triumphant work seared. Somehow the brief but sharply compelling opening figure predicted a performance of unusual power. It is doubtful if this "Sacre du Printemps" of the early 19th Century has ever been listened to more avidly. The unsurpassed string section played its sweeping phrases with brilliance—the variations of the second movement were interwoven with rare craftmanship—the transition between the third and fourth movements was breath-taking. These are a few of the reasons for the ovation that was accorded. There will be eight more concerts ending on Aug. 17 and comprising a highly varied and interesting repertory.

THINK
NEW YORK CITY
AUG, 1941

Music in the Berkshires

Koussevitzky's summer school, designed to cultivate in professional and amateur a feeling for music's "spiritual essence."



A DREAM has been fulfilled. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has been longing these many years to direct a summer music school. Last year it was established in Stockbridge, Massachusetts, home of the Berkshire Symphonic Festival, which in the past five or six years Mr. Koussevitzky and his orchestra have built up into a national institution. This year the school is in operation. Everyone remembers how, after Mrs. Gorham Brooks had contributed for the purpose the magnificent estate of Tanglewood, the summer festival at Stockbridge started in a tent in a season so hot that even the formal leader shed his coat and invited the orchestra and the male members of the audience to do likewise; how the tent was succeeded by the "Shed," with its classical columns and impressive architecture, and how late arrivals drove up in their cars silently.

Things have changed since last year. The "Shed" remains, but there is in addition a new theatre which has been designed either as an opera house or as a concert hall.

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THEN there is the new chamber music hall, which is a small edition of the opera-concert hall. Seating four hundred, it will serve the leader for conducting classes. In the red barn choral classes will receive instruction. An old garage has been converted into a rehearsal hall, with studios above.

All this is a part of Mr. Koussevitzky's main desire. The school with him is the thing. He has been supervising details of its arrangement down to the transportation of the five Latin American scholarship winners. He wishes to make this a place where artists, dramatists and thinkers will foregather, as well as musicians, so that thoughts of the élite may be freely interchanged. The school is the fruition of ambitions dating back more than a quarter-century when Mr. Koussevitzky was in Moscow.

About 350 students are enrolled in the summer school at Stockbridge. Nearly a third of them are selected young musicians and singers with a high degree of technical skill. The others are amateurs, persons who love music and have had some experience in choral singing. This combination of amateur and professional is fundamental in Mr. Koussevitzky's plan. Even the audience is invited to attend rehearsals in order that the music education of auditors and players and singers alike may go steadily forward. A distinguished faculty includes such persons as Paul Hindemith, Aaron Copland, Herbert Graf, Howard Hanson, Gregor Piatigorsky and members of the Boston Symphony Orchestra.

It is interesting to note that the general students will form the Festival Chorus, while also enrolled in lectures on the history of music. Both advanced and general students will attend the nine concerts of the festival, in accordance with the belief of their leader that they should work under the influence of living performances.

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THE chief aim of this center, we are informed, is interpretation. Tastes must be improved and imaginations developed by a feeling for "the truly spiritual essence of music, which stands high above the level of vulgar amusement and musical diversion."

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WORCESTER, MASS.
TELEGRAM

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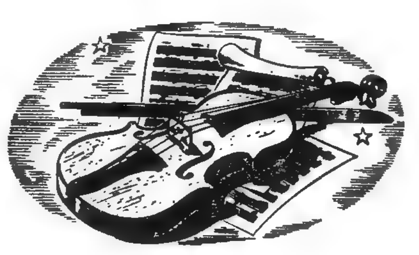

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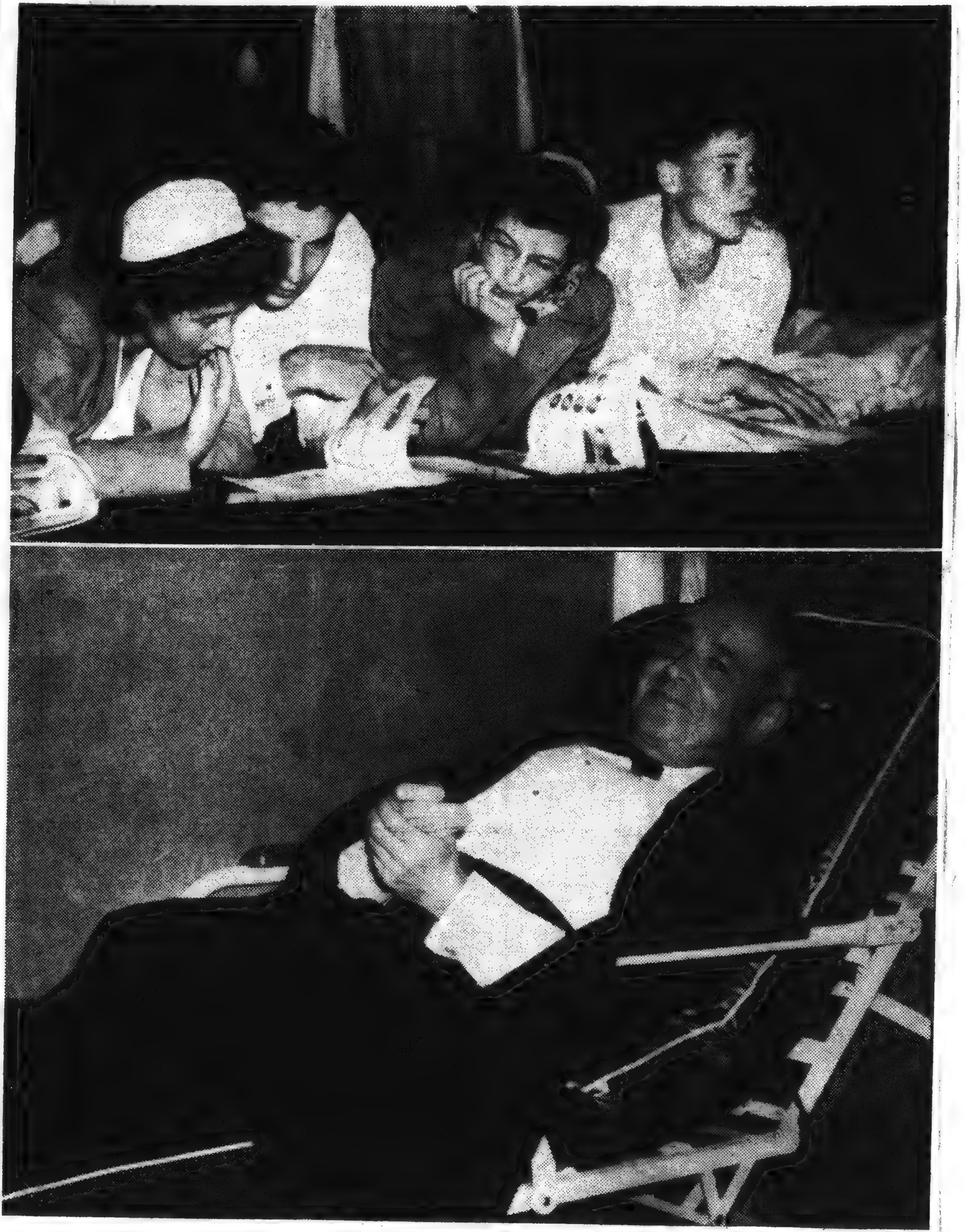
This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

AUG 1 - 1941

At Season's First Berkshire Concert



Don Jose Browning Photos

Upper: Countless numbers who went to the first Berkshire concert of the season last night found convenient spots on the spacious grounds surrounding the music shed and made themselves comfortable. **Lower:** For those who wonder what the great maestro, Serge Koussevitzky, does during those intermissions, here's a peek behind the scenes. He wraps himself loosely with a cloak, reclines for a brief period.

About 8000 at Opening Of Berkshire Symphonic Festival at Tanglewood

Prolonged Applause Greets Koussevitzky; Chorus Makes Its Debut; Beethoven's Fifth, With "V" for Victory Notes, on Program

By Willard M. Clark

STOCKBRIDGE, July 31—The opening concert of the eight annual Berkshire Symphonic Festival by the Boston Symphony Orchestra tonight at Tanglewood brought out an audience estimated at 8000 people, which according to officials is the largest audience for an opening concert in the history of the festival.

It was very much like an old home week. Many people have occupied the same seats or boxes for several seasons and the atmosphere was informal and friendly. Dr. Serge Koussevitzky was greeted with prolonged applause when he entered, the orchestra rising to greet him. Out on the lawn little groups braved the threatening weather and enjoyed the con-

(Continued on Sixth Page)

Celebrities Attend First Concert

Don Jose Browning Photo

Many celebrities attended the opening night concert which never fails to bring society members from all over the country. Facing camera in Box No. 1, is Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival.

About 8000 at Opening Of Berkshire Symphonic Festival at Tanglewood

(Continued From First Page)

cert in solid comfort. The refreshment stand did a land office business. This year there are two new buildings, the theater and studio. Functional in design, they have been built with a definite end in view and make possible an enlarged program of activities.

Chorus Introduced

Dr. Koussevitzky introduced tonight the chorus of the Berkshire Musical Association, a group of 150 singers who have been trained by Horace Hunt. They made their debut in "Choros No. 10" a work by Villa-Lobos. The women's chorus was to have sung the third of the Debussy nocturnes, "Sirens" but this was omitted and it was rumored that the group did not approximate Dr. Koussevitzky's conception of singing sirens. As a whole, the chorus negotiated the difficult passages of the Villa-Lobos work with a deal of style and tonal vigor.

Aside from this work there was nothing new on the program. It was made up of numbers long in the repertoire and which Dr. Koussevitzky has made particularly his own. The program opened with a delightful performance of Haydn's "Symphony in G Major," surely one of the finest symphonies of this prolific composer. Its lovely, large, rugged minuet and breezy finale were played according to the best traditions of this great orchestra.

The audience was particularly fortunate in hearing a definitive performance of Debussy's Prelude to "The Afternoon of a Faun." Few conductors are as happy in the interpretation of the music of this composer as Dr. Koussevitzky. Like the two nocturnes "Nuages" and "Fetes," the prelude was painted in myriad colors with every nuance, every rhythm given its due.

In sharp contrast to the pastel beauties of the Debussy music was this "Choros" or serenade by Villa-Lobos. According to the composer, it represents a new form in musical composition in which are synthesized the different modalities of Brazilia Indian and popular music having f principal elements rhythm and a typical melody of popular charact Percussion instruments, new a strange to North American orcl tras, are used effectively and music at times becomes downrig brutal, yet it has contrasting pa sages of simple melodies. The choru sings a chant to a highly rhythmi accompaniment. First the men an then the women take the melody against a sort of patter accompan ment. It is difficult music to sir and the chorus came through nobly.

The final number was Beethoven's "Fifth Symphony," a perfect choice for these troubled days when the British are using its opening phrase of three short notes and one long, note to denote "V" for victory.

Dr. Koussevitzky gave a heroic, electrifying reading. The music hurled its defiance to the heavens and there was no gainsaying its forthright, sweeping storminess.

The audience was enraptured as audiences always are when Dr. Koussevitzky piles climax on climax, and with his men he received a veritable ovation at the close.

Saturday night the program includes the "Italian Symphony" by Mendelssohn; the third overture to "Leonora" by Beethoven and the Fifth Symphony," by Shostakovitch.

Wet Parking Field Causes Trouble

STOCKBRIDGE, July 31 — Wet grounds failed to dampen the enthusiasm of more than 2500 motorists, who with their passengers made up the oversold shed at the opening of the Berkshire Symphonic Festival tonight. Packed in row on row in the great field to the north of the shed, the autos had little trouble getting in, but more in getting out. For two days the skies have poured more than three and a half inches of rain on the Berkshires, and the gods refused to bow even before the majesty of Serge Koussevitzky and kept dumping it down. But by concert time, the skies had cleared, leaving as a reminder of the two days of storm a badly soaked parking field. Cars slithered and slid and while there were no serious tie-ups, and only one or two had to have assistance, officials of the festival for a time were worried.

Noted in the distinguished audience were Gov. Herbert H. Lehman and Mrs. Lehman of New York; Mrs. A. A. Berle, whose husband is assistant secretary of state; Mrs. Edward Bok of Philadelphia; Norman Davis, national chairman of the American Red Cross, and Mrs. Davis; Cole Porter, the composer, of New York City and Mrs. Porter; Kathleen Parlow, eminent violinist; Albert Spalding, violinist, and Mrs. Spalding; Rev. Anson Phelps Stokes of the Washington Cathedral and Mrs. Stokes; Lowell Thomas, the author, and Mrs. Thomas. In a central box full of guests was Mrs. Koussevitzky, wife of the conductor of the Boston orchestra.

2-33

PITTSFIELD, MASS.
EAGLE

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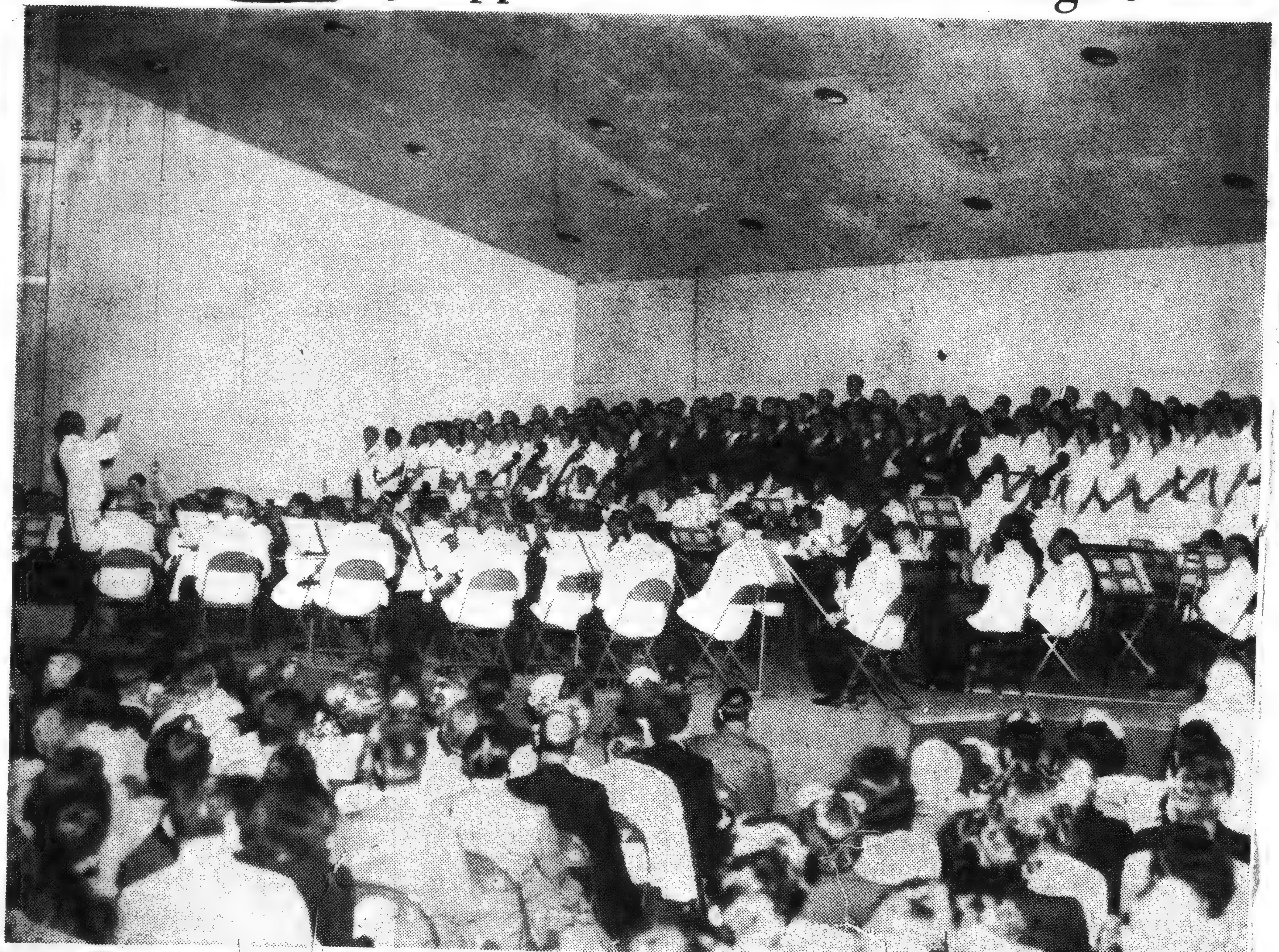
Koussevitzky Applauds His Berkshire Singers



Colorful Crowd Attends Music Festival Opening

Chorus of Berkshire Musical Association Augments Boston Symphony Led by Koussevitzky

By JAY C. ROSENFELD

The eighth annual Berkshire Symphonic Festival was launched last night at Tanglewood when the Boston Symphony Orchestra, assisted by the chorus of the Berkshire Musical Association, gave a program of Haydn, Debussy, and Beethoven, with an exciting serenade of the Brazilian composer, Villa-Lobos, thrown in for spice. The uncertain weather which in turn frightened and appeased most of the day, finally resolved as evening drew on, to maintain a steady gray tone, which, at least, was dependable. Nothing, however, dampened the ardour of the great throng which had planned to attend, and so, well before 8 o'clock (the concert was scheduled for 8.30), the vast lawns, and the improved paths and walks were filled with colorful groups engaged in the pleasant milling-about which is always such an agreeable feature of the Festival concerts.

Crowd in Gala Spirit

Arriving by the various routes which make possible the speedy parking of the thousands of cars, the record audience, concentered from all states of the union, if number-plates are any indication, was on hand well in advance of the concert, clad in holiday attire and seeming to be in gala spirit.

As the lights in the great Shed were dimmed, and those in the ceiling of the shell became, by contrast, more luminous, the men of the orchestra, clad in white formal coats and black trousers, seemed to rise as though pushed gently upward on an elevating stage. The appearance of Serge Koussevitzky, the famous leader, was the signal for the concertmaster, Richard Burgin, to motion to the orchestra-men to rise, and for the audience to break out into a more than cordial outburst of welcoming applause. Koussevitzky and Burgin clasped hands.

This is the sixth summer the peerless orchestra and its outstanding conductor have played in the Berkshires, and the deep admiration of the audiences for their ability has in it by now a large ingredient of loyalty to the artists and affection for the individuals. The enthusiasm during the evening seemed to be cumulative. The inaugural offering was the Haydn G

Festival
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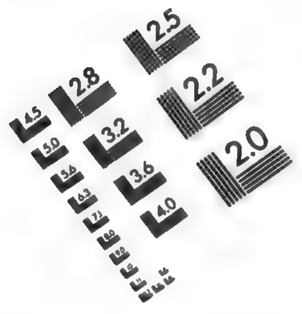
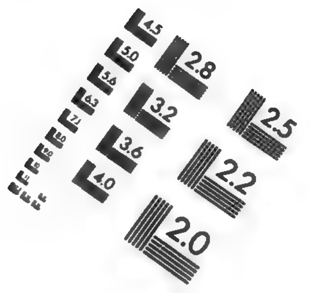

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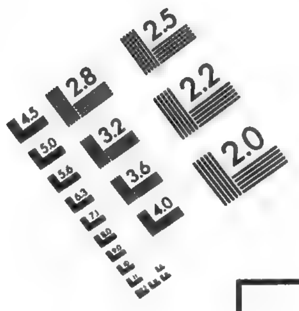
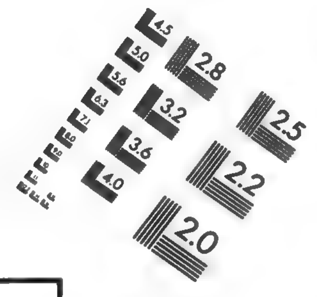
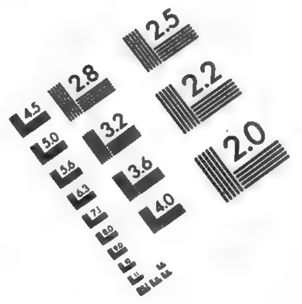
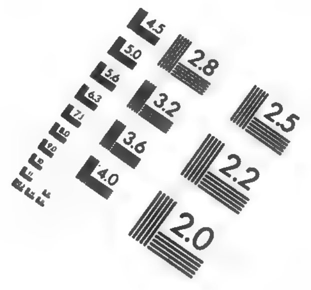

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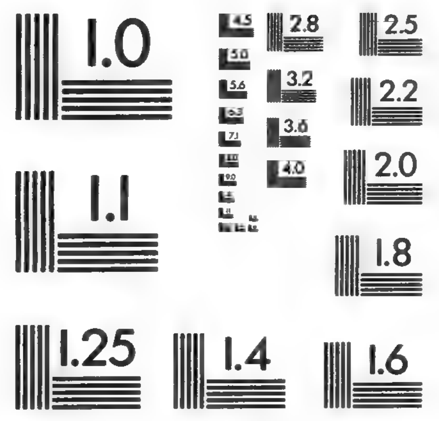

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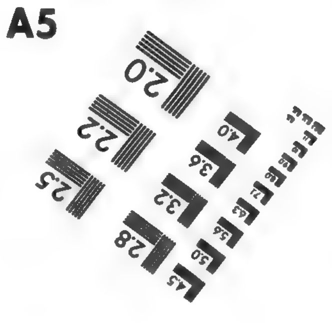

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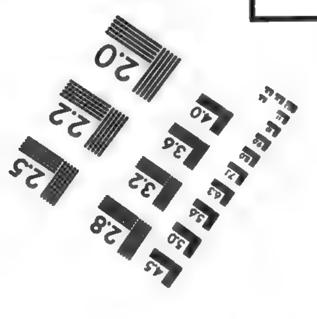
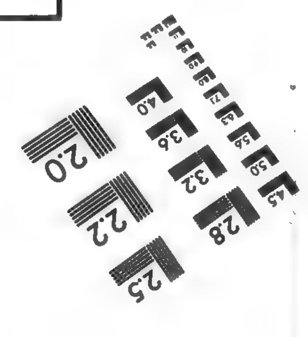

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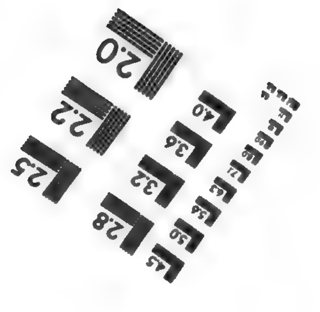
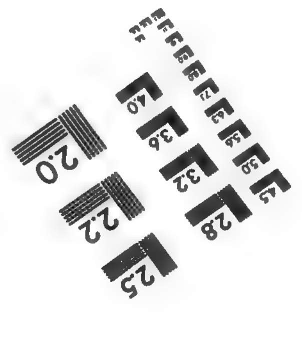

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Opening of Berkshire Symphonic Festival Is Social Success

Governor and Mrs. Lehman Head Distinguished Guests

Miss Gertrude Robinson Smith and Her Guests Again Occupy Boxes 1 and 2—Danes Are Guests of Koussevitzkys

Socially, the 1941 Berkshire Symphonic Festival got off to a handsome start at the opening concert last night. New York and Boston social registerites flooded the select box section and prominent citzens from many cities were noted throughout the audience generally. Gov. Herbert H. Lehman of New York and Mrs. Lehman were among the distinguished guests.

The Lehman box was directly in back of the two boxes, 1 and 2, which Miss Gertrude Robinson Smith has again this year. With the Lehmans was Mrs. John A. Warner, daughter of former New York Gov. Alfred E. Smith. Guests of Miss Robinson Smith were her mother, Mrs. Robinson Smith; Miss Miriam K. Oliver, Mrs. E. Corning Townsend, Mrs. Montgomery Hare, Stuart Montgomery of Boston, William Miles, Malcolm Vaughan, Leonardo Casanova and Bryn Strandanaes of New York.

In Mrs. Koussevitzky's box were Ernest B. Dane of Boston, president of the Boston Symphony Orchestra and Mrs. Dane.

Other Box Holders

Some of the other box holders and their guests were:—

Mrs. E. Griswold Hollister of Toledo and Lenox: Miss Olive Colton, Toledo, Mrs. Zorah Bowman and Miss Katharine Geddes of Chappaqua, N. Y., and Mrs. W. G. Cavanaugh, New York City.

Mrs. Harry Adams, Canaan, N. Y.: Mrs. Griffith Best, Dallas, Texas, Mrs. William Adams, Canaan, Mrs. Donald Bates Lawson, Boston, and Mr. and Mrs. Frank R. Harnden of Hancock.

Mr. and Mrs. Leonard Clark Feathers, Lenox: Mrs. Chester L. Dane, New York, Mrs. J. Harwood Priddy, New York, Miss Edith Hollyday, Bedford Hills, Miss Edith Ingalls, Cleveland, and Miss Henrietta Feathers.

Mr. and Mrs. Walter Atherton, Windsor: Mr. and Mrs. Ray Atherton, Washington, D. C., formerly of the American Embassy at Copenhagen, Mr. and Mrs. Alexander Whiteside of Boston.

Mr. and Mrs. Samuel G. Colt, Pittsfield: Mrs. James D. Colt and Mrs. Clement S. Houghton of Chestnut Hill.

Mr. and Mrs. Norman H. Davis, Stockbridge: Mr. and Mrs. Maclin P. Davis of Tennessee, Mrs. Robert W. Whiton Stuart.

Mr. and Mrs. Thomas H. Blodgett, Great Barrington: Mr. and Mrs. Auguste J. Cordier, New York; Mr. and Mrs. Walter H. Mann, Old Greenwich, Conn.

Mrs. W. Rockwood Gibbs, Richmond: Mr. and Mrs. Edward DeWitt Shumway, Lake Forest, Ill., brother-in-law and sister of Mrs. Gibbs; Ensign Arthur Edward Anderson, Berkeley, Cal.; Mr. and Mrs. C. Lambert Heyniger, New Lebanon, N. Y.

Others who had guests in their boxes were Mrs. Rodney Procter, Mrs. John Barry Ryan, Mr. and Mrs. William Felton Barrett, Mr. and Mrs. Adolf A. Berle, Mrs. Alvan T. Fuller, Mrs. Charles A. Cass, Mrs. John W. Garrett, Mr. and Mrs. Eldridge Gerry Chadwick, Mrs. Edward S. Harkness, Canon and Mrs. Anson Phelps Stokes, Miss Mabel Choate.

Comfort Is Fashion Keynote Of Tanglewood Concert Goers

Comfort seemed to be the keynote of attire at last night's opening Tanglewood concert rather than style show evening, concerts in other years have proved. The cool weather no doubt had a lot to do with it, but we prefer to think it an indication of growing sincerity on the part of the audience in going primarily to hear the music rather than to witness a spectacle.

Two Schools of Thought

On the lawn, of course, anything goes. Approaching the Shed, one was conscious of two opposite schools of thought on the comfort question: An unexpected number of bare legs glistened in the light from the Shed, yet more slack ensembles were in evidence than ever before, even at an afternoon program where apparel is naturally [illegible] beach chairs were in use than heretofore, it was noticed, but at the same time there were also more listeners who disdained anything sturdier to sit on than a coat.

Inside the Shed, sport-like afternoon dresses were the prime favorite—the comfortable kind with pleated skirts, in solid, pastel shades—and light summer coats were a necessity. Conspicuous in the crowd were the women members of the Berkshire Musical Association who participated in last night's program, all gowned in short, white dresses at the maestro's request. Hats were in a distinct minority all through the audience.

Even those in the box section seemed to have comfort in mind. Their costumes were colorful, though not so glittering as they probably will be at the Saturday night concerts, if former years are any indication. Dinner dresses were the most popular, dark ones with bright flowers splattered from neck to hem predominating. Luxuriant fur jackets, worn as a rule no matter how warm the weather, were welcome complements for many ensembles in the cool of last evening. Shawls, the favorite of last season, were only occasionally in [illegible]

The same degrees of formality and comfort in dress held for male concert-goers, their outfits ranging all the way from open-necked sport shirts with vari-colored slack suits to tuxedo or white dinner coat.

It remains to be seen how the weather at the next concerts will affect the trend in attire established at the opening last night.

Festival

Continued From First Page

major symphony, No. 88. The orchestra had not played the majestic introduction before it became evident that they were at top form. The whole symphony was played with impeccable purity, if with a bit of restraint. This Haydn, the Debussy "Afternoon of a Faun" and the Beethoven fifth symphony, which was used for the final number, are well-known to Festival audiences. The novelties were two nocturnes of Debussy, 'Clouds" and "Festivals," and the Villa-Lobos choral number.

Chorus Does Itself Proud

Our local singers had the right to be very proud of their accomplishments in this exciting composition. It is not exactly new. It was composed in 1925, but it was only in 1939, at the World's Fair, it was first played in this country. There is quite a long portion devoted exclusively to the orchestra before the voices come in. All the battery of percussion is called for, and some instruments that are quite unknown, especially the caxambu, a glass bottle filled with gravel, the puita, reco-reco, xucalho, etc., all devices for producing special rattling noises.

At first hearing the form or outline is not discernible, but there is an irrisistible driving force which gives impact and power to the music. The voices were demanded in their extreme capacities most of the time, and whatever Koussevitzky called for, the chorus, trained by its able director, Horace Hunt, was prepared to deliver. Their attacks were well-placed and strong, and they sustained the difficult tones, in the face of a very heavy orchestra, without sacrificing the musical quality of their voices. The words sung to the music are in Portuguese, while the running chant which accompanies it is in native Indian words of Brazil. It was a pity that Mr. Hunt might not have acknowledged personally the tribute which was most certainly his due, on the merits of the performance of his chorus.

Last night marked the second appearance of the Berkshire Musical Association chorus on Festival programs, the first having taken place at the second Festival on the Hanna Farm.

The delicate, fragile quality of tone which the orchestra produced in the Debussy nocturnes and the "Afternoon" was on a plane not surpassed in the orchestral domain. We did not feel that the players were going all-out on their variety of tone color, but for luscious and voluptuous effects, these were present in abundance.

At the conclusion of the "Afternoon of a Faun" the conductor graciously motioned the oboe soloist, Ferdinand Gillet, and the flute soloist, George Laurent, to their feet to acknowledge the plaudits won by their superlative playing.

Program Lacks Kick

The fact is, there was not enough kick to the program itself. Except for the Villa-Lobos there was an overabundance of too familiar selections. Music lovers are attracted by the standard of the music, and by the unique setting, but repeaters will be more easily brought back if the programs hold items which will pique their curiosity.

The most rousing moments of the evening were reached in the Beethoven symphony. One cannot avoid thinking of the special added significance of this piece in these days. Very few will dispute the statement that it is the most popular in the symphonic repertory. The superb architecture of its structure was never more formidably portrayed than in the interpretation with which Koussevitzky favored it last night. There was a conviction to the performance which was unquestionably lofty, sincere, and determined.

The closing bridge of the scherzo was masterfully built up to prepare for the truly majestic utterance of the C major triad which opens the finale. At its first blast and again at its reprise, the breadth of its sweep was the climax of the evening. The spirit pervading it had something above the mere expression of an emotion; it was a pledge to that which we all recognize as paramount.

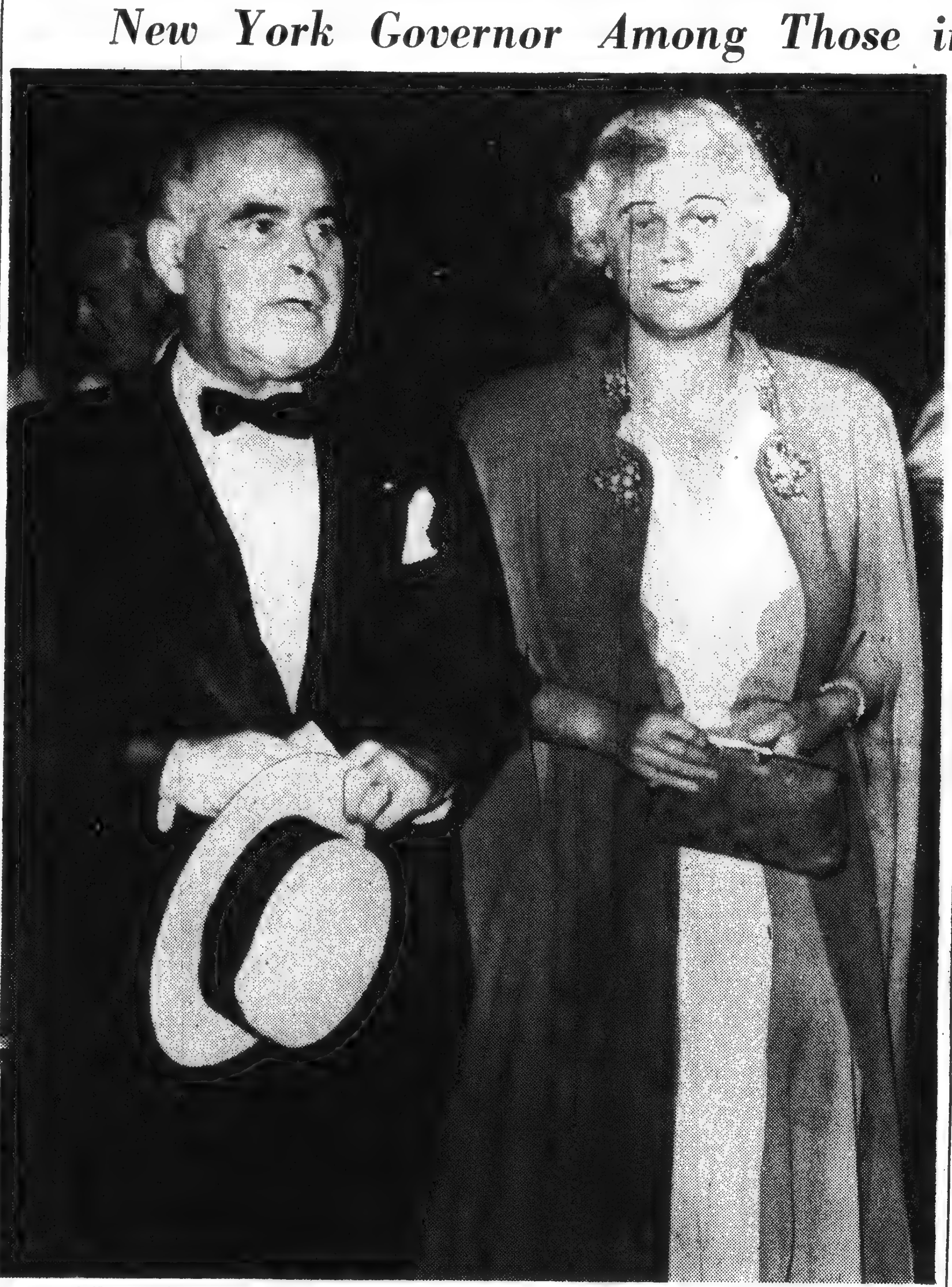
This was stimulation of the highest degree and it was so appreciated by the audience. The tempi were on the deliberate side, the better to allow the details to be absorbed by the tensely listening audience. The majesty of the performance gave new meaning to this most familiar work. If, as is so often reiterated, Beethoven was putting to music his conception of one's encounters with Fate throughout life, the range of his emotions, from despair to bliss, could easily be visualized, and, in the finale, the ascent to triumph was stupendous.

Hopkins Sees Another Raid

MOSCOW (UP)—Harry L. Hopkins slept through the latter part of a German air raid on Moscow early today after conferring for a second time last night with Josef Stalin. The air raid alarms sounded while Hopkins, U. S. Ambassador Laurence Steinhardt and their party were dining in the famous Caucasian Restaurant.

The party was escorted by the restaurant management to a nearby municipal shelter where they spent some time and then continued back to the embassy and retired for the night.

New York Governor Among Those in Attendance at Opening of Festival



Present at the opening last night of the eighth annual Berkshire Music Festival at Tanglewood were Gov. and Mrs. Herbert H. Lehman of New York.

Former New York State Gov. Alfred E. Smith's daughter, Mrs. John A. Warner, was with the Lehmans.

Among Southern Berkshire residents attending was Dr. Robert Metz of Chicago and Fernbrook, Lenox.

Sports Editor Has No V-Neck Sweater, but Takes a Chance And Covers Beethoven's Fifth

By JOHN M. FLYNN

Sports Editor of The Eagle

TANGLEWOOD. — When Mel Shaffer, business manager of the Pittsfield baseball club of the Canadian-American League, informed me the game between the Electrics and Gloversville, scheduled for last night at Dorothy Deming Field, had been postponed because of wet grounds I got in touch with George W. Edman, managing editor of The Eagle and praise agent for the Berkshire Symphonic Festival. He told me that Serge Koussevitzky and his squad from Boston would start pitching at 8.30 regardless of the weather but he was not worrying because indications were that it would be a pleasant night in and near the Shed. That was the tip for me to prepare to be present at the opening of the eighth annual Berkshire Symphonic Festival.

With Beethoven's Symphony No. 5 in C minor on the program it naturally became "V" night. You know that "V" campaign they have in England making everybody victory-conscious and I am happy to learn they are doing more than talking about such a culmination. I hunted high and low but could not find a V-neck sweater. It was just about as hard to find a "V," which a $5 bill is called when there is occasion to call it at all. Nevertheless the dark suit which I have for funerals, weddings and practically every other occasion was neatly pressed and Abe Michelson agreed not only to provide transportation for me but also to be my bodyguard. Bill Cunningham and Walter Winchell have bodyguards and I can see no reason why I should not have one.

Leaves Chorus to Jay

I shall skip over Haydn's Symphony in G Major as quickly as a deer leaps over a three-foot fence, and concerning Debussy's Three Nocturnes I shall just mention that the order was correct as the clouds were in evidence for days, the Festival opened auspiciously and sirens were heard as the crowd left the grounds. The chorus of the Berkshire Musical Association will be dealt with at length by Jay C. Rosenfeld who reviews these things as a business while I just write about them for fun.

(Editor's note—Debussy's Prelude to "The Afternoon of a Faun" was played instead of the Nocturne "Sirenes.")

Beethoven's Symphony No. 5 in C Minor—that is the dish that I shall try to serve you in bits, delicate or otherwise.

Ludwig van Beethoven was born Dec. 16, 1770 and died at Vienna March 26, 1827. Thus he lived during a period when we had two wars with England but he was a composer and not a war correspondent. We are not fighting England now, anyway. We are trying to help that country and at the same time help ourselves, which seems to be quite a sensible plan.

I shall quote this from the program: "Something in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire was talked by Berloiz into breaking his vow never to listen to another note of Beethoven and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony." I think Maria carried it a little too far.

Concluding, the program says: "The mysterious mood of the scherzo, the suspense of the soft drum beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no technician will ever account for in factual terms."

If the experts are unable to explain it in factual terms I shall stop right here and keep in mind that my business is judging base hits and errors and not symphonic hits and errors.

"Abe Is Like That"

Serge was given a warm greeting when he stepped on the platform before the opening of the program but he did not receive as much applause at the end as I had expected. Perhaps there were too many movie fans present. My bodyguard, however, explained that the big cheers would come Sunday afternoon when the persons delivering the applause could be seen. Abe is like that. He says what he thinks and his thoughts are sound.

To some persons the sweetest music is the sound of rain falling on a tin roof. Still that would not delight the ears of the powers behind or in front of the Berkshire Symphonic Festival. Rain might fill Lake Mahkeenac to overflowing but would not help to fill the music Shed with cash customers.

I know of individuals who consider the finest music is the sound of a cash register ringing frequently. To others the quitting whistle is most pleasing to the ears.

Larry MacPhail, the financial head of the Brooklyn Dodgers, says that the grandest music of all is provided by wrens at his place near Lake Michigan. The wren is a small, more or less brown, singing bird in the family Troglodytidae. (Imagine mentioning that family to a Brooklyn fan). Webster's reminds us that the Wren (an acrostic formed from the initials of the title) is a member of the Women's Royal Naval Service, a nauxiliary of the British Navy established during the first World War. MacPhail of course had in mind the birds and not the uniformed ladies across the sea as the makers of such enchanting music.

Symphonic Shorts

Thomas Kilduff, Congressman Allen T. Treadway's very valuable aid, mentioned that Tanglewood is in the town of Stockbridge although closer to the Lenox post office than it is to the building where Stockbridge residents get their mail. Tom, however, would not quibble over the fact that Tanglewood often is referred to as being in the town of Lenox because the Congressman appreciates votes from Lenox just the same as from Stockbridge.

Atty. Hugh P. Drysdale of North Adams, who was quite a baseball player at Williams College and an excellent golfer for many years, was among those present.

George Markell of Boston, former owner and manager of the Strand Theatre, Boston, is taking in all three series with Mrs. Markell. George, a Harvard man, always sits in the Crimson cheering section in the annual football classic at the Bowl or the Stadium, but I noticed they went right past the Harvard sector last night and were seated down front with the blues or the Yales. George inquired about Pittsfield's baseball club in the Canadian-American League. He was a generous contributor to the Hillies when he lived in Pittsfield.

I would suggest that since Mozart's Requiem is on the program for next Thursday night's concert that our church editor, Norman H. Ransford be assigned to cover it. I say church editor instead of religious editor because all editors on The Eagle are religious.

Not a [illegible] was paged during the [illegible] formance. I was [illegible] somebody would put [illegible] the double-header to [illegible] at the Dorothy Deming [illegible] tonight between Pittsfield [illegible] Gloversville.

A gala benefit program is to be put on at Tanglewood Friday night Aug. 15 for the United Service Organizations and British War Relief. The Pittsfield baseball club did their bit for Canadian relief recently when in playing at Quebec and Three Rivers they lost six games, won one and tied one.

I hunted out Bill Sistaire, head usher, who was about as easy to find as the main entrance. He told me that the attendance was about 8000 and that is a large number not only of persons but even of pennies.

The musicians managed to keep their instruments dry during the heavy rains the past few days. Some critics even intimated that at times the music was dry.

Serge Koussevitzky, the conductor, worked hard but at no time was he as busy as a bartender during a golf tournament and nobody ever heard any cheers for the fellow who mixes the drinks.

Came From Near and Far

In the Festival audience last night were people from most of the 48 states. Charles Wirth Jr., and his daughter, Miss Alma Wirth, above, traveled all the way from New Orleans for the opening.

Newsmen Sent 10,500 Words From Tanglewood

TANGLEWOOD.—Manager Robert Tryon of Western Union reported that newsmen filed 10,500 words on last night's opening, a 25 per cent increase over last year's 8000. Statisticians are still working on an estimate as to how many typewriter ribbons were worn out in the process, the 10,500 final words meaning about 20,000 original words if the writers have as many second thoughts as most of us do.

Tanglewood Tales

Last night's audience of 7500 represented the largest for an opening night in the eight-year history of the Festival. The total excludes an interested toad, whose crashing of the blue section was reported with understandable glee by Manager George E. Judd of the Boston Symphony.

* * *

An enquiring reporter climbed a tree over the warning bell at the corner of the Shed to interview a katydid who, during the Haydn, propounded his age-old question of whether Katy did or didn't. Asked why he didn't just listen, with a view to being inspired to remove the slight scratch in his voice, the katydid said, "Who's Haydn?"

* * *

Early arrivers last night found themselves playing tag with mowing machines on the huge lawns. Because of the rain, the cutting had to be delayed until the last minute.

* * *

More than a few of the ushers, after putting in the usual exacting job of not getting more than one person in the same seat, went up on the platform to sing with the Berkshire Musical Association chorus. On the platform, they had to find their own seats.

* * *

Miss Annabelle Burkhardt of the arch-Republican Holyoke Transcript spent most of her free minutes during the evening seeking Congressman Allen T. Treadway for picture purposes. But Mr. Treadway was in Washington. She went back to Holyoke with a picture of Owen Johnson.

* * *

Festival officials report that the big parking field was cleared in 25 minutes, thus scattering the clouds of worry which hung on the brows of those in charge after the continued rain.

* * *

To methods of transportation used for reaching Tanglewood, add horseback. A group of young men and women rode to the concert from the Lenox Ridng Academy via the Under Mountain and Sanctuary Roads.

* * *

Some 90 newspapers, magazines and radio stations have representatives covering the Festival in toto or in part. All major news services sent special correspondents. Most of the New York, Boston, Philadelphia, Pittsburgh, Washington, Buffalo and Toledo papers have personal coverage, not to mention the Homer (La.) Guardian Journal.

* * *

At least one man got stung at last night's concert. He was a member of the Legion parking squad, and he ran afoul of a hornet's nest. He was one of the first aid tent's few customers.

* * *

The national scope of the Festival was a geographical fact unknown to one worried driver. At the end of the concert he approached a member of the parking crew and asked solemnly, "Have you seen a car with Pennsylvania license plates?"

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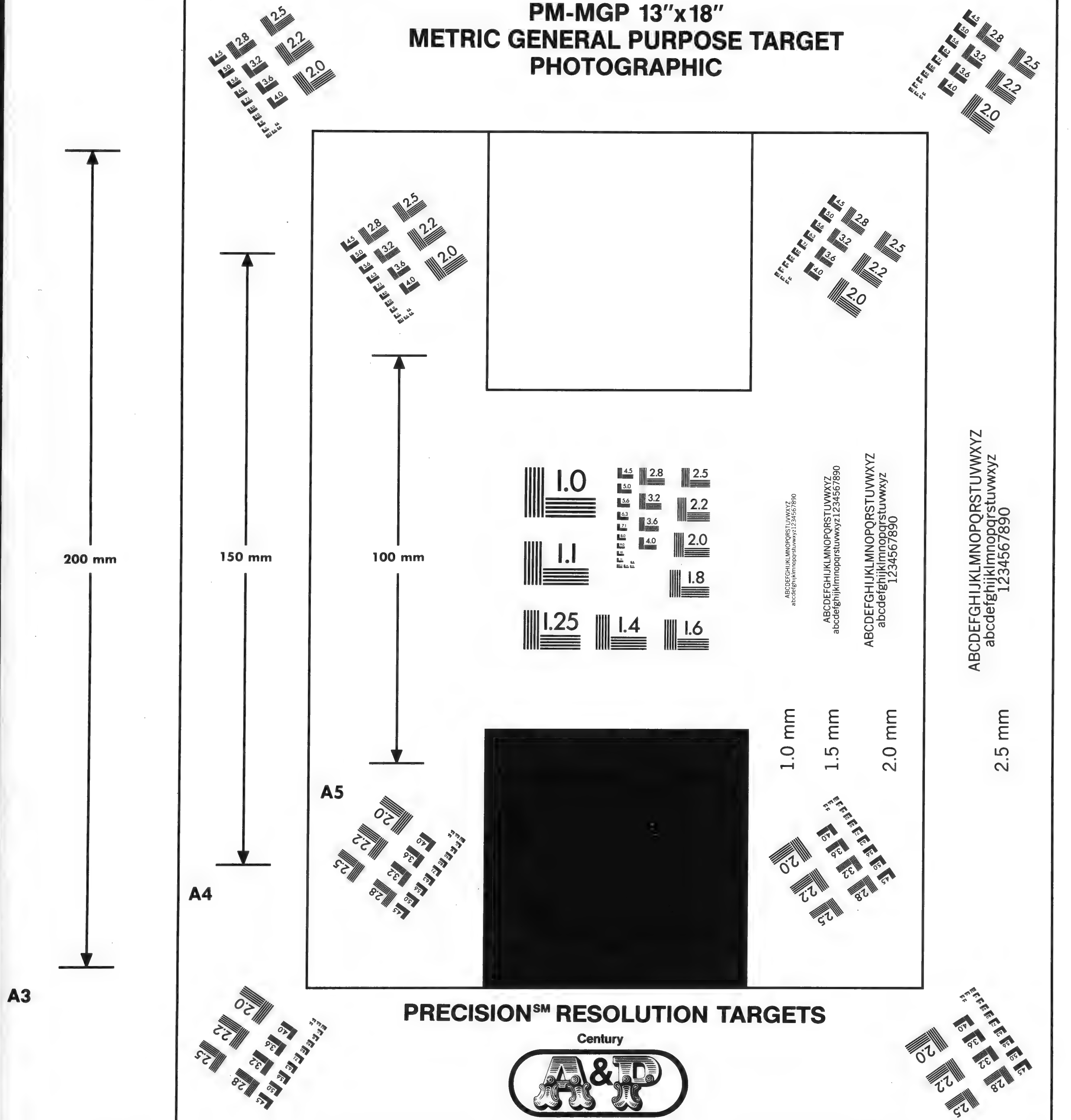
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Opening of Berkshire Symphonic Festival Is

Governor and Mrs. Lehman Head Distinguished Guests

Miss Gertrude Robinson Smith and Her Guests Again Occupy Boxes 1 and 2—Danes Are Guests of Koussevitzkys

Socially, the 1941 Berkshire Symphonic Festival got off to a handsome start at the opening concert last night. New York and Boston social registerites flooded the select box section and prominent citizens from many cities were noted throughout the audience generally. Gov. Herbert H. Lehman of New York and Mrs. Lehman were among the distinguished guests.

The Lehman box was directly in back of the two boxes, 1 and 2, which Miss Gertrude Robinson Smith has again this year. With the Lehmans was Mrs. John A. Warner, daughter of former New York Gov. Alfred E. Smith. Guests of Miss Robinson Smith were her mother, Mrs. Robinson Smith; Miss Miriam K. Oliver, Mrs. E. Corning Townsend, Mrs. Montgomery Hare, Stuart Montgomery of Boston, William Miles, Malcolm Vaughan, Leonardo Casanova and Bryn Strandanaes of New York.

In Mrs. Koussevitzky's box were Ernest B. Dane of Boston, president of the Boston Symphony Orchestra and Mrs. Dane.

Other Box Holders

Some of the other box holders and their guests were:—

Mrs. E. Griswold Hollister of Toledo and Lenox: Miss Olive Colton, Toledo, Mrs. Zorah Bowman and Miss Katharine Geddes of Chappaqua, N. Y., and Mrs. W. G. Cavanaugh, New York City.

Mrs. Harry Adams, Canaan, N. Y.: Mrs. Griffith Best, Dallas, Texas, Mrs. William Adams, Canaan, Mrs. Donald Bates Lawson, Boston, and Mr. and Mrs. Frank R. Harnden of Hancock.

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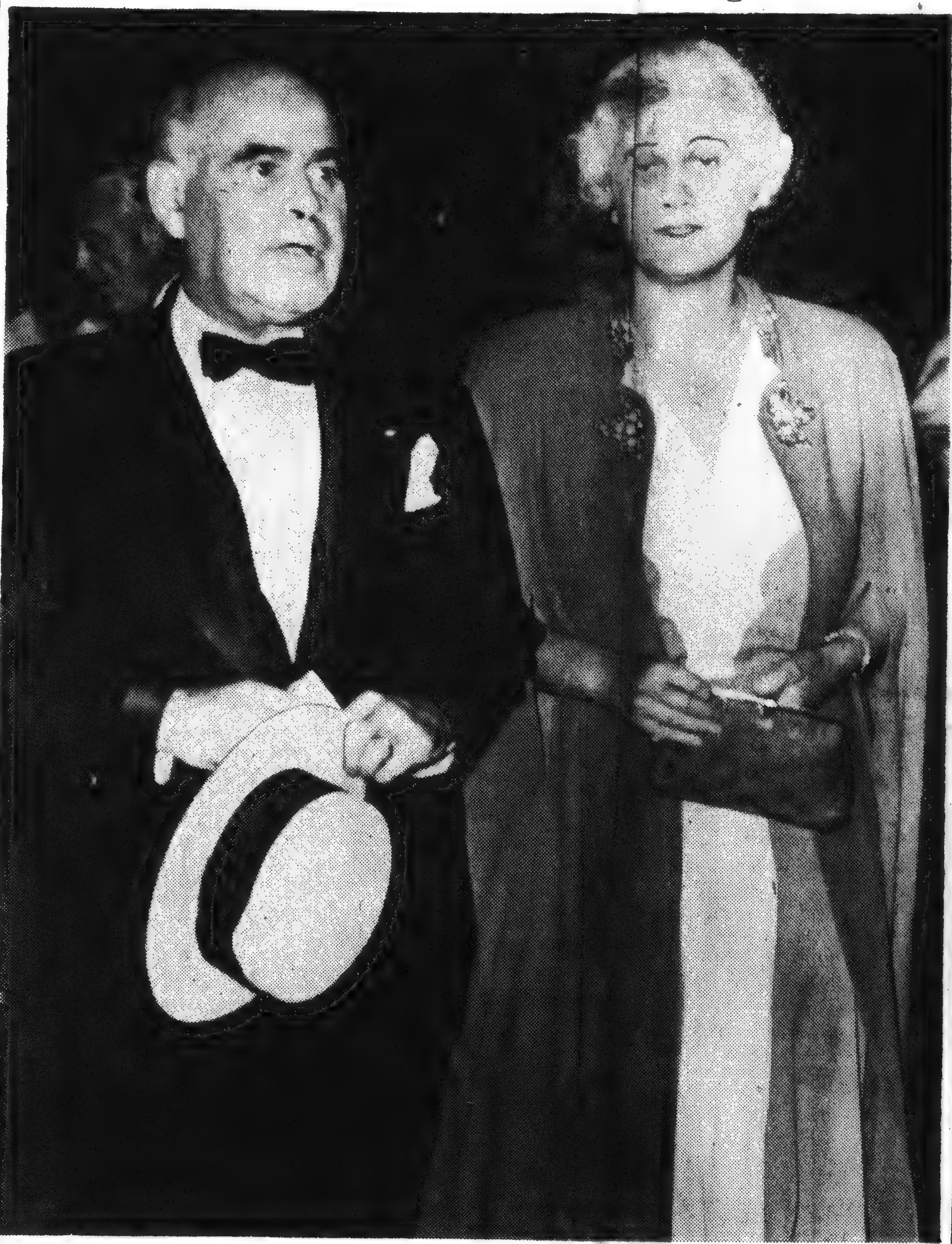
New York Governor Among Those in Attendance at



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Comfort Is Fashion Keynote Of Tanglewood Concert Goers

Comfort seemed to be the keynote of attire at last night's opening Tanglewood concert rather than style show evening concerts in other years have proved. The cool weather no doubt had a lot to do with it, but we prefer to think it an indication of growing sincerity on the part of the audience in going primarily to hear the music rather than to witness a spectacle.

Two Schools of Thought

On the lawn, of course, anything goes. Approaching the Shed, one was conscious of two opposite schools of thought on the comfort question: An unexpected number of bare legs glistened in the light from the Shed, yet more slack ensembles were in evidence than ever before, even at an afternoon program where apparel is naturally more casual than at night. More beach chairs were in use than heretofore, it was noticed, but at the same time there were also more listeners who disdained anything sturdier to sit on than a coat.

Inside the Shed, sport-like afternoon dresses were the prime favorite—the comfortable kind with pleated skirts, in solid, pastel shades—and light summer coats were a necessity. Conspicuous in the crowd were the women members of the Berkshire Musical Association who participated in last night's program, all gowned in short, white dresses at the maestro's request. Hats were in a distinct minority all through the audience.

Even those in the box section seemed to have comfort in mind. Their costumes were colorful, though not so glittering as they probably will be at the Saturday night concerts, if former years are any indication. Dinner dresses were the most popular, dark ones with bright flowers splattered from neck to hem predominating. Luxuriant fur jackets, worn as a rule no matter how warm the weather, were welcome complements for many ensembles in the cool of last evening. Shawls, the favorite of last season, were only occasionally in evidence.

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It remains to be seen how the weather at the next concerts will affect the trend in attire established at the opening last night.

Festival

Continued From First Page

major symphony, No. 88. The orchestra had not played the majestic introduction before it became evident that they were at top form. The whole symphony was played with impeccable purity, if with a bit of restraint. This Haydn, the Debussy "Afternoon of a Faun" and the Beethoven fifth symphony, which was used for the final number, are well-known to Festival audiences. The novelties were two nocturnes of Debussy, 'Clouds" and "Festivals," and the Villa-Lobos choral number.

Chorus Does Itself Proud

Our local singers had the right to be very proud of their accomplishments in this exciting composition. It is not exactly new. It was composed in 1925, but it was only in 1939, at the World's Fair, it was first played in this country. There is quite a long portion devoted exclusively to the orchestra before the voices come in. All the battery of percussion is called for, and some instruments that are quite unknown, especially the caxambu, a glass bottle filled with gravel, the puita, reco-reco, xucalho, etc., all devices for producing special rattling noises.

At first hearing the form or outline is not discernible, but there is an irrisistible driving force which gives impact and power to the music. The voices were demanded in their extreme capacities most of the time, and whatever Koussevitzky called for, the chorus, trained by its able director, Horace Hunt, was prepared to deliver. Their attacks were well-placed and strong, and they sustained the difficult tones, in the face of a very heavy orchestra, without sacrificing the musical quality of their

ist, Ferdinand Gillet, and the flute soloist, George Laurent, to their feet to acknowledge the plaudits won by their superlative playing.

Program Lacks Kick

The fact is, there was not enough kick to the program itself. Except for the Villa-Lobos there was an overabundance of too familiar selections. Music lovers are attracted by the standard of the music, and by the unique setting, but repeaters will be more easily brought back if the programs hold items which will pique their curiosity.

The most rousing moments of the evening were reached in the Beethoven symphony. One cannot avoid thinking of the special added significance of this piece in these days. Very few will dispute the statement that it is the most popular in the symphonic repertory. The superb architecture of its structure was never more formidably portrayed than in the interpretation with which Koussevitzky favored it last night. There was a conviction to the performance which was unquestionably lofty, sincere, and determined.

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Sports Editor Has No V-Neck Sweater, but Takes a Chance And Covers Beethoven's Fifth

By JOHN M. FLYNN

Sports Editor of The Eagle

TANGLEWOOD. — When Mel Shaffer, business manager of the Pittsfield baseball club of the Canadian-American League, informed me the game between the Electrics and Gloversville, scheduled for last night at Dorothy Deming Field, had been postponed because of wet grounds I got in touch with George W. Edman, managing editor of The Eagle and praise agent for the Berkshire Symphonic Festival. He told me that Serge Koussevitzky and his squad from Boston would start pitching at 8.30 regardless of the weather but he was not worrying because indications were that it would be a pleasant night in and near the Shed. That was the tip for me to prepare to be present at the opening of the eighth annual Berkshire Symphonic Festival.

With Beethoven's Symphony No. 5 in C minor on the program it naturally became "V" night. You know that "V" campaign they have in England making everybody victory-conscious and I am happy to learn they are doing more than talking about such a culmination. I hunted high and low but could not find a V-neck sweater. It was just about as hard to find a "V," which a $5 bill is called when there is occasion to call it at all. Nevertheless the dark suit which I have for funerals, weddings and practically every other occasion was neatly pressed and Abe Michelson agreed not only to provide transportation for me but also to be my bodyguard. Bill Cunningham and Walter Winchell have bodyguards and I can see no reason why I should not have one.

Leaves Chorus to Jay

I shall skip over Haydn's Symphony in G Major as quickly as a deer leaps over a three-foot fence, and concerning Debussy's Three Nocturnes I shall just mention that the order was correct as the clouds were in evidence for days, the Festival opened auspiciously and sirens were heard as the crowd left the grounds. The chorus of the Berkshire Musical Association will be dealt with at length by Jay C. Rosenfeld who reviews these things as a business while I just write about them for fun.

(Editor's note—Debussy's Prelude to "The Afternoon of a Faun" was played instead of the Nocturne "Sirenes.")

Beethoven's Symphony No. 5 in C Minor—that is the dish that I shall try to serve you in bits, delicate or otherwise.

Ludwig van Beethoven was born Dec. 16, 1770 and died at Vienna March 26, 1827. Thus he lived during a period when we had two wars with England but he was a composer and not a war correspondent. We are not fighting England now, anyway. We are trying to help that country and at the same time help ourselves, which seems to be quite a sensible plan.

I shall quote this from the program: "Something in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire was talked by Berloiz into breaking his vow never to listen to another note of Beethoven and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony." I think Maria carried it a little too far.

Concluding, the program says: "The mysterious mood of the scherzo, the suspense of the soft drum beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no technician will ever account for in factual terms."

If the experts are unable to explain it in factual terms I shall stop right here and keep in mind that my business is judging base hits and errors and not symphonic hits and errors.

"Abe Is Like That"

Serge was given a warm greeting when he stepped on the platform before the opening of the program but he did not receive as much applause at the end as I had expected. Perhaps there were too many movie fans present. My bodyguard, however, explained that the big cheers would come Sunday afternoon when the persons delivering the applause could be seen. Abe is like that. He says what he thinks and his thoughts are sound.

To some persons the sweetest music is the sound of rain falling on a tin roof. Still that would not delight the ears of the powers behind or in front of the Berkshire Symphonic Festival. Rain might fill Lake Mahkeenac to overflowing but would not help to fill the music Shed with cash customers.

I know of individuals who consider the finest music is the sound of a cash register ringing frequently. To others the quitting whistle is most pleasing to the ears.

Larry MacPhail, the financial head of the Brooklyn Dodgers, says that the grandest music of all is provided by wrens at his place near Lake Michigan. The wren is a small, more or less brown, singing bird in the family Troglodytidae. (Imagine mentioning that family to a Brooklyn fan). Webster's reminds us that the Wren (an acrostic formed from the initials of the title) is a member of the Women's Royal Naval Service, a nauxiliary of the British Navy established during the first World War. MacPhail of course had in mind the birds and not the uniformed ladies across the sea as the makers of such enchanting music.

Symphonic Shorts

Thomas Kilduff, Congressman Allen T. Treadway's very valuable aid, mentioned that Tanglewood is in the town of Stockbridge although closer to the Lenox post office than it is to the building where Stockbridge residents get their mail. Tom, however, would not quibble over the fact that Tanglewood often is referred to as being in the town of Lenox because the Congressman appreciates votes from Lenox just the same as from Stockbridge.

Atty. Hugh P. Drysdale of North Adams, who was quite a baseball player at Williams College and an excellent golfer for many years, was among those present.

George Markell of Boston, former owner and manager of the Strand Theatre, Boston, is taking in all three series with Mrs. Markell. George, a Harvard man, always sits in the Crimson cheering section in the annual football

Newsmen Sent 10,500 Words From Tanglewood

TANGLEWOOD.—Manager Robert Tryon of Western Union reported that newsmen filed 10,500 words on last night's opening, a 25 per cent increase over last year's 8000. Statisticians are still working on an estimate as to how many typewriter ribbons were worn out in the process, the 10,500 final words meaning about 20,000 original words if the writers have as many second thoughts as most of us do.

put on at Tanglewood Friday night Aug. 15 for the United Service Organizations and British War Relief. The Pittsfield baseball club did their bit for Canadian relief recently when in playing at Quebec and Three Rivers they lost six games, won one and tied one.

I hunted out Bill Sistaire, head usher, who was about as easy to find as the main entrance. He told me that the attendance was about 8000 and that is a large number not only of persons but even of pennies.

The musicians managed to keep their instruments dry during the heavy rains the past few days. Some critics even intimated that at times the music was dry.

Serge Koussevitzky, the conductor, worked hard but at no time was he as busy as a bartender during a golf tournament and nobody ever heard any cheers for the fellow who mixes the drinks.

Came From Near and Far

7.34

Opening of Berkshire Symphonic Festival Is Social Success

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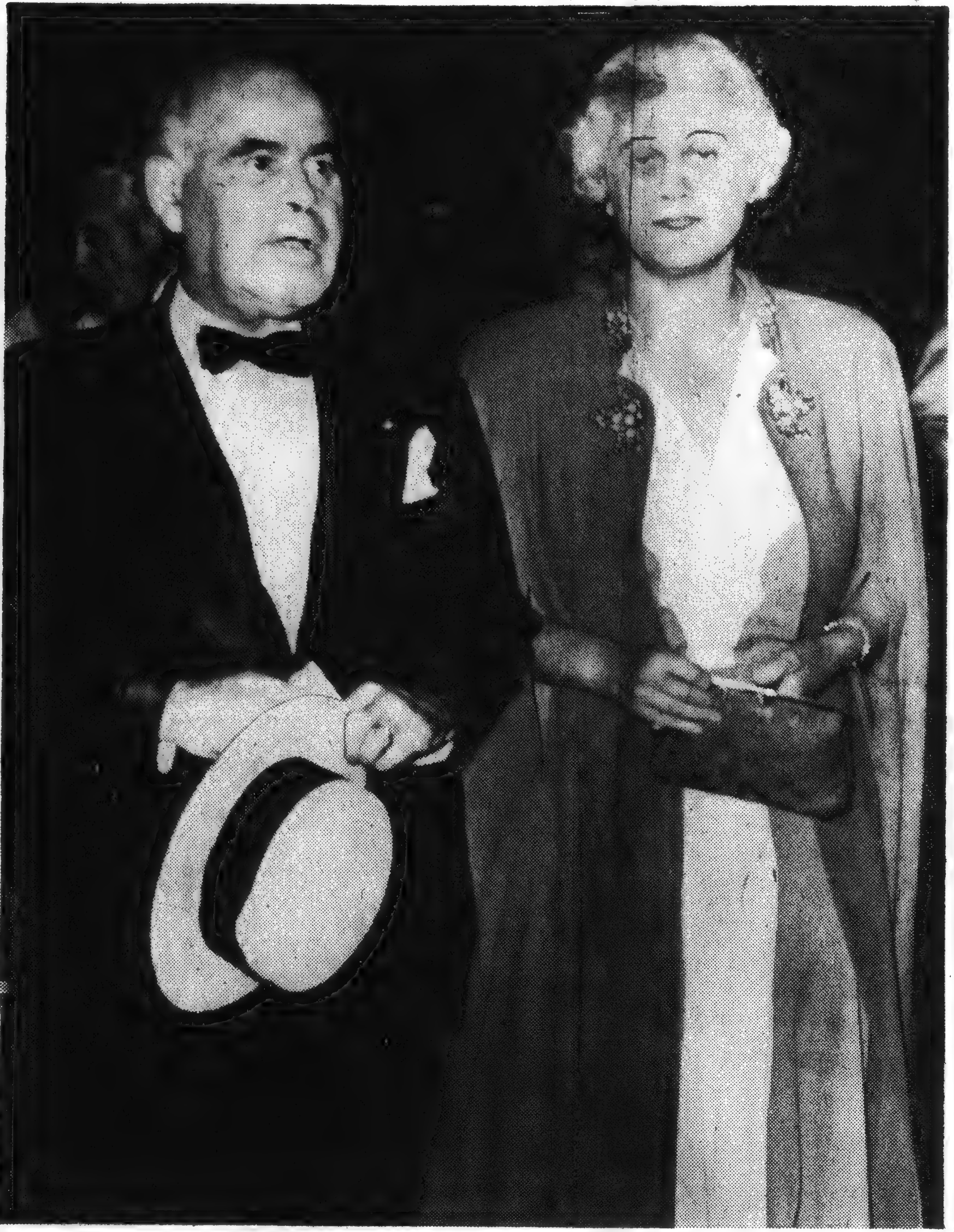

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Among Southern Berkshire residents attending was Dr. Robert Metz of Chicago and Fernbrook, Lenox.

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Ludwig van Beethoven was born Dec. 16, 1770 and died at Vienna March 26, 1827. Thus he lived during a period when we had two wars with England but he was a composer and not a war correspondent. We are not fighting England now, anyway. We are trying to help that country and at the same time help ourselves, which seems to be quite a sensible plan.

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Concluding, the program says: "The mysterious mood of the scherzo, the suspense of the soft drum beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no technician will ever account for in factual terms."

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Larry MacPhail, the financial head of the Brooklyn Dodgers, says that the grandest music of all is provided by wrens at his place near Lake Michigan. The wren is a small, more or less brown, singing bird in the family Troglodytidae. (Imagine mentioning that family to a Brooklyn fan). Webster's reminds us that the Wren (an acrostic formed from the initials of the title) is a member of the Women's Royal Naval Service, a nauxiliary of the British Navy established during the first World War. MacPhail of course had in mind the birds and not the uniformed ladies across the sea as the makers of such enchanting music.

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I hunted out Bill Sistaire, head usher, who was about as easy to find as the main entrance. He told me that the attendance was about 8000 and that is a large number not only of persons but even of pennies.

The musicians managed to keep their instruments dry during the heavy rains the past few days. Some critics even intimated that at times the music was dry.

Serge Koussevitzky, the conductor, worked hard but at no time was he as busy as a bartender during a golf tournament and nobody ever heard any cheers for the fellow who mixes the drinks.

Tanglewood Tales

Last night's audience of 7500 represented the largest for an opening night in the eight-year history of the Festival. The total excludes an interested toad, whose crashing of the blue section was reported with understandable glee by Manager George E. Judd of the Boston Symphony.

* * *

An enquiring reporter climbed a tree over the warning bell at the corner of the Shed to interview a katydid who, during the Haydn, propounded his age-old question of whether Katy did or didn't. Asked why he didn't just listen, with a view to being inspired to remove the slight scratch in his voice, the katydid said, "Who's Haydn?"

* * *

Early arrivers last night found themselves playing tag with mowing machines on the huge lawns. Because of the rain, the cutting had to be delayed until the last minute.

* * *

More than a few of the ushers, after putting in the usual exacting job of not getting more than one person in the same seat, went up on the platform to sing with the Berkshire Musical Association chorus. On the platform, they had to find their own seats.

* * *

Miss Annabelle Burkhardt of the arch-Republican Holyoke Transcript spent most of her free minutes during the evening seeking Congressman Allen T. Treadway for picture purposes. But Mr. Treadway was in Washington. She went back to Holyoke with a picture of Owen Johnson.

* * *

Festival officials report that the big parking field was cleared in 25 minutes, thus scattering the clouds of worry which hung on the brows of those in charge after the continued rain.

* * *

To methods of transportation used for reaching Tanglewood, add horseback. A group of young men and women rode to the concert from the Lenox Ridng Academy via the Under Mountain and Sanctuary Roads.

* * *

Some 90 newspapers, magazines and radio stations have representatives covering the Festival in toto or in part. All major news services sent special correspondents. Most of the New York, Boston, Philadelphia, Pittsburgh, Washington, Buffalo and Toledo papers have personal coverage, not to mention the Homer (La.) Guardian Journal.

* * *

At least one man got stung at last night's concert. He was a member of the Legion parking squad, and he ran afoul of a hornet's nest. He was one of the first aid tent's few customers.

* * *

The national scope of the Festival was a geographical fact unknown to one worried driver. At the end of the concert he approached a member of the parking crew and asked solemnly, "Have you seen a car with Pennsylvania license plates?"

Governor and Mrs. Lehman Head Distinguished Guests

Miss Gertrude Robinson Smith and Her Guests Again Occupy Boxes 1 and 2—Danes Are Guests of Koussevitzkys

Socially, the 1941 Berkshire Symphonic Festival got off to a handsome start at the opening concert last night. New York and Boston social registerites flooded the select box section and prominent citzens from many cities were noted throughout the audience generally. Gov. Herbert H. Lehman of New York and Mrs. Lehman were among the distinguished guests.

The Lehman box was directly in back of the two boxes, 1 and 2, which Miss Gertrude Robinson Smith has again this year. With the Lehmans was Mrs. John A. Warner, daughter of former New York Gov. Alfred E. Smith. Guests of Miss Robinson Smith were her mother, Mrs. Robinson Smith; Miss Miriam K. Oliver, Mrs. E. Corning Townsend, Mrs. Montgomery Hare, Stuart Montgomery of Boston, William Miles, Malcolm Vaughan, Leonardo Casanova and Bryn Strandanaes of New York.

In Mrs. Koussevitzky's box were Ernest B. Dane of Boston, president of the Boston Symphony Orchestra and Mrs. Dane.

Other Box Holders

Some of the other box holders and their guests were:—

Mrs. E. Griswold Hollister of Toledo and Lenox: Miss Olive Colton, Toledo, Mrs. Zorah Bowman and Miss Katharine Geddes of Chappaqua, N. Y., and Mrs. W. G. Cavanaugh, New York City.

Mrs. Harry Adams, Canaan, N. Y.: Mrs. Griffith Best, Dallas, Texas, Mrs. William Adams, Canaan, Mrs. Donald Bates Lawson, Boston, and Mr. and Mrs. Frank R. Harnden of Hancock.

Mr. and Mrs. Leonard Clark Feathers, Lenox: Mrs. Chester L. Dane, New York, Mrs. J. Harwood Priddy, New York, Miss Edith Hollyday, Bedford Hills, Miss Edith Ingalls, Cleveland, and Miss Henrietta Feathers.

Mr. and Mrs. Walter Atherton, Windsor: Mr. and Mrs. Ray Atherton, Washington, D. C., formerly of the American Embassy at Copenhagen, Mr. and Mrs. Alexander Whiteside of Boston.

Mr. and Mrs. Samuel G. Colt, Pittsfield: Mrs. James D. Colt and Mrs. Clement S. Houghton of Chestnut Hill.

Mr. and Mrs. Norman H. Davis, Stockbridge: Mr. and Mrs. Maclin P. Davis of Tennessee, Mrs. Robert W. Whiton Stuart.

Mr. and Mrs. Thomas H. Blodgett, Great Barrington: Mr. and Mrs. Auguste J. Cordier, New York; Mr. and Mrs. Walter H. Mann, Old Greenwich, Conn.

Mrs. W. Rockwood Gibbs, Richmond: Mr. and Mrs. Edward DeWitt Shumway, Lake Forest, Ill., brother-in-law and sister of Mrs. Gibbs; Ensign Arthur Edward Anderson, Berkeley, Cal.; Mr. and Mrs. C. Lambert Heyniger, New Lebanon, N. Y.

Others who had guests in their boxes were Mrs. Rodney Procter, Mrs. John Barry Ryan, Mr. and Mrs. William Felton Barrett, Mr. and Mrs. Adolf A. Berle, Mrs. Alvan T. Fuller, Mrs. Charles A. Cass, Mrs. John W. Garrett, Mr. and Mrs. Eldridge Gerry Chadwick, Mrs. Edward S. Harkness, Canon and Mrs. Anson Phelps Stokes, Miss Mabel Choate.

Comfort Is Fashion Keynote Of Tanglewood Concert Goers

Comfort seemed to be the keynote of attire at last night's opening Tanglewood concert rather than style show evening concerts in other years have proved. The cool weather no doubt had a lot to do with it, but we prefer to think it an indication of growing sincerity on the part of the audience in going primarily to hear the music rather than to witness a spectacle.

Two Schools of Thought

On the lawn, of course, anything goes. Approaching the Shed, one was conscious of two opposite schools of thought on the comfort question: An unexpected number of bare legs glistened in the light from the Shed, yet more slack ensembles were in evidence than ever before, even at an afternoon program where apparel is naturally more casual than at night. More beach chairs were in use than heretofore, it was noticed, but at the same time there were also more listeners who disdained anything sturdier to sit on than a coat.

Inside the Shed, sport-like afternoon dresses were the prime favorite—the comfortable kind with pleated skirts, in solid, pastel shades—and light summer coats were a necessity. Conspicuous in the crowd were the women members of the Berkshire Musical Association who participated in last night's program, all gowned in short, white dresses at the maestro's request. Hats were in a distinct minority all through the audience.

Even those in the box section seemed to have comfort in mind. Their costumes were colorful, though not so glittering as they probably will be at the Saturday night concerts, if former years are any indication. Dinner dresses were the most popular, dark ones with bright flowers splattered from neck to hem predominating. Luxuriant fur jackets, worn as a rule no matter how warm the weather, were welcome complements for many ensembles in the cool of last evening. Shawls, the favorite of last season, were only occasionally in evidence.

The same degrees of formality and comfort in dress held for male concert-goers, their outfits ranging all the way from open-necked sport shirts with vari-colored slack suits to tuxedo or white dinner coat.

It remains to be seen how the weather at the next concerts will affect the trend in attire established at the opening last night.

Festival

Continued From First Page

major symphony, No. 88. The orchestra had not played the majestic introduction before it became evident that they were at top form. The whole symphony was played with impeccable purity, if with a bit of restraint. This Haydn, the Debussy "Afternoon of a Faun" and the Beethoven fifth symphony, which was used for the final number, are well-known to Festival audiences. The novelties were two nocturnes of Debussy, 'Clouds" and "Festivals," and the Villa-Lobos choral number.

Chorus Does Itself Proud

Our local singers had the right to be very proud of their accomplishments in this exciting composition. It is not exactly new. It was composed in 1925, but it was only in 1939, at the World's Fair, it was first played in this country. There is quite a long portion devoted exclusively to the orchestra before the voices come in. All the battery of percussion is called for, and some instruments that are quite unknown, especially the caxambu, a glass bottle filled with gravel, the puita, reco-reco, xucalho, etc., all devices for producing special rattling noises.

At first hearing the form or outline is not discernible, but there is an irrisistible driving force which gives impact and power to the music. The voices were demanded in their extreme capacities most of the time, and whatever Koussevitzky called for, the chorus, trained by its able director, Horace Hunt, was prepared to deliver. Their attacks were well-placed and strong, and they sustained the difficult tones, in the face of a very heavy orchestra, without sacrificing the musical quality of their voices. The words sung to the music are in Portuguese, while the running chant which accompanies it is in native Indian words of Brazil. It was a pity that Mr. Hunt might not have acknowledged personally the tribute which was most certainly his due, on the merits of the performance of his chorus.

Last night marked the second appearance of the Berkshire Musical Association chorus on Festival programs, the first having taken place at the second Festival on the Hanna Farm.

The delicate, fragile quality of tone which the orchestra produced in the Debussy nocturnes and the "Afternoon" was on a plane not surpassed in the orchestral domain. We did not feel that the players were going all-out on their variety of tone color, but for luscious and voluptuous effects, these were present in abundance.

At the conclusion of the "Afternoon of a Faun" the conductor graciously motioned the oboe soloist, Ferdinand Gillet, and the flute soloist, George Laurent, to their feet to acknowledge the plaudits won by their superlative playing.

Program Lacks Kick

The fact is, there was not enough kick to the program itself. Except for the Villa-Lobos there was an overabundance of too familiar selections. Music lovers are attracted by the standard of the music, and by the unique setting, but repeaters will be more easily brought back if the programs hold items which will pique their curiosity.

The most rousing moments of the evening were reached in the Beethoven symphony. One cannot avoid thinking of the special added significance of this piece in these days. Very few will dispute the statement that it is the most popular in the symphonic repertory. The superb architecture of its structure was never more formidably portrayed than in the interpretation with which Koussevitzky favored it last night. There was a conviction to the performance which was unquestionably lofty, sincere, and determined.

The closing bridge of the scherzo was masterfully built up to prepare for the truly majestic utterance of the C major triad which opens the finale. At its first blast and again at its reprise, the breadth of its sweep was the climax of the evening. The spirit pervading it had something above the mere expression of an emotion; it was a pledge to that which we all recognize as paramount.

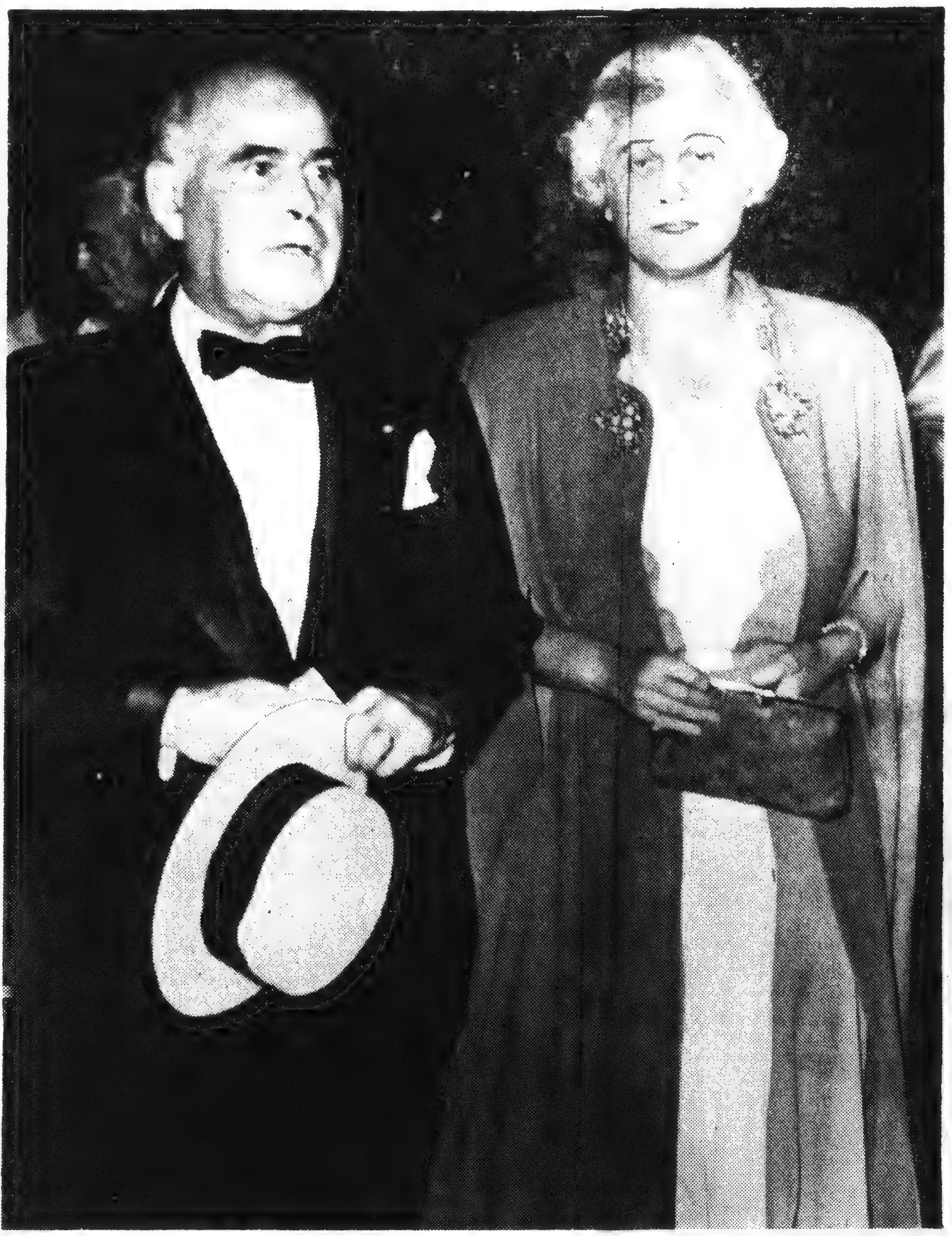
This was stimulation of the highest degree and it was so appreciated by the audience. The tempi were on the deliberate side, the better to allow the details to be absorbed by the tensely listening audience. The majesty of the performance gave new meaning to this most familiar work. If, as is so often reiterated, Beethoven was putting to music his conception of one's encounters with Fate throughout life, the range of his emotions, from despair to bliss, could easily be visualized, and, in the finale, the ascent to triumph was stupendous.

Hopkins Sees Another Raid

MOSCOW (UP)—Harry L. Hopkins slept through the latter part of a German air raid on Moscow early today after conferring for a second time last night with Josef Stalin. The air raid alarms sounded while Hopkins, U. S. Ambassador Laurence Steinhardt and their party were dining in the famous Caucasian Restaurant.

The party was escorted by the restaurant management to a nearby municipal shelter where they spent some time and then continued back to the embassy and retired for the night.

New York Governor Among Those in Attendance at Open



Present at the opening last night of the eighth annual Berkshire Music Festival at Tanglewood were Gov. and Mrs. Herbert H. Lehman of New York.

Former New York State Gov. Alfred E. Smith's dau ter, Mrs. John A. Warner, was with the Lehman

Sports Editor Has No V-Neck Sweater, but Takes a Chance And Covers Beethoven's Fifth

By JOHN M. FLYNN
Sports Editor of The Eagle

TANGLEWOOD. — When Mel Shaffer, business manager of the Pittsfield baseball club of the Canadian-American League, informed me the game between the Electrics and Gloversville, scheduled for last night at Dorothy Deming Field, had been postponed because of wet grounds I got in touch with George W. Edman, managing editor of The Eagle and praise agent for the Berkshire Symphonic Festival. He told me that Serge Koussevitzky and his squad from Boston would start pitching at 8.30 regardless of the weather but he was not worrying because indications were that it would be a pleasant night in and near the Shed. That was the tip for me to prepare to be present at the opening of the eighth annual Berkshire Symphonic Festival.

With Beethoven's Symphony No. 5 in C minor on the program it naturally became "V" night. You know that "V" campaign they have in England making everybody victory-conscious and I am happy to learn they are doing more than talking about such a culmination. I hunted high and low but could not find a V-neck sweater. It was just about as hard to find a "V," which a $5 bill is called when there is occasion to call it at all. Nevertheless the dark suit which I have for funerals, weddings and practically every other occasion was neatly pressed and Abe Michelson agreed not only to provide transportation for me but also to be my bodyguard. Bill Cunningham and Walter Winchell have bodyguards and I can see no reason why I should not have one.

Leaves Chorus to Jay

I shall skip over Haydn's Symphony in G Major as quickly as a deer leaps over a three-foot fence, and concerning Debussy's Three Nocturnes I shall just mention that the order was correct as the clouds were in evidence for days, the Festival opened auspiciously and sirens were heard as the crowd left the grounds. The chorus of the Berkshire Musical Association will be dealt with at length by Jay C. Rosenfeld who reviews these things as a business while I just write about them for fun.

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I would suggest that since Mozart's Requiem is on the program for next Thursday night's concert that our church editor, Norman H. Ransford be assigned to cover it. I say church editor instead of religious editor because all editors on The Eagle are religious.

Not a doctor was paged during the entire performance. I was hoping that somebody would put in a plug for the double-header to be played at the Dorothy Deming Field tonight between Pittsfield and Gloversville.

A gala benefit program is to be put on at Tanglewood Friday night Aug. 15 for the United Service Organizations and British War Relief. The Pittsfield baseball club did their bit for Canadian relief recently when in playing at Quebec and Three Rivers they lost six games, won one and tied one.

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This Clipping From
NEW YORK, N.Y.
TIMES
AUG 2 - 1941

BERKSHIRE GROUP HEARD IN CONCERT

South Mountain String Quartet Plays Work by Paul Hindemith at the Temple of Music

CLASSES AT TANGLEWOOD

Advanced Student Orchestra Led by 4 Conducting Pupils Before Invited Audience

BY HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 1—There was no public concert today at Tanglewood, where the eighth annual Berkshire Symphonic Festival is in progress, but that did not mean an abatement of the musical activity on the grounds here and in the vicinity. All over the estate that is the home of the festival and Berkshire Music Center, there is music-making morning, noon, afternoon and night. And at near-by South Mountain at Pittsfield, Mass., the South Mountain String Quartet has shifted its weekly Sunday concerts to Friday afternoon so that there will be no conflict with the festival.

The South Mountain String Quartet, consisting of Kathleen Parlow, Edwin Ideler, Conrad Held and Willem Willeke, assisted by Marcel Grandjany, harpist, who was the guest artist, played a program of Handel, Mozart, Rieti and Paul Hindemith. The last-named composer is on the faculty of the Berkshire Music Center, providing a direct link from the festival. Moreover, many of the festival patrons attended at the Temple of Music on South Mountain.

At Tanglewood there were classes of every kind — solfège, counterpoint, orchestral conducting, chamber music and opera-dramatics and rehearsals for orchestra, chorus and chamber music units. This evening the advanced orchestra, led by four of Serge Koussevitzky's most talented conducting pupils, gave a concert in the new theatre before an invited audience.

The young conductor who has made the biggest splash among Mr. Koussevitzky's group of handpicked students is Leonard Bernstein, who tonight directed a movement from Brahms's Second piano concerto, with Carlos Moseley as the student piano soloist. Walter Hendl, Richard Korn and Thor Johnson were the other student conductors, and their efforts met with the approval of their fellow-students and invited visitors.

Of last night's opening concert, which ended too late for extended critical comment, there is little to add. In familiar music by Haydn, Debussy and Beethoven, Mr. Koussevitzky and his Boston Symphony played with clarity and lift, even though the humid evening imposed burdensome obstacles on string players. But there were almost no "bloopers," and a sour entrance in the Beethoven Fifth symphony was quickly forgotten in the sweep and drive of the interpretation as a whole.

The novelty of the evening, as far as Tanglewood was concerned, was the Chorus No. 10 by Heitor Villa-Lobos. This score did not build up to the climax that Mr. Koussevitzky probably sought for it. At the end the work of the chorus bulks large, and last night's ensemble was the chorus of the Berkshire Musical Association, a local amateur organization of good-will. This group sang with straightforward competence, but there was not the wildness inherent in the score, and one had the feeling that Mr. Koussevitzky was holding the orchestra for the sake of the chorus.

The Haydn G major symphony, No. 88, had a classical purity of line which suited it well. It could also have been treated with more passion and come through with equal persuasiveness. Mr. Koussevitzky gave Debussy's "Nuages," "Fetes" and prelude to "The Afternoon of a Faun," glinting, magical, richly colored performances. As for Beethoven's Fifth symphony, it had the throbbing passion and vitality that make it, despite a hundred hearings, meaningful for our times.

Tommorrow night's concert will be devoted to Mendelssohn's "Italian" symphony, Beethoven's "Leonore" overture and Shostakovich's Fifth symphony.

The festival authorities joyously report a bullish market for the wares they sell. All the reserved tickets for Sunday's concert have been sold, and there are not many left for tomorrow night. But they add that the lawns are spacious, and there will be as many general admissions available as there is demand.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 2 - 1941
This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 2 - 1941

U. S. O. Benefit Set for Aug. 15

Tanglewood Affair Also for British War Relief

PITTSFIELD, Aug. 1—A large Pittsfield committee has been named for the gala benefit at Tanglewood Aug. 15 for the U. S. O. and British war relief to be presented by the Boston Symphony Orchestra, Berkshire Symphonic Festival and the Berkshire Music Center.

Mrs. George S. Reynolds and Mrs. Donald F. McPherson are cochairmen, assisted by Miss Margaret Hall. There are 58 on the committee. They will not only have tickets for the benefit but tickets for the prizes as well.

Tickets also are on sale at the Festival booth on the first floor of England Bros., at the British War Relief Society headquarters, 164 North Street, the Open Book and the banks.

Calls for information may be made to Mrs. Reynolds or Miss Hall. There will be a meeting of the committee Wednesday at 10.30 at the home of Mrs. Reynolds, 593 Holmes Road.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 2 - 1941

Second Concert Slated Tonight In Berkshires

Koussevitzky to Lead Works by Shostakovitch and Mendelssohn at Lenox

By Francis D. Perkins

LENOX, Mass., Aug. 1.—Serge Koussevitzky will conduct the Boston Symphony Orchestra in the second concert of the eighth Berkshire Symphonic Festival in the music shed on the Tanglewood Estate tomorrow night.

The program will include Mendelssohn's Italian symphony, which was first heard more than a century ago; Dimitri Shostakovitch's fifth symphony, first heard four years ago, and Beethoven's third Leonore overture.

A capacity audience is expected. Almost all the reserved seats had been sold by yesterday afternoon, and it was said that all reserved places had been sold for the third concert Sunday afternoon. An ample supply of general admission tickets was available for both concerts.

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PITTSFIELD, MASS.
EAGLE
AUG 2 - 1941
ALBANY, N.Y.
KNICKERBOCKER NEWS
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This Clipping From
HARTFORD, CONN.
TIMES
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EAGLE

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Quiet City .... Copland
Violincello Concerto .... Hindemith
Soloist—Gregor Piatigorsky
Capriccio Espagnol .... Rimsky-Korsakov

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This Clipping From
NEW YORK, N.Y.
TIMES
AUG 2 - 1941

BERKSHIRE GROUP HEARD IN CONCERT

South Mountain String Quartet Plays Work by Paul Hindemith at the Temple of Music

CLASSES AT TANGLEWOOD

Advanced Student Orchestra Led by 4 Conducting Pupils Before Invited Audience

BY HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 1—There was no public concert today at Tanglewood, where the eighth annual Berkshire Symphonic Festival is in progress, but that did not mean an abatement of the musical activity on the grounds here and in the vicinity. All over the estate that is the home of the festival and Berkshire Music Center, there is music-making morning, noon, afternoon and night. And at near-by South Mountain at Pittsfield, Mass., the South Mountain String Quartet has shifted its weekly Sunday concerts to Friday afternoon so that there will be no conflict with the festival.

The South Mountain String Quartet, consisting of Kathleen Parlow, Edwin Ideler, Conrad Held and Willem Willeke, assisted by Marcel Grandjany, harpist, who was the guest artist, played a program of Handel, Mozart, Rieti and Paul Hindemith. The last-named composer is on the faculty of the Berkshire Music Center, providing a direct link from the festival. Moreover, many of the festival patrons attended at the Temple of Music on South Mountain.

At Tanglewood there were classes of every kind — solfège, counterpoint, orchestral conducting, chamber music and opera-dramatics and rehearsals for orchestra, chorus and chamber music units. This evening the advanced orchestra, led by four of Serge Koussevitzky's most talented conducting pupils, gave a concert in the new theatre before an invited audience.

The young conductor who has made the biggest splash among Mr. Koussevitzky's group of handpicked students is Leonard Bernstein, who tonight directed a movement from Brahms's Second piano concerto, with Carlos Moseley as the student piano soloist. Walter Hendl, Richard Korn and Thor Johnson were the other student conductors, and their efforts met with the approval of their fellow-students and invited visitors.

Of last night's opening concert, which ended too late for extended critical comment, there is little to add. In familiar music by Haydn, Debussy and Beethoven, Mr. Koussevitzky and his Boston Symphony played with clarity and lift, even though the humid evening imposed burdensome obstacles on string players. But there were almost no "bloopers," and a sour entrance in the Beethoven Fifth symphony was quickly forgotten in the sweep and drive of the interpretation as a whole.

The novelty of the evening, as far as Tanglewood was concerned, was the Chorus No. 10 by Heitor Villa-Lobos. This score did not build up to the climax that Mr. Koussevitzky probably sought for it. At the end the work of the chorus bulks large, and last night's ensemble was the chorus of the Berkshire Musical Association, a local amateur organization of good-will. This group sang with straightforward competence, but there was not the wildness inherent in the score, and one had the feeling that Mr. Koussevitzky was holding the orchestra for the sake of the chorus.

The Haydn G major symphony, No. 88, had a classical purity of line which suited it well. It could also have been treated with more passion and come through with equal persuasiveness. Mr. Koussevitzky gave Debussy's "Nuages," "Fetes" and prelude to "The Afternoon of a Faun," glinting, magical, richly colored performances. As for Beethoven's Fifth symphony, it had the throbbing passion and vitality that make it, despite a hundred hearings, meaningful for our times.

Tommorrow night's concert will be devoted to Mendelssohn's "Italian" symphony, Beethoven's "Leonore" overture and Shostakovich's Fifth symphony.

The festival authorities joyously report a bullish market for the wares they sell. All the reserved tickets for Sunday's concert have been sold, and there are not many left for tomorrow night. But they add that the lawns are spacious, and there will be as many general admissions available as there is demand.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 2 - 1941

Second Concert Slated Tonight In Berkshires

Koussevitzky to Lead Works by Shostakovitch and Mendelssohn at Lenox

By Francis D. Perkins

LENOX, Mass., Aug. 1.—Serge Koussevitzky will conduct the Boston Symphony Orchestra in the second concert of the eighth Berkshire Symphonic Festival in the music shed on the Tanglewood Estate tomorrow night.

The program will include Mendelssohn's Italian symphony, which was first heard more than a century ago; Dimitri Shostakovitch's fifth symphony, first heard four years ago, and Beethoven's third Leonore overture.

A capacity audience is expected. Almost all the reserved seats had been sold by yesterday afternoon, and it was said that all reserved places had been sold for the third concert Sunday afternoon. An ample supply of general admission tickets was available for both concerts.

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KNICKERBOCKER NEWS
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SPRINGFIELD, MASS.
REPUBLICAN
AUG 2 - 1941

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 2 - 1941

U. S. O. Benefit Set for Aug. 15

Tanglewood Affair Also for British War Relief

PITTSFIELD, Aug. 1—A large Pittsfield committee has been named for the gala benefit at Tanglewood Aug. 15 for the U. S. O. and British war relief to be presented by the Boston Symphony Orchestra, Berkshire Symphonic Festival and the Berkshire Music Center.

Mrs. George S. Reynolds and Mrs. Donald F. McPherson are cochairmen, assisted by Miss Margaret Hall. There are 58 on the committee. They will not only have tickets for the benefit but tickets for the prizes as well.

Tickets also are on sale at the Festival booth on the first floor of England Bros., at the British War Relief Society headquarters, 164 North Street, the Open Book and the banks.

Calls for information may be made to Mrs. Reynolds or Miss Hall. There will be a meeting of the committee Wednesday at 10.30 at the home of Mrs. Reynolds, 593 Holmes Road.

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This Clipping From
HACKENSACK, N. J.
BERGEN-RECORD

AUG 2 - 1941

Music News And Views

By ROGER S. VREELAND

Tomorrow afternoon Serge Koussevitzky will conduct the Boston Symphony Orchestra at the Berkshire Symphonic Festival, Tanglewood, Mass., in two modern works in addition to Brahms's Fourth Symphony and Rimsky-Korsakoff's "Capriccio Espagnol". The Festival's first soloist this season, Gregor Piatigorsky, will play Hindemith's Cello Concerto. The other number is Aaron Copland's "Quiet City", for trumpet, English horn and strings.

"Quiet City" will also be heard at the New York Stadium, by the Philharmonic-Symphony Orchestra, Friday night, August 8, with Alexander Smallens conducting.

"Quiet City" was composed as an orchestral piece in the summer of 1940, and had its first performance by the Saidenberg Little Symphony at Town Hall, New York City, on Jan. 28, 1941.

Concerning the work, Aaron Copland writes:

"In the spring of 1939 I was asked by my friend, Harold Clurman, director of the Group Theater, to supply the incidental musical score for a new play by Irwin Shaw, author of "Bury the Dead", "The Gentle People", and other dramas. His new opus was entitled "Quiet City" and was a realistic fantasy concerning the night thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finshed. I borrowed the name, the trumpet, and some themes from the orignal play. The addition of the Englsh horn and the string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently."

This Clipping From
HANOVER, PA.
SUN
AUG 2 - 1941

THE SUN DIAL

Berkshire Boldness

THE trustees of the Berkshire Symphonic Festival never made a wiser move than when, some years ago, they decided to plunge in and get the best. Orchestrally the best than as now meant the Boston Symphony and its leader, Serge Koussevitsky. This bold move, which might have landed its sponsors in financial trouble, has proved a brilliant success; and the Berkshire Festival is now unsurpassed.

The war, naturally enough, has been a boon to it, for it offers about the only place for a summer musical pilgrimage. This year, too, new buildings have been finished; and we may probably expect interesting developments in opera and chamber music.

Some people not unreasonably complain of the huge crowds and the traffic problem on country roads which is the inevitable discomfort of the festival. But this has its compensation, for the vast size of the audiences will defend the festival from the curse of fashionable and intellectual snobbery which so seriously affected the last years of Salzburg. We may not get the opera that the Austrian resort produced, but at least we shall avoid, by keeping the symphonic repertoire as the chief aim of the festival, the sorry business of cliquishness and dissension, which are so often hangers-on of the artistic word.—Boston Herald

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This Clipping From
HANOVER, PA.
SUN

AUG 2 - 1941

The eighth annual Berkshire Symphonic Festival opened Thursday night in the Music Shed on the Tanglewood estate at Lenox, Mass., where Serge Koussevitzky and the Boston Symphony Orchestra is presenting three concerts each weekend through August 17.

On Friday, Aug. 15, from 5:30 until late in the evening an extensive benefit program will be given for the United Service Organizations and the British War Relief, Inc. Dr. Koussevitzky will conduct a band of 250 military musicians selected from the 26th Division's bands at Camp Edwards. The next part of the program will be a demonstration of various activities of the Berkshire Music Center. The center's festival chorus, singing Randall Thompson's "Alleluia," will open a "Manifestation" with prominent speakers. After a picnic supper, Dr. Koussevitzky will conduct the Boston Symphony in a concert opening with the first movement of Beethoven's fifth symphony. Mendelssohn's violin concerto, with Albert Spalding as the soloist, and Tchaikovsky's "1812" overture will be among the other numbers.

The 1941 festival is the sixth with the participation of the Boston Symphony, the fifth to be held at Tanglewood and the fourth to be held in the Music Shed. Information about tickets may be obtained from the festival's main office at Stockbridge, Mass., or from its New York office at 113 West Fifty-seventh street. Information about lodgings is obtainable from the Berkshire Hills Conference's information desk in the Stockbridge headquarters.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
AUG 2 - 1941

Festival Programs At Tanglewood

Following are the musical programs of the concerts of the Berkshire Symphonic Festival yet to come. The concerts are played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

Series A

Saturday, August 2—at 8.30 p. m.
"Italian" Symphony .... Mendelssohn
Overture to "Leonore" No. 3 .. Beethoven
Symphony No. 5 .... Shostakovitch
Sunday, August 3—at 3.30 p. m.
"Unfinished" Symphony ...... Schubert
"Quiet City" .... Copland
Violoncello Concerto .... Hindemith
(Soloist: Gregor Piatigorsky)
Symphony No. 4 .... Brahms

Series B

(programs in commemoration of the 150th anniversary of Mozart's death.)
Thursday, August 7—at 8.30 p. m.
Symphony in G Minor (K. 550) .. Mozart
Requiem (Excerpts) .... Mozart
(Chorus of the Berkshire Musical Association)
Saturday, August 9—at 8.30 p. m.
"Eine Kleine Nachtmusik" ..... Mozart
Symphony No. 2, "Romantic" .. Hanson
Concerto No. 2 in B-flat for piano . Brahms
(Soloist: Leonard Shure)
Prelude to "Lohengrin" .... Wagner
Prelude to "Die Meistersinger" . Wagner
Sunday, August 10—at 3.30 p. m.
Symphony in E-flat major (K. 543) Mozart
"La Mer" .... Debussy
Fantastic Symphony .... Berlioz

Series C

Thursday, August 14—at 8.30 p. m.
Prelude and Fugue in C major
Bach-Koussevitzky
"Missa Solemnis" .... Beethoven
(Quartet of soloists—Berkshire Festival Chorus)
Saturday, August 16—at 8.30 p. m.
"London" Symphony .. Vaughan Williams
Violin Concerto .... Barber
(Soloist: Ruth Posselt)
Prelude to "Parsifal" .... Wagner
Good Friday Spell from "Parsifal"
Wagner
Overture to "Tannhauser" ...... Wagner
Sunday, August 17—at 3.30 p. m.
Symphony No. 6 .... Sibeliu
"Death and Transfiguration" .... Strau
Symphony No. 5 .... Tchaikovsky

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 2 - 1941

MUSIC and RECORI

Berkshire Music Is Serious

Symphonic Fete Lures Vacationists

By ROBERT BAGAR.

STOCKBRIDGE, Mass., Aug. 2.—The visitors who come to the Berkshire Symphonic Festival take both their vacations and their music seriously. They roll both into one, as a matter of fact, and the devil take care and worries.

There are quite a number of persons, however, whose aims up here begin and end with work. That would be the considerable contingent of young students, specially gifted ones, mind, who are enrolled in the Berkshire Music Center.

This is the second year of the center's existence, which began a year ago as a dream of Serge Koussevitzky, conductor of the Boston Symphony Orchestra. He believes not only in propagating the cause of music through his magnificent concerts, but also by way of spreading the gospel among the young.

On Hawthorne's Grounds.

On the same grounds where Nathaniel Hawthorne wrote Wonder Book and the House of the Seven Gables, the aspiring Koussevitzkys, Carusos, Melbas, Heifetzes, Wagners, Bachs and Brahmses put in many solid hours of hard and unremitting labor. From 9 in the morning to 6 at night every day, except Sunday, during the school's session you can see them, hear them. They get in one another's hair, in your own. The place becomes a thriving monument to toil, all for a career and, indirectly, a cause.

A walk over the grounds yesterday revealed many interesting sights. A group was rehearsing Mozart's Cosi Fan Tutte under the watchful eye of Herbert Graf at the Theater Concert Hall. This auditorium, by the way, is a new building, capable of holding 1172 persons.

A few hundred yards farther on you might come across a youth gesticulating wildly—or so you would think. That chap, you soon discover, is communing with Bach or Beethoven. You look closely and you see propped in front of him on a makeshift conductor's desk a symphonic score. Alongside a phonograph is playing. The boy is conducting, you see.

Then there are orchestras of various sizes and sorts in the center.

Advanced Class Plays.

Last night the orchestra of the advanced class gave a concert. It had no less than four conductors, all special students. One of the young men who served in a batonistic capacity was Richard Korn, an athletic-looking fellow. His assignment was to conduct the Richard Strauss Don Juan, and a right good job he made of it. He was once a member of District Attorney Dewey's office staff. But law degree or no law degree, he now is on the way to his true love—conducting. He is one of Leon Barzin's assistants and he has led the National Orchestral Assn.

One of the things that might amaze the staid, perhaps stuffy music lover is the informal, relaxed manner in which some of the younger listeners take their music on regular concert nights. They sprawl on the ground at all conceivable points of vantage completely at ease.

Beethoven Wins Over Jive.

An amusing incident took plac toward the end of the intermis sion period on opening nigh Some budding Benny Goodman a little away from the center o things was jiving for all he wa worth. He had gathered a crow of listeners around him, who wer encouraging him like mad.

The Beethoven Fifth Symphony suddenly started and for a moment it looked like a tug of wa between the old and new. But soon, the tootler and his constituents made a beeline for the shed And just about half of the company plunged down on their faces to listen to Beethoven. They make the transition from the classics to the American folk like nothing here.

This Clipping From
NORFOLK, VA.
VIRGINIAN PILOT
AUG 2 - 1941

Smooth Susan at Play

By Nell Giles

Make it a point to learn more about some subjects this summer. If it's music you want how about Tanglewood?

Set a Definite Goal

If you don't need to go to school in a classroom, we'd suggest you study in a freer way.

You've probably been to school all winter. You are probably sick of it, too . . . and you need a rest and a change of pace. So we suggest that this summer of study be something creative.

Whatever it is that you are most interested in, say to yourself this summer, that by September you're going to know more about that something. If it is an art or a craft, you are going to be so much better at it than you are now that you can see a definite improvement. There was a time when you only made little jugs and bowls but now you can make hammered copper plates.

If it is sport, such as swimming or sailing, take lessons so that at the end of the summer you feel that you have mastered something. Don't feel that all this burst of energy and this self discipline will make a sissy of you. Far from it. Neither will you belong to a self-culture club when you get through. But what you will have is a little starch which won't hurt you. Also, you will have learned to give yourself a push, which is the hardest thing in the world to do!

All the big cities of the United States have summer concerts, so that if music is your field, you can study music by ear for the whole summer. Or, if you leave the city and go to a music festival, you might go to the Berkshires, where since 1933, the Boston Symphony Orchestra, under the direction of Sarge Koussevitsky, has conducted an annual symphonic festival. This is patterned after the old Salzburg festival. From the end of July into the middle of August, at "Tanglewood," which is between Lenox and Stockbridge, the festival is held in a natural amphitheatre of green hills.

The Berkshire Music Center, which is sponsored by trustees of the Boston Symphony Orchestra, has classes from the first part of July through the middle of August, and included in the tuition is admission to the nine concerts given in the festival . . . and also the music pupils may attend some of the Symphony orchestra rehearsals. This Music Center is especially for training in orchestra work and in collective singing.

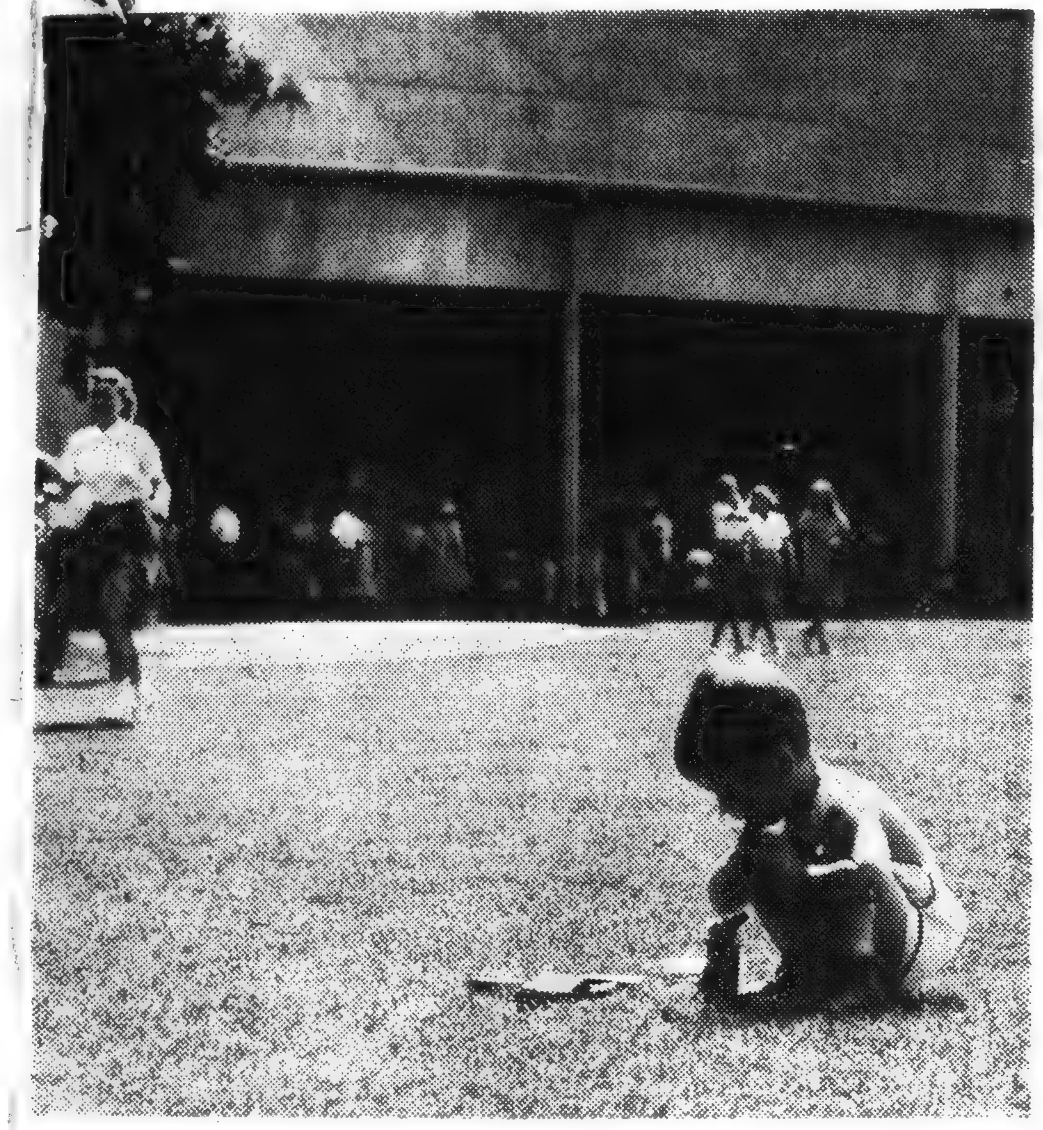
(Released by The Bell Syndicate, Inc.)

This Clipping From
PITTSFIELD, MASS.
EAGLE

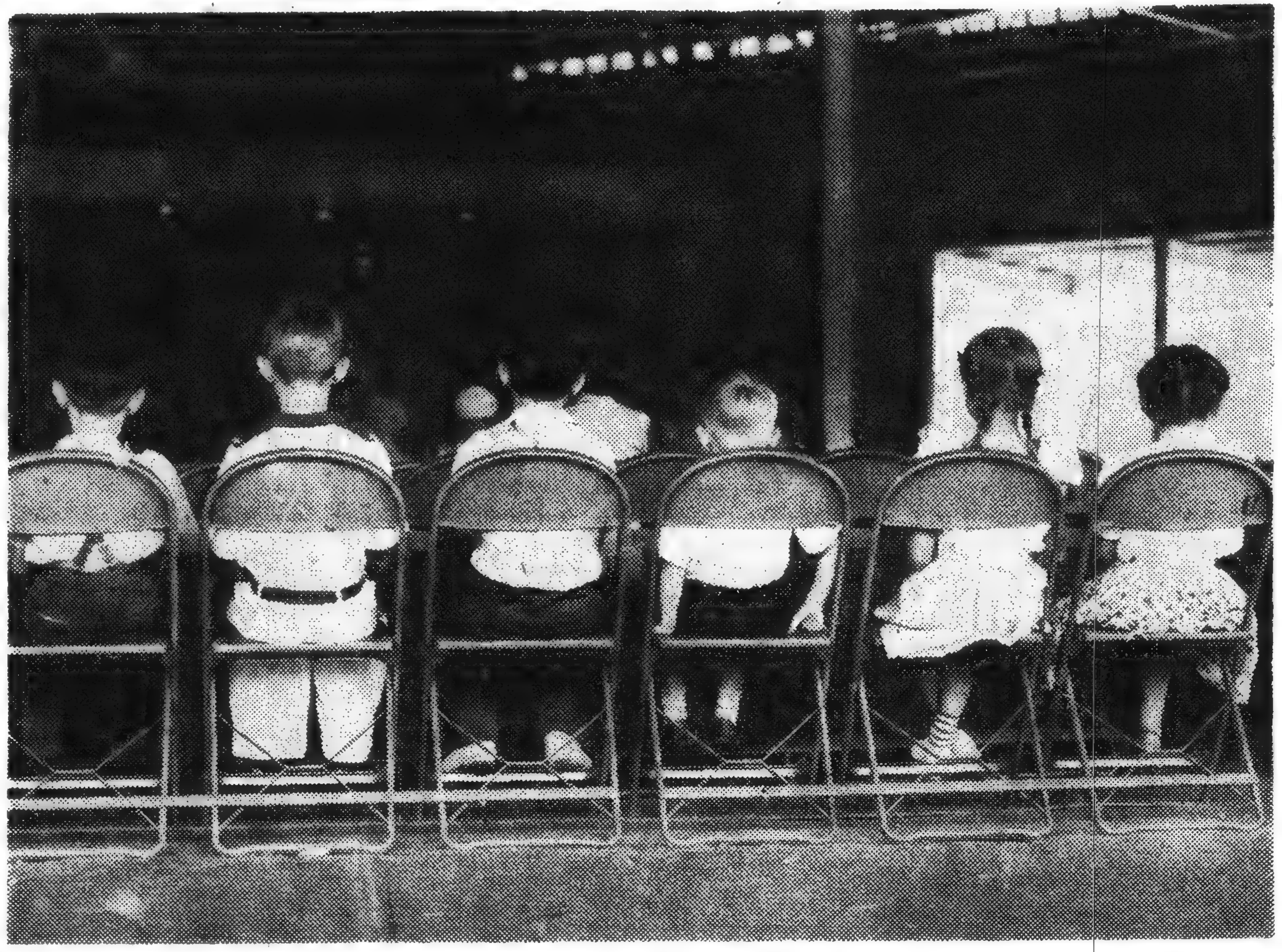
237

AUG 2 - 1941

Berkshire's Children Hear a Boston Symphony Rehearsal



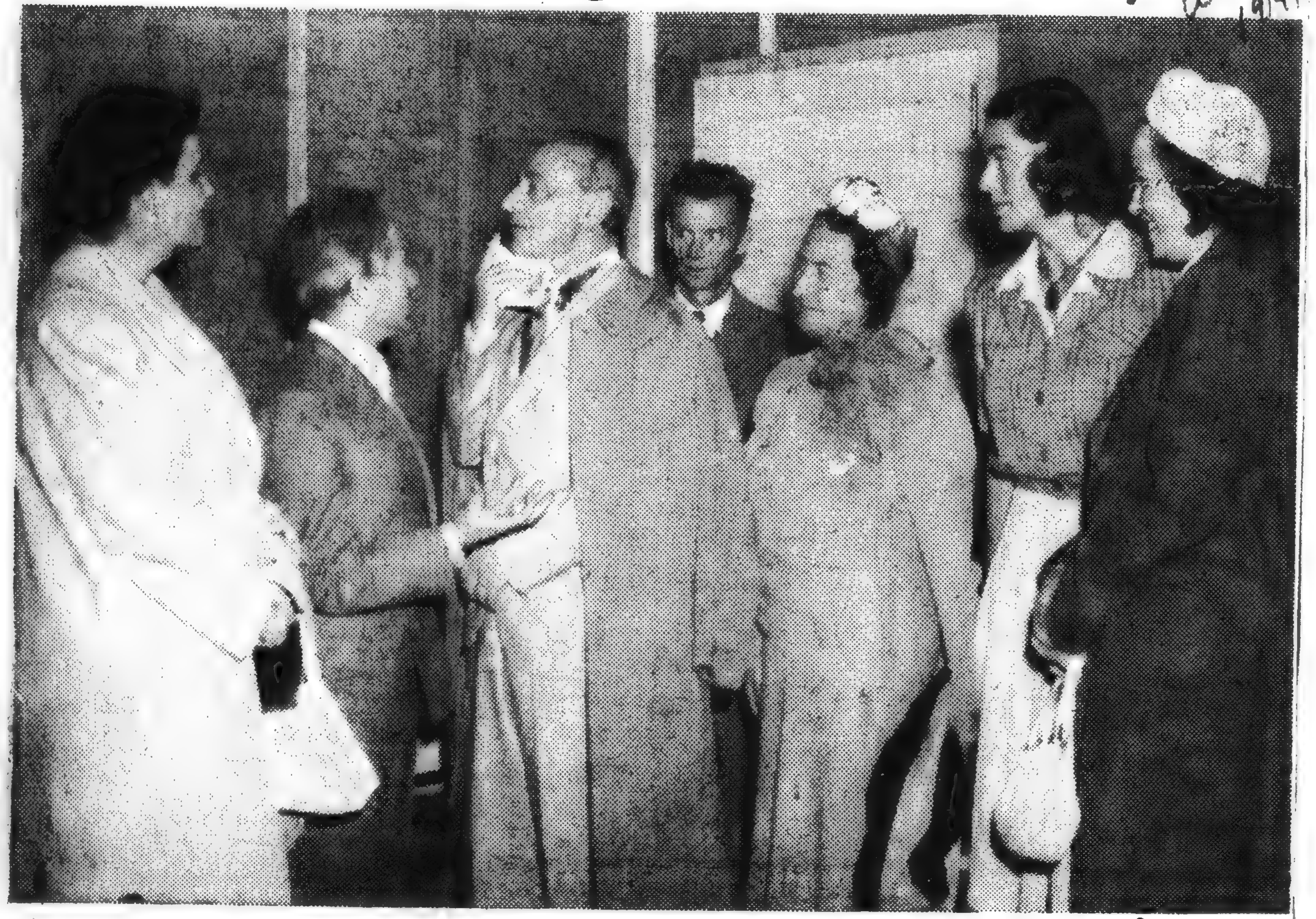
Probably the youngest attendant at this morning's rehearsal at Tanglewood was 2½-year-old William Miles, son of Mr. and Mrs. Collins L. Miles of Washington.



This panorama of pigtails and summer haircuts was typical of the audience at this morning's rehearsal by the Boston Symphony Orchestra at Tanglewood for the especial benefit of the thousands of Berkshire school children who took the Festival music course last winter.

Congratulating Dr. Koussevitzky

Aug 1941



Don Jose Browning Photo

"Mais oui, maestro, it was grand!" quoth this group of music lovers, artists and director as they greeted Dr. Serge Koussevitzky at the conclusion of yesterday's concert at Tanglewood. In the famed conductor's dressing room are: left to right, Mlle. H. Grenier, of Montreal; Dr. Desire Defauw, noted Belgian conductor who now directs the Montreal Symphony orchestra, Dr. Koussevitzky, Mme. Defauw, Mrs. Hollis Carlisle, Springfield, and Miss Hernrietta Schumann, well known singer. Keeping a watchful eye on things is Dr. Koussevitzky's faithful valet, seen in background.

This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 2 - 1941

Social News

Worcester Residents at Berkshire Festival

Worcester residents are attending in the eighth annual Berkshire Symphonic Festival at Tanglewood, Stockbridge, which opened this weekend with concerts under the direction of Sergei Koussevitzky, permanent conductor of the Boston Symphony Orchestra.

Mrs. Lawrence Kelton Miller of Pittsfield, the former Amy Bess Williams of this city, is entertaining her mother, Mrs. Frederick R. Williams of 56 William street, and her sister, Miss Marjorie Ann Williams, this weekend and next. For the final series, Aug. 14 to 17, she will have as her guests Miss Ella D. Porter of the Museum of Modern Art in New York and Mrs. Katherine S. Choate of Topsfield and Boston.

Mr. and Mrs. George Edman of Pittsfield will be hosts for a cocktail party this afternoon for the press representatives at the Festival. Miss Marion W. Emerson (Nancy Burncoat of the Sunday Telegram) will be among the guests.

Rodney Colton of Millbury is attending also.

Feature of next week's series is the benefit concert Friday night for British War Relief and the U. S. O.

This Clipping From
PORTLAND, ME.
EXPRESS

AUG 2 - 1941

Koussevitzky To Conduct Band And Symphony

The New England gala benefit at Tanglewood, home of the Berkshire Music Festival, in Massachusetts to be held Friday, Aug. 15 will feature as the opening number by the Boston Symphony Orchestra, Allegro con brio from Beethoven's Symphony No. 5, conducted by Serge Koussevitzky. Tchaikovsky's 1812 Overture will also figure on the program. Albert Spalding, who will be one of the soloists, will appear in Mendelssohn's Violin Concerto.

Besides conducting his famous orchestra, Koussevitzky will lead a picked band of 250 players drawn from the 26th division of the United States Army. He will conduct military marches. The players, guests for the occasion, will bivouac on the grass slopes of Tanglewood at Lenox, Mass.

Another musical program at the Gala Benefit, given to aid the fund of USO and the British War Relief, will be presented by the members of the Berkshire Music Center, consisting of a symphony concert in the Shed, a choral concert in the Barn, opera in the new Theater Music Hall, and chamber music in the new Chamber Music Hall.

The general program, beginning at 5.30 p. m. will last late into the evening and will also include a lawn party, a draw for prizes and a display of fireworks.

THE ORIGINAL
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Tel. CHelsea 3-8860
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This Clipping From
SCHENECTADY, N. Y.
GAZETTE

AUG 4 - 1941

Will Play Part Of Beethoven's 5th Symphony

LENOX, Mass., Aug. 3—Serge Koussevitzky has chosen the Allegro con brio from Beethoven's Symphony 5 as the opening number when the Boston Symphony orchestra gives a concert as a feature of the gala benefit at Tanglewood Friday, Aug. 15. Tchaikovsky's "1812" Overture will also figure on the program. Albert Spaulding, who will be one of the soloists, will appear in Mendelssohn's violin concerto.

Besides conducting his famous orchestra, Koussevitzky will lead a picked band of 250 players drawn from the 26th Division of the United States army. He will conduct military marches. The players, guests for the occasion, will bivouac on the grass slopes of Tanglewood, in Lenox.

Another musical program at the gala benefit will be presented by the members of the Berkshire Music Center, consisting of a symphony concert in the Shed, a choral concert in the Barn, opera in the new Theater-Music Hall and chamber music in the new Chamber Music hall.

Randall Thompson's "Alleluia" will introduce the "Manifestation," when speakers of national fame will address the audience in the Shed. The "Alleluia" will be sung by the Festival chorus, which consists of pupils of the school and which is likewise to appear in the Berkshire Symphonic festival in Beethoven's "Missa Solemnis" on the night previous.

The general program, beginning at 5:30, will last late into the evening and will also include a lawn party, a draw for prizes and a display of fireworks.

The gala benefit will be given to aid the fund of the United Service Organizations and the British War Relief. It is hoped that there will be an even larger attendance and proceeds than last year, when a similar benefit at Tanglewood brought 10,000 people and netted $23,000 for allied relief.

Music Crowd At Stockbridge Sets Record

By JOHN SELBY

STOCKBRIDGE, Mass., Aug. 3 (AP)—Before the largest crowd to hear a concert at Tanglewood, Serge Koussevitzky and the Boston Symphony orchestra brought to a close today the first week-end series of the eighth Berkshire Symphonic Festival.

A few more than 9,700 persons heard the curiously varied program in the unique wedge-shaped music shed—setting an attendance record for the three-concert series which attracted a total of 26,400.

A few seats are still available for the next section opening on Thursday, however everything but general admission tickets are gone for next Saturday night and Sunday afternoon.

A number of things account for the phenomenon of such attendance here in the Berkshires, with no large city near, and no circus stunts provided to whip up a ballyhoo, and first of these is Dr. Koussevitzky.

It is not only his conducting, and his orchestra, but his absolute refusals to play more than three concerts a week. He can, he maintains, rehearse no more than that, and provide performances up to his winter standard. Nightly concerts would exhaust both him and his men—so they are taboo.

A second reason is the natural beauty of the 210 acres which overlook the famous Stockbridge bowl. A third is the fact that the acoustics of the "shed" approach perfection, largely by accident, since no summer music auditorium of comparable size has been designed in the shape of a huge wedge of pie before.

This was demonstrated last night with a performance of Beethoven's "Lenore No. 3" overture. The score calls for off-stage trumpet calls. These were sounded outside the "shed," and were heard at least three times because of the echo, although the music from the stage was perfect.

Today Dr. Koussevitzky played first the Fourth Symphony of Johannes Brahms, revising the usual order of things by serving the meat before the appetizers.

Then came Aaron Copland's nocturne-like "Quiet City" for trumpet, English horn and strings; Hindemith's 'Cello Concerto with Gregor Piatigorsky as soloist, and the flashy Spanish Caprice of Rimsky-Korsakoff, a virtuoso piece for orchestra which, as played today, brought the audience up cheering.

The Hindemith work served better to prove the abilities of Mr. Piatigorsky than those of Hindemith, the concerto being one of those workmanlike jobs which leads the listener to wonder, at the end, just what has been constructed, if anything.

The festival resumes Thursday night with a Mozart-Beethoven program.

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
NEW YORK
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3 - 8860
THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR

AUG 4 - 1941

BOSTON SYMPHONY IN GALA BENEFIT

Serge Koussevitzky has chosen the Allegro con brio from Beethoven's Symphony No. V as the opening number when the Boston Symphony Orchestra gives a concert as a feature of the Gala Benefit at Tanglewood Friday, August 15. Tchaikovsky's "1812" Overture will also figure on the program. Albert Spalding, who will be one of the solosists (others are to be announced) will appear in Mendelssohn's Violin Concerto.

Besides conducting his famous Orchestra, Koussevitzky will lead a picked band of 250 players drawn from the 26th Division of the United States Army. He will conduct military marches. The players, guests for the occasion, will bivouac on the grass slopes of Tanglewood, in Lenox.

Another musical program at the Gala Benefit will be presented by the members of the Berkshire Music Center, consisting of a symphony concert in the Shed, a choral concert in the Barn, opera in the new Theatre-Music Hall, and chamber music in the new Chamber Music Hall.

Randall Thompson's "Alleluia" will introduce the "Manifestation," when speakers of national fame will address the audience in the Shed. The "Alleluia" will be sung by the Festival Chorus, which consists of pupils of the School and which is likewise to appear in the Berkshire Symphonic Festival in Beethoven's "Missa Solemnis" on the night previous.

The general program, beginning at 5:30, will last late into the evening and will also include a lawn party, a draw for prizes and a display of fireworks.

The Gala Benefit will be given to aid the fund of the United Service Organizations and the British War Relief. It is hoped that there will be an even larger attendance and proceeds than last year, when a similar benefit at Tanglewood brought 10,000 people and netted $23,000 for Allied Relief.

THE ORIGINAL
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This Clipping From
WATERBURY, CONN.
REPUBLICAN

AUG 4 - 1941

program.

SPALDING SOLOIST AT BENEFIT EVENT

Tanglewood Benefit To Be Staged Aug. 15

Serge Koussevitzky has chosen the Allegro con brio from Beethoven's Symphony No. V as the opening number when the Boston Symphony orchestra gives a concert as a feature of the gala benefit at Tanglewood Friday, Aug. 15.

Tchaikowsky's "1812" Overture will also figure on the program. Albert Spalding, who will be one of the soloists (others are to be announced) will appear in Mendelssohn's Violin Concerto.

Besides conducting his famous orchestra, Koussevitzky will lead a picked band of 250 players drawn from the 26th division of the U. S. army. He will conduct military marches. The players, guests for the occasion, will bivouac on the grass slopes of Tanglewood in Lenox.

Another musical program at the gala benefit will be presented by the members of the Berkshire Music Center, consisting of a symphony concert in the shed, a choral concert in the barn, opera in the new theater-music hall, and chamber music in the new chamber music hall.

Randall Thompson's "Alleluia" will introduce the "Manifestation," when speakers of national fame will address the audience in the shed. The "Alleluia" will be sung by the festival chorus, which consists of pupils of the school and which is likewise to appear in the Berkshire Symphonic festival in Beethoven's "Missa Solemnis" on the night previous.

The general program, beginning at 5:30, will last late into the evening and will also include a lawn party and fireworks.

The gala benefit will be given to aid the fund of the United Service Organizations and the British War relief. It is hoped that there will be an even larger attendance and proceeds than last year, when a similar benefit at Tanglewood brought 10,000 people and netted $23,000 for Allied Relief.

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Second Concert Slated Tonight In Berkshires

Koussevitzky to Lead Works by Shostakovitch and Mendelssohn at Lenox

By Francis D. Perkins

LENOX, Mass., Aug. 1.—Serge Koussevitzky will conduct the Boston Symphony Orchestra in the second concert of the eighth Berkshire Symphonic Festival in the music shed on the Tanglewood Estate tomorrow night.

The program will include Mendelssohn's Italian symphony, which was first heard more than a century ago; Dimitri Shostakovitch's fifth symphony, first heard four years ago, and Beethoven's third Leonore overture.

A capacity audience is expected. Almost all the reserved seats had been sold by yesterday afternoon, and it was said that all reserved places had been sold for the third concert Sunday afternoon. An ample supply of general admission tickets was available for both concerts.

Although today offered no formal festival program in the music shed, there was no lack of activity in various parts of the grounds, where the day's schedule of the Berkshire Music Center called for twenty-two rehearsals, classes and lectures of various kinds between 8 a. m. and 6 p. m. with Dr. Koussevitzky, Gregor Piatigorzky, Aaron Copland and Paul Hindemith among the instructors.

Tonight offered a concert by the center's advanced orchestra under several student conductors in the new theater and concert hall, whose stage can be adjusted either for a purely musical or for a music-dramatic work.

Record Opening Audience

With the largest opening-night audience in the history of this series, yesterday's concert gave the festival a promising start. The estimated attendance of 7,500 included approximately 800 persons who stood or sat on benches on the outskirts of the music shed and on neighboring parts of the Tanglewood lawn.

The weather, if not ideal, was quite considerate, limiting its showers to the afternoon, and the gathering and dispersal of the audience's cars went as expeditiously as the capacity of Route 183 permitted.

Both tomorrow's and yesterday's programs are of a type which characterizes many of Dr. Koussevitzky's Tanglewood lists, presenting two or more works from the standard repertoire and a less familiar, relatively modern composiitno.

As a rule these modern works are not absolute novelties. Last night's choise, Heirot Villa-Lobos' tenth Choros Rasga Coracao for chorus and orchestra, was first sung in New York mare than ten years ago by Hugh Ross's Schola Cantorum and was aiso performed in 1939 in a World's Fair Brazilian concert under Burle Max. The word serenade, the composer notes, gives an approximate idea of the significance of the term "choros."

With its rhythmic emphasis, vividness of color and timbre and exotic and sometimes primitive atmosphere, the work makes a notable impression at a first hearing. For this reviewer, that impression does not repeat itself with the same intensity when the music is heard a second or third time, but much of the composition remains absorbing.

The Berkshire Musical Association chorus, trained by Horace Hunt, sang laudably from a vocal and expressive point of view. The tone quality was good and the sonority imposing. The general atmosphere of the music might have been enhanced by giving slightly more prominence to the constantly repeated rhythmic refrain, but the rhythmic difficulties of the work were successfully dealt with.

This Clipping From
NEWARK, N. J.
CALL

AUG 3 - 1941

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 3 - 1941

FORT LAUDERDALE, FLA.
NEWS & SENTINEL

AUG 3 - 1941

BRIDGEPORT, CONN.
POST

AUG 3 - 1941

NEW BEDFORD, MASS.
STANDARD TIMES

AUG 3 - 1941

PROVIDENCE, R. I.
JOURNAL

AUG 3 - 1941

Dinner Jackets And Chic Wraps, Short Dresses And Slacks Worn At Berkshire Music Festival

By JOHN SELBY

Stockbridge, Mass., Aug. 2.—(AP)— Audiences at the Berkshire festival in this famous summer "society belt" tend definitely toward the low income groups.

This was clearly indicated by a survey of tonight's audience of approximately 7,200 at Tanglewood, where the Boston Symphony is currently presenting what is undoubtedly the finest of all American summer music.

There were still plenty of dinner jackets and short chinchilla wraps. But there also were plenty of slacks and plenty of women in short dresses, and even a few young men in shorts.

And this is exactly what festival authorities want.

In addition, those who heard one of Serge Koussevitzky's best planned programs included one of the most important musical groups in America—the 339 students enrolled in the Berkshire musical center. This is Dr. Koussevitzky's now world-known school which each summer begins functioning three weeks ahead of the festival, and reaches its climax with the annual choral program.

The climax will be a performance of Bethoven's "Missa Solemnis" Thursday, Aug. 14, in which the Berkshire festival chorus will be heard for the first time this summer.

Tonight's program constituted a brief survey of music from Beethoven to the present. It included his imperishable "Leonore No. 3" overture, the "Italian" symphony of the arch-romantic, Mendelssohn and, after the intermission, the fifth symphony of the young Soviet composer, Dmitri Shostakovitch.

The orchestra had, for the first time this summer, a fair chance to prove its mettle. Banks of hurrying clouds hid the sun all day but brought no rain, and the damp, which dimmed a little the glorious strings of the Boston Symphony last Thursday night, did not damage tonight.

The result was a performance which in every technical respect was as close to perfect as is likely to be heard anywhere in the world.

The performance of the Shostakovitch symphony minimizes certain of its musical inconsistencies and enabled the audience to hear the work as probably, in a world disturbed as this one, its composer has never himself heard his music.

Tomorrow's concert will present the first soloist of the current festival, cellist Gregor Piatigorsky, who will play the Hindemith concerto for the first time in these surroundings. Most important of the remaining music will be the fourth Brahms symphony.

This Clipping From
NEW HAVEN, CONN.
REGISTER

AUG 3 - 1941

The North American Way

In its own quiet manner the Boston Symphony Orchestra has been furthering cultural relations between the Latin-American republics to the south of us. At "Tanglewood" five distinguished young musicians, chosen representatives of five nations, have been in residence at the Berkshire Music Center at the invitation of the Orchestra; Dr. Koussevitsky greeted them at a reception and the young people, making their first visit here and strangers to each other, were presented all around at the beginning of a fruitful experience in musical and cultural relationships. There is one young woman in the lot, Miss Althea Alimonda from Sao Paulo, Brazil, a violinist and composer of reputation in her native country. The four men are Blas Galindo, composer from Mexico, Marcelo Montecino from Santiago, Chile, Alfredo Ianelli from Buenos Aires, and Alejandro Zagarra from Bogota, Columbia. All are between the ages of twenty and thirty and come here through scholarships designed to further a mutually beneficial reciprocity between the two Americas. These evidences of good-will will bring to our closer attention the remarkable musical talent which is fast developing among our southern neighbors, while enabling its representatives to profit by the unprecedented interpretive opportunities of the Boston Symphony Orchestra's summer school.

Two Symphonies Played

There was much to delight in the playing of Haydn's 88th Symphony in G major. The performance of Beethoven's fifth symphony also revealed the high instrumental standards which mark the Boston Symphony's playing. But the tempo in the first three movements seemed unwontedly deliberate. The volume and mass of sound in outspoken measure were very effective, but one sometimes missed a sense of contrast of mood and elasticity of pace.

Debussy's "Festivals" was brilliantly and vigorously played, and the conductor and orchestra dealt well with the French composer's "Clouds" and "Afternoon of a Faun."

Festival patrons had an opportunity to listen to chamber music this afternoon on South Mountain, where Marcel Grandjany, French harpist, was the assisting artist with the South Mountain String Quartet in Handel's suite in B flat, Op. 4, a work originally written for harp and strings, although perhaps better known in its arrangement for organ.

The playing of Mr. Grandjany, who added an impressive cadenza of his own, deserved the highest praise, and he was called upon for two short solos at the close.

The members of the quartet, Kathleen Parlow, Edwin Ideler, Conrad Held and Willem Willeke, gave pleasing performances of Beethoven's quartet in G, Op. 18, and Paul Hindemith's early quartet, Op. 10.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 3 - 1941

Berkshire Festival Concerts This Week

The Berkshire Symphonic festival will have the third concert in series A this afternoon at 3.30. Soloist in today's concert is Gregor Piatigorsky, cellist who will play Hindemith's concerto for cello. The Boston Symphony orchestra will play Brahm's Fourth symphony, Quiet City by Copeland and spirited Capriccio Espagnol by the Russian composer Rimsky-Korsakoff. Dr Serge Koussevitsky will conduct.

Series B will open Thursday night and the other two concerts in the group will be given Saturday night and Sunday afternoon. Thursday night the chorus of the Berkshire Music association will be heard with the orchestra in excerpts from Mozart's Requiem. Beethoven's Eroica symphony will be played on the same program.

Leonard Shure, pianist, is soloist for Saturday's concert and he will play Brahm's second concerto on B flat. The orchestra will present Eine Kleine Nachtmusick by Mozart; the Romantic symphony by Harris and the preludes to Wagner's Lohengrin and Die Meistersinger.

The year's is the eighth annual one Berkshire Music Festival association and, since the music shed was built at Tanglewood, Lenox, huge audiences have flocked to the concerts. Again this year, each concert is expected to be a sellout with hundreds listening from the lawn just outside the hall.

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS

AUG 3 - 1941

Music World

By Isabelle Workman Evans

Looking forward with keen anticipation, the editor of this column will be on the road early Monday morning to attend that superlatively fine music center, the Berkshire Symphonic Festival, on assignment by The Courier-Express. Musicians and music lovers from all over the world are reveling in the opportunities offered both by the educational departments of the music center, now in its second season, and by the series of concerts featuring the Boston Symphony Orchestra under Serge Koussevitzky.

Barring unforseen circumstances, beginning with the Tuesday issue of The Courier-Express, there will be daily commentaries on events at Tanglewood. The activities include: Orchestral conducting, Serge Koussevitzky and Stanley Chapple; choral conducting, Wallace Woodworth and Hugh Ross; the Music Center Orchestra; composition, Aaron Copland and Paul Hindemith; chamber music, Gregor Piatigorsky; opera, Herbert Graf, Boris Goldovsky and Richard Rychtarik; lectures by Olin Downes, Howard Hanson and Carleton Sprague Smith, as well as concerts and rehearsals by the Boston Symphony Orchestra.

LOWELL, MASS.
SUNDAY TELEGRAM

AUG 3 - 1941

POUGHKEEPSIE, N. Y.
SUNDAY COURIER

AUG 3 - 1941

This Clipping From
TOLEDO, O.
TIMES

AUG 3 - 1941

Boston Group Sets Benefit

Symphony Orchestra To Give Concert

LENOX, Mass., Aug. 2—Serge Koussevitzky has chosen the Allegro con brio from Beethoven's "Symphony No. 5" as the opening number when the Boston Symphony orchestra gives a concert as a feature of the gala benefit at Tanglewood Friday, Aug. 15. Tschaikowsky's "1812" overture will also figure on the program. Albert Spalding will be one of the soloists (others are to be announced) and will appear in Mendelssohn's "Violin Concerto."

Besides conducting his famous orchestra, Koussevitzky will lead a picked band of 250 players drawn from the 26th division of the United States army. He will conduct military marches. The players, guests for the occasion, will bivouac on the grass slopes of Tanglewood, in Lenox.

Another musical program at the gala benefit will be presented by the members of the Berkshire Music center, consisting of a symphony concert in the shed, a choral concert in the barn, opera in the new theater-music hall, and chamber music in the new chamber music hall.

Randall Thompson's "Alleluia" will be sung by the Festival chorus, which consists of pupils of the school and which is likewise to appear in the Berkshire Symphonic festival in Beethoven's "Missa Solemnis" on the night previous.

The general program, beginning at 5:30, will last late into the evening and will also include a lawn party, awards and a display of fireworks.

The gala benefit will be given to aid the fund of the United Service organizations and the British War Relief. It is hoped that there will be an even larger attendance and proceeds than last year, when a similar benefit at Tanglewood brought 10,000 people and netted $23,000 for Allied relief.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 3 - 1941

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 3 - 1941

ORCHESTRAL MUSIC MARKS CONCERT AT TANGLEWOOD SHED

Beethoven's Overture 'Leonore' No. 3 and Mendelssohn's 'Italian' Symphony Included On Program

By FRANCIS REGAL

Stockbridge, Aug. 2 — The second concert of the Berkshire Symphonic festival, given tonight by the Boston symphony orchestra under the leadership of Dr Serge Koussevitzky, again drew an audience which overflowed the ample spaces of the Music Shed, and it may be remarked that listeners in these outside seats lose little of the beauty of the music. The program tonight was entirely orchestral and might almost be called entirely symphonic, since the Beethoven overture, "Leonore" No. 3, which separated the two symphonies presented has in it more of the symphony than of the theater, except for the offstage fanfare of trumpet which the composer took from his opera.

This romantic and thrilling overture has long been the favorite among the four overtures which Beethoven wrote for "Fidelio," and it rivals his greatest symphonies in withstanding the terrific wear and tear to which the most celebrated masterpieces are nowadays subjected. Even the theatrical trick of the trumpet call heralding the approach of the governor to save Florestan from death has not lost its magic, and the climaxes never fail to stir when the work is so superbly given as was the case tonight.

This was the one work of indisputable greatness on tonight's program, but the two symphonies were both interesting in their widely different ways. Mendelssohn's "Italian" symphony, which the composer conceived in youth and never published because he could never shape it quite to his satisfaction, has become one of his most popular works, many good judges preferring it to his more brilliant and imposing "Scotch" symphony. It is not very recognizably Italian in character except for the finale, in which the lively Saltarello dance rhythm is used, yet it is likely that much of its charm comes from the impressions of Italy during a tour at the age of 21, when much of the material of the symphony was conceived.

Classics and modern works are fairly distributed among the festival programs. At the first concert the novelty was the rambunctious Brazilian novelty, "Choros No 10," for chorus and orchestra by Heitor Villa-Lobos. Tonight the orchestra presented the fifth symphony of the young Russian composer Dmitri Shostakovitch, a work written for the celebration, in 1937, of the 20th anniversary of the U. S. S. R., but not at all revolutionary in character.

In fact the Soviet public did not like the symphonies, No. 2 and No. 3, which as a loyal child of the revolution he had written with a revolutionary program. His first symphony, produced in 1925, had been a popular hit, and after the failure of his propaganda symphonies he was officially advised to return to writing music.

The fifth symphony was the result and its success in Russia was immediate, while its vogue elsewhere has been steadily growing; in our country it was first heard in a broadcast on April, 9, 1938, by the NBC orchestra, Arthur Rodzinski conducting. At 35 Shostakovitch has become the outstanding Soviet composer, and this original and pleasing symphony shows that in Russia music has escaped from the thrall of politics.

Perfect weather added brilliance to the strings and throughout the evening the playing of the orchestra was at its magnificent best. In Beethoven's overture it plumbed the depths and the climaxes were powerful without extravagance. In the Mendelssohn the tone was rich and suave and the saltarello was played with dazzling virtuosity.

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This Clipping From
ALBANY, N. Y.
TIMES UNION

AUG 3 - 1941

MUSIC World

By

E. S. VAN OLINDA

The second week of the Berkshire Symphonic festival by the Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, will be opened next Thursday night, in the Tanglewood Music Shed, beginning at 8:30 o'clock.

The program will consist of excerpts from Mozart's "Requiem," in which the chorus of the Berkshire Musical association will be heard. The symphony to be given is Beethoven's "Eroica."

* * *

The second in a series of three Friday afternoon chamber music concerts will be given August 8 at 4 p. m. by the South Mountain String Quartet, South Mountain auditorium, Pittsfield, Mass. The program is as follows:

Quartet in G Major	Beethoven
Quartet in C Minor (first performance)	Henk Badings
Piano Quartet in C Minor	Brahms

* * *

A special concert for the benefit of the United Service Organizations and the British War Relief will be held at Tanglewood, August 15, at 5:30 p. m., under the auspices of the Boston Symphony orchestra.

The program, which will run until late in the evening, will open with a band concert by the 26th Division band of the United States Army. Dr. Koussevitzky will lead the band. There will then be performances by the departments of the Music Center of opera, orchestral, choral and chamber music in the Shed, the Barn, and the two new auditoriums of the Center. A manifestation will follow, in which speakers of international importance will appear on the stage in the Shed. Gov. Leverett Saltonstall of Massachusetts has been invited to preside.

At intermission, a New England baked bean supper and other refreshments will be served on the spacious lawns of Tanglewood at a moderate price.

The final concert of the day will be presented in the Shed by the Boston Symphony orchestra, Dr. Koussevitzky conducting. Then will come the draw for prizes, band music on the lawn overlooking Lake Mahkeenac, fireworks and the singing of "The Star Spangled Banner."

The co-chairmen for tickets are Mrs. John H. P. Gould of Lenox and New York and Mrs. George W. Edman of Pittsfield. They opened an office in the winter quarters of the Festival at Stockbridge today. Persons wishing to make reservations for tickets or boxes may communicate with them by mail, telephone or telegraph. Additional chairmen are to be announced

The money for the USO will be used to supply recording machines and records for many of the major camps in the country. Associated in the USO are the YMCA, the YWCA, the National Catholic Community Service, the Salvation Army, the Jewish Welfare Board and the National Travelers' Aid Association.

* * *

The roster of soloists for the second Bach concert by the Maverick chorus of Woodstock, announced for Thursday evening, at the Maverick Concert hall, will be the same as that of the first concert—Ilse Dunbar, soprano; Jean Bryan, alto; Frank Baker, tenor, and Paul Matthen, bass.

This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 3 - 1941

6000 at Tanglewood For Berkshire Festival

Dr. Serge Koussevitzky Conducts Orchestra in Excellent Program at Outdoor Music Shed

By NANCY BURNCOAT

TANGLEWOOD, Stockbridge, Aug. 2—Music under the stars followed the drone of more than 6000 voices dying away to silence as Dr. Serge Koussevitzky, conductor of 110 men of the Boston Symphony Orchestra in the informality of white coats and dark trousers, raised his baton in the music shed at "Tanglewood" tonight. The gesture opened the second concert of the eighth year of the Berkshire Symphonic Music Festival.

The concert, before thousands in a beautiful natural frame of trees, dark against the sky, surrounding the man-made amphitheater, was a far cry from the dream of a few music-loving women spending the Summer in the hills of Northern Massachusetts of a little good music for a small circle of likeminded friends, in the open.

"Tanglewood," the beautiful site of the new music shed between Stockbridge and Lee, was another step in the realization of the dream. The unconditional gift of a Bostonian, the new music shed, a school known as the Berkshire Music Center, with its increasing usefulness in the programs of Dr. Koussevitzky, with chorus and enthusiastic students, is further expansion of what has become the great Summer festival of America. Cars from every state in the Union, and across the border from Canada, are here tonight.

Setting Enhances Music

Officials of the Berkshire Symphonic Festival, Inc., say that where every persuasion is represented, the common meeting-ground is music. In eight years in these hills, this has been chiefly classical. Dr. Koussevitzky has been openminded to the works of contemporary composers many of whom have been seen, as their works have been heard, on the stage of the music shed.

It is hard to say exactly why the music is enhanced by the setting, but the fact is evident. Whether the concert-goers sit in the tiers of boxes or in the seats of the orchestra or outer rim, acoustics are perfect, and the stillness, as the vast audience pays tribute to great music, magnificently performed, is profound. Lights go up for stage and down for the shed at the appointed time for every concert of the three weekend series, three to a week, Thursday night, Saturday night and Sunday afternoon. The audience is there, and there are no stragglers.

Cushion Trade Pleased

Here the "cushion trade," those who bring car robes or pillows and sit on the grass outside the shed, are happy in their distant but excellent reception of the concert. Even at the entrance gates the music is enchanting. Tonight is flawless. In five years of concert-going it has never been otherwise. There are those, however, who have sat through first-night concerts in the days when there were either one series or two in successive weekends, when the rain descended, the lightning flashd and the thunder crashed in competition with Dr. Koussevitzky's choice of "Ride of the Valkyries." They sat, and outlasted the wind and the weather and gave their tumultuous approval at the end.

The comparatively new music shed has been a blessing, for in three weekends there must be some variation in the weather from year to year. Since 1938, when the vast concert hall, open on all sides but the stage, was dedicated, the annual music festival has drawn many thousands in an August season. Tonight's concert was a new exaltation to the assemblage, with another of Dr. Kusevitzky's incomparably-chosen programs of three composers only: Mendelssohn, "The Italian Symphony," Beethoven, "Overture to Lenore, No. 3;" and Shostakovitch "Symphony No. 5."

Aid "Gas" Conservation

At intermission, strolling around the grounds at Tanglewood and greeting festival habitues, and in spite of the fact that hundreds of Worcester people were there, I encountered only a few. It may have something to do with seating plans. The all too brief intermission, no previous plan for meeting, or even the confusion of voices and lights.

There was an evident eagerness to aid in the new gasoline conservation plan, subject to much intermission conversation. Deadline for the first Sunday, 7 o'clock, will find many on their homeward way to Worcester tonight. According to talk before and after this second concert, there will be no empty tanks. Others had walked to not too distant points, all had tried to drive moderately to save gasoline, and the cars that covered the hillside like a carpet will take on a new importance to their owners as homegoing time arrives late tomorrow afternoon.

Special event of the series is the benefit concert on which the women of the festival board are working, for the evening of Aug. 15. Mrs. George W. Edman, wife of the clerk of the Festival Association, tells me the boxes are going very well, with a program that increases in interest every day, and proceeds going to the U. S. O. and British war relief equally. Last year a similar event brought a fabulous sum to a war cause. There are more than 100 music critics and special writers here this year, another indication of the increasing interest in this exceptional festival.

This Clipping From
HARTFORD, CONN.
COURANT

AUG 3 - 1941

The World In Music

By PIERRE KEY

Everything is set, at this moment of writing, for the opening of the Berkshire's Festival's eighth annual activities . . . a program of solid music with the Boston Symphony Orchestra and Conductor Serge Koussevitzky were scheduled to perform last Thursday.

Much has been accomplished since the start of this enterprise on the beautiful Tanglewood estate near Lenox, Massachusetts. Simple physical aids have been succeeded by a fine "shed" which makes a suitable out of doors auditorium, and the series of programs has grown to one of major proportions.

The performances have become as unique as the enterprise itself; for there is now an established school catering to specially gifted "pupils" who are guided by masters in their own particular crafts.

The three series of programs which will take place on succeeding Thursdays, Saturdays, and Sundays during this month range extensively across the available classic and modern orchestra repertory: Beethoven, Brahms, Mozart, Handel, Haydn and Wagner will vie with Debussy, Hindemith, Shostaovitch, Villa-Lobos and our own Aaron Copland, Roy Harris, and Samuel Barber.

This is as it should be: compositions chosen for their seeming fitness regardless of nationally. It is when a composer is able to hold his own in any company, or ranked as worthy of such association, that he gains a place of acceptance.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

AUG 3 - 1941

3,000 Attend OpenRehearsal In Berkshires

Koussevitzky Leads Boston Players in Music Shed for an Invited Audience

By Francis D. Perkins

LENOX, Mass., Aug. 2.—Serge Koussevitzky and the Boston Symph[illegible]estra held the first of the Berkshire Symphonic Festival's special semi-public Saturday rehearsals in the Tanglewood Music Shed this morning before an invited audience of more than 3,000 persons. These had opportunity to listen to almost four hours of music making, including Dimitri Shostakovitch's fifth symphony, which was also heard in tonight's regular festival program with Mendelssohn's Italian symphony and Beethoven's third Leonore overture.

Besides the remarkable recently wrought Russian work, which was the subject of Olin Downes's lecture in the intermission, the orchestra also played much of the program which will be heard in the third concert tomorrow afternoon, including Brahms's fourth symphony, Aaron Copland's "Quiet City," with Georges Mager as solo trumpeter and Louis Speyer as English horn soloist, and Rimsky-Korsakoff's "Capriccio Espagnol."

It was well after 1 o'clock when Gregor Piatigorsky joined the orchestra for a final rehearsal of Paul Hindemith's cello concerto.

Those who are admitted to these Saturday sessions are festival members, Berkshire Music Center students and faculty members and children from schools of the county who attended music-appreciation classes during the last academic year.

For these, the opportunity to hear the Boston Symphony present a program which virtually amounts to a concert and a half is particularly valuable.

In spite of the presence of a large audience, the event remained an actual rehearsal; the conductor did not hesitate to halt his musicians here and there for special study of a particular phrase or passage with the aim of attaining the fullest realization of the interpretation which he had in mind.

He traversed the Shostakovitch symphony, however, with hardly a stop. Of this work, which he has conducted both in Boston and New York, he has a high opinion, and this morning's performance left this reviewer agreeing with him.

Further comment on this symphony and on tonight's concert must be deferred, however, until tomorrow's installment of this narrative. All reserved seats for tonight were sold by mid-afternoon.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

AUG 3 - 1941

Tanglewood Concert Planned To Aid U.S.O., British Relief

Special to Standard-Times

LENOX, Aug. 2—A New England manifestation calling everybody from everywhere to Tanglewood will be given Friday, Aug. 15 under the direction of Serge Koussevitzky, conductor of the Boston Symphony Orchestra. The program, patterned after the successful event last year which netted nearly $25,000 for Allied relief, will be presented at the home of the Berkshire Symphonic Festival and the Berkshire Music Center.

The proceeds this year will be divided equally between the United Service Organizations and British War Relief, Inc.

Again all the forces at Tanglewood, the Festival organization, the orchestra, Dr. Koussevitzky and the Music Center, will cooperate in the presentation.

Proceeds turned over to the U.S.O. will be used to provide machines and recordings of good music for all boys in the service and now in training at various camps.

Philip R. Allen, prominent industrialist and president of the board of trustees of the New England Conservatory of Music at Boston, has accepted appointment as general chairman for the benefit and to the executive committee he has named trustees of the orchestra and the Festival. On the committee are:

Jerome D. Greene, Richard C. Paine and Edward A. Taft of the orchestra board; Dr. James Phinney Baxter 3d, president of Williams College; Mrs. William Felton Barrett of Rye, N. Y., and Egremont, and George W. Edman, managing editor of the Berkshire Eagle in Pittsfield, representing the Festival board. Miss Gertrude Robinson Smith, president of the Festival, and Ernest B. Dane, president of the orchestra, will be honorary chairmen.

This Clipping From
MISSOULA, MONT.
MISSOULIAN

AUG 3 1941

The Music Box

By Allegra

Twenty years ago today the morning newspapers carried a dispatch that shocked and profoundly grieved millions of music-lovers the world over. Enrico Caruso had died the day before, in his native Naples. He was only 48, and although he had been having serious throat trouble, he could still sing like nobody else in his own or recent times, and was supposedly convalescing rapidly from his latest operation. Death overtook him in the midst of eager plans for resuming his place at the Metropolitan Opera in the fall.

Natural gifts and hard work brought Caruso the blazing fame that still endures and makes it unnecessary to repeat here the oft-told account of his career. The words of W. J. Henderson in his New York Sun article of August 3, 1921 are as true in 1941: "No other tenor remembered by living opera-goers had so beautiful a voice. No other had better technic. . . . In sincerity, in fervor, in devotion to his art, he was the peer of any opera singer in history."

The Berkshire Festival concludes its Series A today and begins its Series B on Thursday. For today, Serge Koussevitzky and the Boston Symphony have Gregor Piatigorsky as soloist in the Hindemith Cello Concerto, and play orchestral works by Brahms, Aaron Copland, and Rimsky-Korsakov. On Thursday, excerpts from the Mozart "Requiem" feature the Festival Chorus, and the other offering on the program is Beethoven's Third ("Eroica") Symphony. Saturday's program again includes a modern American composition, Roy Harris' Second ("Romantic") Symphony, together with music by Mozart and Wagner, and the Brahms Second Piano Concerto with Leonard Shure as soloist. Series B ends next Sunday with an all-orchestral program of Mozart, Debussy and Berlioz.

The Chicago, Philadelphia and New York Philharmonic schedules for the week can not be given in such exact detail, but here is the available information: Georg Szell concludes his Ravinia park engagement with the Chicago Symphony today, Pierre Monteux taking over on Tuesday to stay through next Sunday, his presentations including all-Wagner concerts with Helen Traubel as soloist on Saturday and Sunday. The Philadelphia Orchestra's Robin Hood Dell offering on Tuesday features Baritone John Charles Thomas and Saul Caston conducts on Thursday. The Philharmonic has among its Lewisohn Stadium concerts for the week an all-Bach program on Tuesday, Hans Wilhelm Steinberg conducting the A Minor Concerto for Four Pianos with Harold Bauer, Charles Naegele, Beveridge Webster and Mosche Paranov at the keyboards, and the Fifth Brandenburg Concerto with Bauer, Violinist John Corigliano and Flutist Georges Barrere featured; then an all-Wagner program under Hermann Adler on Wednesday, with Helen Traubel.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

AUG 3 - 1941

Mozart Music Will Be Heard In Berkshires

Koussevitzky to Conduct Third Festival Event Today at Tanglewood

Serge Koussevitzky will conduct the Boston Symphony Orchestra today at 3:30 at Tanglewood, Lenox, Mass., in the third concert of Series A of the eighth annual Berkshire Symphonic Festival. The program includes Brahms's fourth symphony; Aaron Copland's "Quiet City" with Georges Mager, trumpet and Louis Speyer, English horn, as soloists; Hindemith's cello concerto with Gregor Piatigorsky as soloist and Rimsky-Korsakoff's "Capriccio Espagnol."

The concerts of Series B will be held next Thursday and Saturday nights at 8:30 and next Sunday afternoon, Aug. 10, at 3:30. Dr. Koussevitzky will conduct the following programs:

Thursday

Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa, Domine Jesu, from Requiem .... Mozart
Berkshire Musical Association Chorus, Horace Hunt, director
Symphony No. 3, in E flat (Eroica) .... Beethoven

Saturday

Eine kleine Nachtmusik .... Mozart
Symphony No. 2 (Romantic) .... Hanson
Piano Concerto No. 2, in B flat major .... Brahms
Leonard Shure
Preludes to "Lohengrin" and "Meistersinger" .... Wagner

Next Sunday

Symphony in A major (K. 201) .... Mozart
La Mer .... Debussy
Fantastic Symphony .... Berlioz

The Mozart works on this program are presented in commemoration of the hundredth anniversary of the compbsers death (Dec. 5, 1791).

Next Week's Schedule

Series C begins Thursday night, Aug. 14, when the Berkshire Festival Chorus, trained this summer at the Berkshire Music Center, will take part in Beethoven's "Missa Dolemnis" in D. This will be preceded by Handel's tenth organ concerto, in D Minor, with E. Power Biggs as soloist. On Saturday night, Aug. 16, Ruth Posselt will be the soloist in Samuel Barber's violin concerto. Dr. Koussevitzky will also conduct Vaughan Williams's "London" symphony and excerpts from Wagner's "Parsifal" and Tannhauser." The closing program on Sunday afternoon, Aug. 17, consists of Sibelius's seventh symphony, Prokofieff's "Lieutenant Kije" suite and Tchaikovsky's fifth symphony.

The benefit program at Tanglewood on Friday, Aug. 15, for the United Service Organizations and British War Relief, Inc., will begin at 5:30 and last until late in the evening. Dr. Koussevitzky will conduct a band of 250 musicians chosen from the bands of the 26th Division at Camp Edwards. Various activities of the Berkshire Music Center will then be illustrated. A "Manifestation," with noted speakers taking part, will begin with the singing of Randal Thompson's "Alleluia" by the festival chorus. The closing event of the benefit will be a concert by the Boston Symphony under Dr. Koussevitzky, with Albert Spalding as soloist in Mendelssohn's violin concerto. The program also includes the first movement of Beethoven fifth symphony and Tchaikovsky's "1812" overture.

The Berkshire Music Center's opera department, directed by Dr. Herbert Graf, will give two performances of Mozart's "Cosi fan tutte," in English, in its new theater on the Tanglewood estate on Tuesday and Wednesday nights, Aug. 12 and 13, with two student casts. Boris Goldovsky will conduct. The scenery and costumes are designed by Richard Rychtarik and executed by the department's stagecraft students.

Information about tickets may be obtained from the office of the Berkshire Symphonic Festival in Stockbridge, Mass., or its New York office at 113 West Fifty-seventh Street. Inquiries about lodgings may be directed to the Festival Accommodations Bureau of the Berkshire Hills Conference at the Stockbridge office.

This Clipping From
NEW HAVEN, CONN.
REGISTER

AUG 3 - 1941

MUSIC SEASON AT STOCKBRIDGE PROMISES WELL

No immediate circumstance could be asked to make the opening of the Berkshire Symphonic Festival Thursday a more fortunate occasion. The threats of rain passed away, the sharp breeze gave pith and moment to the sound of strings and brass in the open air, and the usual brilliant audience gave willing ear to the familiar works of the opening program. The Boston Symphony members appeared refreshed and eager, and Dr. Koussevitsky discovered new graces and new meanings in the works selected for performance. Another season is begun, already assured of the largest audiences yet to visit "Tanglewood," and full of promise for artistic accomplishments of a high order.

The spacious estate high in the Berkshire Hills has been improved each year, and a visit to these concerts carries with it the opportunity to trespass on the entire range of the far-flung musical community. Two new buildings have been added to accommodate student activities. A concert hall and opera stage are constructed near the formal gardens, the former for small recitals and chamber music, the latter being presently made ready for a performance of Mozart's "Cosi fan tutte." Both buildings are plainly designed with complete equipment and every comfort needed for the school; glass doors are provided in one hall which, by sliding back, extend the range of hearing to persons seated outside. Tucked away in out-of-the-way corners are three private studios for practice, doubtless a very welcome refuge for performers of all types.

"Tanglewood" now comprises one of the handsomest estates to be seen in the Berkshires; the formal gardens are kept in fine condition, the broad lawns are richly-hued after the early-week rains, and the whole atmosphere of the festival is one of dignity and charm and above that of any other summer musical community in the world. Confidence in the Boston Symphony and all it stands for in the world today in inevitably strengthened.

Dr. Koussevitsky drew upon works from the past season's repertory for the opening concert; they were, furthermore, works known to every concert-goer, and had with one exception figured on the New Haven programs of this orchestra. To begin, the orchestra sounded the invigorating freshness of Haydn's "Paris" Symphony No. 88, followed by Two Nocturnes by Claude Debussy, and the "Afternoon of a Faun." In closing, Beethoven's Fifth Symphony was unfolded to its mighty, victorious climax. Not alone as a gesture, but as distinct novelty, the pre-intermission work was the Choros No. 10 by the distinguished Brazilian composer, Heitor Villa-Lobos. In this work the Berkshire Musical Association chorus assisted. This prolific composer has frankly attempted something new in this unusual work; his poem, only remotely adhered to, is calm enough in statement, but striking instrumental and vocal effects are sought, Indian words are sung over a Portugese text, and the rhythms fall into several classifications embodied in the works of utmost modern composers, together with liberal doses of jazz and swing. Harmonically, I doubt that it is very complex, but it is designed for effect, and as such, achieves without any question that sense of excitement achieved by "The Rio Grande" and "Bolero."

The audience, numbering 9,000 persons, took Sr. Villa-Lobos Choros No. 10 in good part, but unmistakably found its greatest satisfaction in the familiar works. At the Berkshire Festival there is always a friendly spirit, punctuated by the surprise of meeting visitors from remote parts; celebrities are always on hand, from governors to movie stars, with a high percentage of noted musicians numbered among the throng.

H. EARLE JOHNSON.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 3 - 1941

Berkshire as a Music Center

Summer music centers are multiplying, as might be expected from the steady growth of interest in music and from the great number of distinguished musicians, native and foreign, now resident in the United States, but Berkshire, made a musical Mecca by the festivals of chamber music long maintained at Pittsfield by Mrs Elizabeth Sprague Coolidge, has a long lead.

That would be assured by its symphonic festivals, the eighth of which concludes its first series this afternoon with a concert by the Boston Symphony orchestra, assisted by the famous Russian 'cellist Gregor Piatigorsky, who will play from manuscript a new concerto by Paul Hindemith. But the festival has come to be but a part of varied activities which make the orchestra's summer home at Tanglewood much more truly a music center. This concerto, for example, is inscribed "Lenox, Mass.," and was written last summer while its distinguished composer was a teacher of composition at Tanglewood.

There was a time when ambitious young American musicians felt it obligatory to spend their summers in study in Europe, and American conductors and managers went abroad to meet the rising musicians in Europe, to find new scores and to engage new singers and virtuosi for the next concert season. At present, however, most of the best known composers and other musicians of Europe are either in the United States or doing their best to escape from where they are, and America is becoming the home of music in a sense hardly imaginable a few decades ago.

In this trend Berkshire's music center has taken an important part, and to the leader of the Boston Symphony orchestra, Dr Serge Koussevitzky, is due primary credit for seeing the great possibilities arising from the summer season at Tanglewood and the musical blackout of Europe by the war. Singing by a large chorus has broadened the scope of the festivals, operatic study has been added, the virtuosi of the orchestra give instruction on their instruments, composers have a chance to learn the elements of the subtler nuances of orchestration, and musicians and music lovers come into stimulating contact with each other and with eminent masters. For people interested in music a summer in Berkshire is something to look forward to with eager anticipation.

This Clipping From
NEW YORK, N.Y.
TIMES

AUG 3 - 1941

240

SHOSTAKOVICH 5TH PLAYED AT LENOX

Koussevitzky Conducts Boston Orchestra at Tanglewood in Symphony by Russian

'LEONORE' NO. 3 OFFERED

Beethoven Overture Opens the Program and Mendelssohn's 'Italian' Work Is Heard

By **HOWARD TAUBMAN**

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 2—Serge Koussevitzky waited only until the second concert of the eighth annual Berkshire Symphonic Festival here tonight before reaffirming his espousal of the cause of Shostakovich's Fifth symphony. The work of the Soviet Union's most gifted living composer had a place of honor on tonight's program at Tanglewood.

The conductor of the Boston Symphony Orchestra, and the orchestra have given the music a series of stunning performances during the last year, and they have programmed the symphony at every opportunity. Twice they played it in Boston; twice in New York; several times on tour.

To begin tonight's program, Mr. Koussevitzky and the orchestra offered Mendelssohn's Symphony in A major, No. 4, known as the "Italian," which has a gracious, lilting loveliness. It was followed by Beethoven's "Leonore" overture, No. 3, and the second half was given over to the Shostakovich symphony.

By this juxtaposition, Mr. Koussevitzky was taking a neat sideswipe at Nazi "philosophy" in so far as a conductor can do so by program construction. Mendelssohn's music is barred in Nazi Germany. Beethoven's overture speaks with passion and fire in the cause of man's fight to free himself from oppression. And Shostakovich is a representative of the latest nation to feel the impact of the Nazi invader; the symphony, in fact, was written in 1937 to celebrate the twentieth anniversary of the Soviet revolution.

Today there was the usual Saturday morning rehearsal for subscribers and school children of the vicinity. Even for a rehearsal there was a record-breaking audience, with 4,000 men, women and children in the music shed. Early in the rehearsal Miss Gertrude Robinson Smith, president of the Festival Association, announced that Mr. Koussevitzky would lead the Funeral March from Beethoven's "Eroica" in memory of Norval H. Busey Jr., vice president of the festival, who was killed in an automobile accident early this week. The audience stood several moments in silence before Mr. Koussevitzky played the tribute.

During the rehearsal Olin Downes spoke about the week-end's programs, and later in the afternoon he lectured in the new chamber music hall during an informal program of ancient choral and instrumental music, played by students here and prepared by Paul Hindemith.

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MISSOULA, MONT.
MISSOULIAN

AUG 3 1941

The Music Box

By Allegra

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Natural gifts and hard work brought Caruso the blazing fame that still endures and makes it unnecessary to repeat here the oft-told account of his career. The words of W. J. Henderson in his New York Sun article of August 3, 1921 are as true in 1941: "No other tenor remembered by living opera-goers had so beautiful a voice. No other had better technic. . . . In sincerity, in fervor, in devotion to his art, he was the peer of any opera singer in history."

The Berkshire Festival concludes its Series A today and begins its Series B on Thursday. For today, Serge Koussevitzky and the Boston Symphony have Gregor Piatigorsky as soloist in the Hindemith Cello Concerto, and play orchestral works by Brahms, Aaron Copland, and Rimsky-Korsakov. On Thursday, excerpts from the Mozart "Requiem" feature the Festival Chorus, and the other offering on the program is Beethoven's Third ("Eroica") Symphony. Saturday's program again includes a modern American composition, Roy Harris' Second ("Romantic") Symphony, together with music by Mozart and Wagner, and the Brahms Second Piano Concerto with Leonard Shure as soloist. Series B ends next Sunday with an all-orchestral program of Mozart, Debussy and Berlioz.

The Chicago, Philadelphia and New York Philharmonic schedules for the week can not be given in such exact detail, but here is the available information: Georg Szell concludes his Ravinia park engagement with the Chicago Symphony today, Pierre Monteux taking over on Tuesday to stay through next Sunday, his presentations including all-Wagner concerts with Helen Traubel as soloist on Saturday and Sunday. The Philadelphia Orchestra's Robin Hood Dell offering on Tuesday features Baritone John Charles Thomas and Saul Caston conducts on Thursday. The Philharmonic has among its Lewisohn stadium concerts for the week an all-Bach program on Tuesday, Hans Wilhelm Steinberg conducting the A Minor Concerto for Four Pianos with Harold Bauer, Charles Naegele, Beveridge Webster and Mosche Paranov at the keyboards, and the Fifth Brandenburg Concerto with Bauer, Violinist John Corigliano and Flutist Georges Barrere featured; then an all-Wagner program under Hermann Adler on Wednesday, with Helen Traubel.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

AUG 3 - 1941

Mozart Music Will Be Heard In Berkshires

Koussevitzky to Conduct Third Festival Event Today at Tanglewood

Serge Koussevitzky will conduct the Boston Symphony Orchestra today at 3:30 at Tanglewood, Lenox, Mass., in the third concert of Series A of the eighth annual Berkshire Symphonic Festival. The program includes Brahms's fourth symphony; Aaron Copland's "Quiet City" with Georges Mager, trumpet and Louis Speyer, English horn, as soloists; Hindemith's cello concerto with Gregor Piatigorsky as soloist and Rimsky-Korsakoff's "Capriccio Espagnol."

The concerts of Series B will be held next Thursday and Saturday nights at 8:30 and next Sunday afternoon, Aug. 10, at 3:30. Dr. Koussevitzky will conduct the following programs:

Thursday

Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa, Domine Jesu, from Requiem.................Mozart
Berkshire Musical Association Chorus, Horace Hunt, director
Symphony No. 3, in E flat (Eroica)
Beethoven

Saturday

Eine kleine Nachtmusik..........Mozart
Symphony No. 2 (Romantic)..........Hanson
Piano Concerto No. 2, in B flat major
Brahms
Leonard Shure
Preludes to "Lohengrin" and "Meistersinger"..........Wagner

Next Sunday

Symphony in A major (K. 201)....Mozart
La Mer..........Debussy
Fantastic Symphony..........Berlioz

The Mozart works on this program are presented in commemoration of the hundredth anniversary of the composers death (Dec. 5, 1791).

Next Week's Schedule

Series C begins Thursday night, Aug. 14, when the Berkshire Festival Chorus, trained this summer at the Berkshire Music Center, will take part in Beethoven's "Missa Dolemnis" in D. This will be preceded by Handel's tenth organ concerto, in D Minor, with E. Power Biggs as soloist. On Saturday night, Aug. 16, Ruth Posselt will be the soloist in Samuel Barber's violin concerto. Dr. Koussevitzky will also conduct Vaughan Williams's "London" symphony and excerpts from Wagner's "Parsifal" and Tannhauser." The closing program on Sunday afternoon, Aug. 17, consists of Sibelius's seventh symphony, Prokofieff's "Lieutenant Kije" suite and Tchaikovsky's fifth symphony.

The benefit program at Tanglewood on Friday, Aug. 15, for the United Service Organizations and British War Relief, Inc., will begin at 5:30 and last until late in the evening. Dr. Koussevitzky will conduct a band of 250 musicians chosen from the bands of the 26th Division at Camp Edwards. Various activities of the Berkshire Music Center will then be illustrated. A "Manifestation," with noted speakers taking part, will begin with the singing of Randal Thompson's "Alleluia" by the festival chorus. The closing event of the benefit will be a concert by the Boston Symphony under Dr. Koussevitzky, with Albert Spalding as soloist in Mendelssohn's violin concerto. The program also includes the first movement of Beethoven fifth symphony and Tchaikovsky's "1812" overture.

The Berkshire Music Center's opera department, directed by Dr. Herbert Graf, will give two performances of Mozart's "Cosi fan tutte," in English, in its new theater on the Tanglewood estate on Tuesday and Wednesday nights, Aug. 12 and 13, with two student casts. Boris Goldovsky will conduct. The scenery and costumes are designed by Richard Rychtarik and executed by the department's stagecraft students.

Information about tickets may be obtained from the office of the Berkshire Symphonic Festival in Stockbridge, Mass., or its New York office at 113 West Fifty-seventh Street. Inquiries about lodgings may be directed to the Festival Accommodations Bureau of the Berkshire Hills Conference at the Stockbridge office.

This Clipping From
NEW HAVEN, CONN.
REGISTER

AUG 3 - 1941

MUSIC SEASON AT STOCKBRIDGE PROMISES WELL

No immediate circumstance could be asked to make the opening of the Berkshire Symphonic Festival Thursday a more fortunate occasion. The threats of rain passed away, the sharp breeze gave pith and moment to the sound of strings and brass in the open air, and the usual brilliant audience gave willing ear to the familiar works of the opening program. The Boston Symphony members appeared refreshed and eager, and Dr. Koussevitsky discovered new graces and new meanings in the works selected for performance. Another season is begun, already assured of the largest audiences yet to visit "Tanglewood," and full of promise for artistic accomplishments of a high order.

The spacious estate high in the Berkshire Hills has been improved each year, and a visit to these concerts carries with it the opportunity to trespass on the entire range of the far-flung musical community. Two new buildings have been added to accommodate student activities. A concert hall and opera stage are constructed near the formal gardens, the former for small recitals and chamber music, the latter being presently made ready for a performance of Mozart's "Cosi fan tutte." Both buildings are plainly designed with complete equipment and every comfort needed for the school; glass doors are provided in one hall which, by sliding back, extend the range of hearing to persons seated outside. Tucked away in out-of-the-way corners are three private studios for practice, doubtless a very welcome refuge for performers of all types.

"Tanglewood" now comprises one of the handsomest estates to be seen in the Berkshires; the formal gardens are kept in fine condition, the broad lawns are richly-hued after the early-week rains, and the whole atmosphere of the festival is one of dignity and charm and above that of any other summer musical community in the world. Confidence in the Boston Symphony and all it stands for in the world today in inevitably strengthened.

Dr. Koussevitsky drew upon works from the past season's repertory for the opening concert; they were, furthermore, works known to every concert-goer, and had with one exception figured on the New Haven programs of this orchestra. To begin, the orchestra sounded the invigorating freshness of Haydn's "Paris" Symphony No. 88, followed by Two Nocturnes by Claude Debussy, and the "Afternoon of a Faun." In closing, Beethoven's Fifth Symphony was unfolded to its mighty, victorious climax. Not alone as a gesture, but as distinct novelty, the pre-intermission work was the Choros No. 10 by the distinguished Brazilian composer, Heitor Villa-Lobos. In this work the Berkshire Musical Association chorus assisted. This prolific composer has frankly attempted something new in this unusual work; his poem, only remotely adhered to, is calm enough in statement, but striking instrumental and vocal effects are sought, Indian words are sung over a Portugese text, and the rhythms fall into several classifications embodied in the works of utmost-modern composers, together with liberal doses of jazz and swing. Harmonically, I doubt that it is very complex, but it is designed for effect, and as such, achieves without any question that sense of excitement achieved by "The Rio Grande" and "Bolero."

The audience, numbering 9,000 persons, took Sr. Villa-Lobos Choros No. 10 in good part, but unmistakably found its greatest satisfaction in the familiar works. At the Berkshire Festival there is always a friendly spirit, punctuated by the surprise of meeting visitors from remote parts; celebrities are always on hand, from governors to movie stars, with a high percentage of noted musicians numbered among the throng.

H. EARLE JOHNSON.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 3 - 1941

Berkshire as a Music Center

Summer music centers are multiplying, as might be expected from the steady growth of interest in music and from the great number of distinguished musicians, native and foreign, now resident in the United States, but Berkshire, made a musical Mecca by the festivals of chamber music long maintained at Pittsfield by Mrs Elizabeth Sprague Coolidge, has a long lead.

That would be assured by its symphonic festivals, the eighth of which concludes its first series this afternoon with a concert by the Boston Symphony orchestra, assisted by the famous Russian 'cellist Gregor Piatigorsky, who will play from manuscript a new concerto by Paul Hindemith. But the festival has come to be but a part of varied activities which make the orchestra's summer home at Tanglewood much more truly a music center. This concerto, for example, is inscribed "Lenox, 'Mass.," and was written last summer while its distinguished composer was a teacher of composition at Tanglewood.

There was a time when ambitious young American musicians felt it obligatory to spend their summers in study in Europe, and American conductors and managers went abroad to meet the rising musicians in Europe, to find new scores and to engage new singers and virtuosi for the next concert season. At present, however, most of the best known composers and other musicians of Europe are either in the United States or doing their best to escape from where they are, and America is becoming the home of music in a sense hardly imaginable a few decades ago.

In this trend Berkshire's music center has taken an important part, and to the leader of the Boston Symphony orchestra, Dr Serge Koussevitzky, is due primary credit for seeing the great possibilities arising from the summer season at Tanglewood and the musical blackout of Europe by the war. Singing by a large chorus has broadened the scope of the festivals, operatic study has been added, the virtuosi of the orchestra give instruction on their instruments, composers have a chance to learn the elements of the subtler nuances of orchestration, and musicians and music lovers come into stimulating contact with each other and with eminent masters. For people interested in music a summer in Berkshire is something to look forward to with eager anticipation.

This Clipping From
NEW YORK, N.Y.
TIMES

AUG 3 - 1941

SHOSTAKOVICH 5TH PLAYED AT LENOX

Koussevitzky Conducts Boston Orchestra at Tanglewood in Symphony by Russian

'LEONORE' NO. 3 OFFERED

Beethoven Overture Opens the Program and Mendelssohn's 'Italian' Work Is Heard

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 2—Serge Koussevitzky waited only until the second concert of the eighth annual Berkshire Symphonic Festival here tonight before reaffirming his espousal of the cause of Shostakovich's Fifth symphony. The work of the Soviet Union's most gifted living composer had a place of honor on tonight's program at Tanglewood.

The conductor of the Boston Symphony Orchestra, and the orchestra have given the music a series of stunning performances during the last year, and they have programmed the symphony at every opportunity. Twice they played it in Boston; twice in New York; several times on tour.

To begin tonight's program, Mr. Koussevitzky and the orchestra offered Mendelssohn's Symphony in A major, No. 4, known as the "Italian," which has a gracious, lilting loveliness. It was followed by Beethoven's "Leonore" overture, No. 3, and the second half was given over to the Shostakovich symphony.

By this juxtaposition, Mr. Koussevitzky was taking a neat sideswipe at Nazi "philosophy" in so far as a conductor can do so by program construction. Mendelssohn's music is barred in Nazi Germany. Beethoven's overture speaks with passion and fire in the cause of man's fight to free himself from oppression. And Shostakovich is a representative of the latest nation to feel the impact of the Nazi invader; the symphony, in fact, was written in 1937 to celebrate the twentieth anniversary of the Soviet revolution.

Today there was the usual Saturday morning rehearsal for subscribers and school children of the vicinity. Even for a rehearsal there was a record-breaking audience, with 4,000 men, women and children in the music shed. Early in the rehearsal Miss Gertrude Robinson Smith, president of the Festival Association, announced that Mr. Koussevitzky would lead the Funeral March from Beethoven's "Eroica" in memory of Norval H. Busey Jr., vice president of the festival, who was killed in an automobile accident early this week. The audience stood several moments in silence before Mr. Koussevitzky played the tribute.

During the rehearsal Olin Downes spoke about the week-end's programs, and later in the afternoon he lectured in the new chamber music hall during an informal program of ancient choral and instrumental music, played by students here and prepared by Paul Hindemith.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

AUG 4 - 1941

RECORD AUDIENCE HEARS SYMPHONY

Koussevitzky and Boston Orchestra Attract 26,400 at Stockbridge.

Stockbridge, Mass., Aug. 3.—(AP)—Before the largest crowd to hear a concert at Tanglewood, Serge Koussevitzky and the Boston Symphony Orchestra brought to a close today the first week-end series of the eighth Berkshire Symphonic Festival.

A few more than 9700 persons heard the curiously varied program in the unique wedge-shaped music shed—setting an attendance record for the three-concert series which attracted a total of 26,400.

A few seats are still available for the next section opening on Thursday. However, everything but general admission tickets are gone for next Saturday night and Sunday afternoon.

A number of things account for the phenomenon of such attendance here in the Berkshires, with no large city near, and no circus stunts provided to whip up a ballyhoo, and first of these is Dr. Koussevitzky.

It is not only his conducting, and his orchestra, but his absolute refusals to play more than three concerts a week.

A second reason is the natural beauty of the 210 acres which overlook the famous Stockbridge Bowl. A third is the fact that the acoustics of the "shed" approach perfection.

Today Dr. Koussevitzky played first the Fourth Symphony of Johannes Brahms, revising the usual order of things by serving the meat before the appetizers.

Then came Aaron Copland's nocturne-like "Quiet City" for a trumpet, English horn and strings; Hindemith's 'cello concerto with Gregor Piatigorsky as soloist, and the flashy Spanish caprice of Rimsky-Korsakoff, a virtuoso piece for orchestra which, as played today, brought the audience up cheering.

The Hindemith work served better to prove the abilities of Mr. Piatigorsky than those of Hindemith, the concerto being one of those woman-like jobs which leads the listener to wonder, at the end, just what has been constructed, if anything.

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GREENFIELD, MASS.
RECORDER-GAZETTE

AUG 4 - 1941

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WILMINGTON, DEL.
NEWS

Aug 4. 1941

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AUG 4 - 1941

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REPUBLICAN

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TELEGRAM

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AUG 4 - 1941

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AUG 4 - 1941

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JOURNAL

AUG 4 - 1941

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PROVIDENCE, R. I.
JOURNAL

AUG 4 - 1941

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 3 - 1941

IT'S FESTIVAL TIME IN THE BERSKHIRES

All Facilities Taxed, for Three Weekends — Festival Sole Conversation Topic

From Our Special Correspondent

Great Barrington, Aug. 2—It's the festival season here in the Berkshires from now through the next two weeks. You can't do a thing, go a single place, but what you see festival signs, festival people and hear festival talk. You just can't be in the Berkshires and not be festival-conscious.

The festival is, of course, the annual series of concerts produced by the Boston Symphonic festival, to which they always add, "with Serge Koussevitzky conducting." Without Maestro Koussevitzky the festival could hardly be what it is, any more than the Boston Symphony would just be another orchestra without him.

The hotel men of Berkshire can't quite make up their minds about this festival business. It fills their houses over the three concert weekends till the sides are bulging. Filled houses mean profits. But, on the other hand, with the hotels sold out for three weekends, and with not so many people during the week partaking of the hotel board and room, the facilities are held up during a critical period of the summer season. It's not all milk and honey, particularly when those rooms could have been filled for the entire summer season if the early reservations for the concert weekends had not been made.

This, however, is the hotelmen's own problem. There are many other aspects to the festival business that are on the right side of the ledger. There are the reams of newspaper clippings, all of which go to publicize the resort county. There are music-lovers from all over the world who come, find the Berkshires a pleasant spot to spend the summer, and make their temporary homes here. As residents, they spend money with the butcher, the baker, and the electric light company. Granting that these people are of the despirable type, the festival must be thanked for introducing the Berkshires to them.

It's a hectic time, when the festival is holding sway in Nathaniel Hawthorne's old house and grounds. Of course, the minute that the final concert is over, Tanglewood has the aspect of a fairground after the carnival has moved away, but all good things must naturally come to an end.

It may eventually be that the festival will extend its series of concerts to a longer period. Then people will come from all parts of the western, or civilized section, of the world to spend longer holidays in the Berkshires, to inhale Beethoven and Brahms in deeper breaths. Then the traffic cops will have a longer headache; the hotels will have no cause to complain, and the season rentals on real estate will be for a longer period.

No matter how you look at it, the festival, which started as Miss Gertrude Robinson Smith's idyllic dream in a cow-pasture has become Big Business. In the few years since its inception, when the New York Philharmonic, or at least a part of the orchestra, played in the pasture on the Dan Hanna property on the shores of Stockbridge bowl, the series have become big enough to draw the most caustic critics, the whipped cream of music connoisseures, and even President Roosevelt's mother. Like it or not, you've got to admit that Miss Robinson Smith hit the jackpot of culture.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

AUG 4 - 1941

Berkshire Concert Draws Record Throng of 9700

Two New Compositions, by Copland and Hindemith, Delight Audience at Stockbridge

By Willard M. Clark

STOCKBRIDGE, Aug. 3—Two compositions new to the programs of the Berkshire Symphonic Festival and the presence of the composers of the same gave added interest to the final concert of the first series this afternoon. Perfect weather helped establish another record crowd estimated at 9700 persons, or more than attended the Saturday night concert.

New Works on Program

The new works which Dr. Koussevitzky included on the program today were Aaron Copland's "Quiet City" for trumpet, English horn and string orchestra, and Paul Hindemith's concerto for cello and orchestra, in which Gregor Piatigorsky was soloist. The two familiar works on the program were "Symphony No. 4 in E Minor" by Brahms, and "Capriccio Espagnol," by Rimsky-Korsakoff.

Copland first wrote the score of "Quiet City" as incidental music to Irwin Shaw's play of that name. It was first played in 1939 but the play did not continue long. Last year he used some of the same material from the score for the present orchestration. He borrowed the trumpet and some themes from the original score and added the English horn and string orchestra.

Copland's music is always provocative. Tonight it contained considerable more of melodic beauty than, for example, his "Music for the Theater." The burden of the melody was carried by the trumpet, supplemented by the English horn, with the strings serving as background.

The solo instruments were magnificently played by Georges Mager, trumpet, and Louis Speyer, English horn. It was evident that the performance achieved the intentions of the composer. Breaking tradition, Mr. Copland did not rush on stage to acknowledge applause. Indeed, it was quite three minutes before he bounded down the center aisle and scrambled upon the stage to share the applause with Dr. Koussevitzky and his men.

Mr. Hindemith who, like Mr. Copland, is on the Berkshire music school faculty, completed his cello concerto in Lenox last year. Fortunate, indeed, is the composer who has a conductor like Dr. Koussevitzky, an orchestra like the Boston players and a Piatigorsky to interpret his works. It would be folly to judge this concerto on one hearing, yet it seemed that a notable contribution had been added to the literature for cello and orchestra. That Mr. Hindemith can write sweet melodies if he desires was evidenced in two charming themes for the cello. It is a work of great technical difficulty but then, neither Mr. Piatigorsky, nor the members of the orchestra, ever consider such things. The cello is heard continuously throughout the three movements, sometimes in a lengthy cadenza, sometimes as an obligato to an orchestral theme and yet again as an integral part of the almost fantastic march which makes up a goodly portion of the work.

Mr. Hindemith was backstage, already to come out and receive the applause.

Dr. Koussevitzky's reading of Brahm's Fourth Symphony is an oft-repeated tale, yet this afternoon it seemed as though he lavished even more than usual care upon it. The opening movement seemed never to have moved so gracefully and the variations of the finale were superbly unfolded.

The program concluded with a glittering performance of Rimsky-Korsakoff's "Capriccio Espagnol." Here is a type of music in which the virtuosity of the Boston orchestra is best revealed. Each solo cadenza was sheer perfection and the rhythmic pulsations of each dance were equaled only by the brilliance of the coloration lavished on them.

There was a long and ardent demonstration at the close of this, the final concert of series A.

The opening concert of series B on Thursday night will begin a series of three programs commemorating the 150th anniversary of the death of Mozart. Excerpts of Mozart's "Requiem" will be heard as sung by the Berkshire choral group and Beethoven's "Eroica" will be the orchestral work.

This Clipping From
NEW YORK, N.Y.
SUN

AUG 4 - 1941

TANGLEWOOD HAS RECORD AUDIENCE

Copland's 'Quiet City' and Hindemith Work Given.

By OSCAR THOMPSON.

Special to THE NEW YORK SUN.

Stockbridge, Aug. 4.—A shortage of sandwiches at the refreshment stands gave the first clear indication that yesterday was to set a new record for attendance at the Berkshire Symphonic Festival, held in the sylvan surroundings of Tanglewood.

With subscribers ordinarily filling the music shed as a matter of course, it is the size of the overflow audience on the grass outside that structure which determines whether and to what extent one audience tops another. And it is the listener who expects to sit or recline on the grass who comes early and most often feels the need of a snack before the concert begins.

The shed seats 6,000 and it was estimated that about 3,200 others heard yesterday afternoon's concert. The grand total of 9,200 was declared the largest in the eight years of the festival, though it went only about 200 beyond the figure for Saturday night's concert, when an audience of 9,000 was said to have equaled the record of the past. Since the Thursday evening crowd of above 7,000 was also a record for an opening night at Tanglewood, there was every reason for the festival management to regard the first series of this summer's three sets of concerts as the most successful Tanglewood has known to date.

Artistically, the concerts have been on the high plane expected of the Boston Symphony under Serge Koussevitzky. Yesterday afternoon's program might have been regarded as even a little venturesome in the confidence which the conductor reposed in his summer auditors, for it included two unfamiliar works by composers representative of the current musical idioms. Both Paul Hindemith and Aaron Copland were present to bow. Both are connected with the music school at Tanglewood and both did at least a part of their composing of the music performed while in the vicinity of the festival scene last summer.

Hindemith's work was the cello concerto heard for the first time in New York last season, with the same soloist, Gregor Piatigorsky. Copland's was "Quiet City," for trumpet, English horn and string orchestra, which had its introduction in Manhattan last winter at the hands of the Saidenberg Sinfonietta. Messrs. Piatigorsky and Koussevitsky again collaborated in a brilliant projection of the Hindemith opus, but it remains relatively ungrateful for the solo instrument, and its melodies are reluctant to soar. The orchestra has its moments and the most was made of them.

Copland's 'Quiet City.'

Mr. Copland's score, expanded from incidental music designed for a play by Irwin Shaw, retains a scenic savor. Its atmosphere is still that of the theater. The work is smoothly articulated and the writing for the trumpet, which plays a dominant part in its progress, is apt and idiomatic. But this is not a work in which to seek for profundities of thought or feeling, or, for that matter, for innovations of technic.

Yesterday's program included also the Brahms Fourth Symphony and Rimsky-Korsakoff's "Capriccio Espagnol," brilliantly and fervidly played. On Saturday night the audience was regaled with highly vitalized performances of Mendelssohn's "Italian" Symphony, Beethoven's Third "Leonore" Overture and the Shostakovich Fifth Symphony. The last-named was played with a virtuosity that was fairly electrifying, though some of us must continue to regard the work as a most ingenious tissue of banalities.

This Clipping From
HACKENSACK, N. J.
BERGEN-RECORD

AUG 4 - 1941

Music News And Views

By ROGER S. VREELAND

Tanglewood, Mass., Aug. 4—The first series of the Berkshire Symphonic Festival came to a close last evening with the largest attendance on record, 9,700 persons. Music lovers took advantage of an exceptionally fair afternoon to spread blankets on the grass and enjoy the music informally—a Berkshire Festival custom of growing popularity.

This pleasure is made possible by the remarkable sound-carrying qualities of the shed and environs. The softest strains from the orchestra carry with clarity hundreds of feet beyond the shed.

Saturday night was also a near record for attendance, with the figure given officially as 9,200, which was equal to the maximum of last year, so that all in all it was a banner series. There were 2,450 general admissions, the largest number in this classification in the history of the Festival.

A greatly increased number of New Jersey patrons was noted by the management.

Music heard from the Boston Symphony Orchestra this ~~week-end~~ was: Saturday night — the Italian Symphony of Mendelssohn, Beethoven's Leonore Overture No. 3, and Shostakovitch's Fifth Symphony. Yesterday afternoon — Brahm's Fourth Symphony, Aaron Copland's "Quiet Night", Hindemith's Cello Concerto, with Gregor Piatigorsky as soloist, and Capriccio Espagnol, Rimsky-Korsakoff.

Of all this music, the Shostakovitch and Brahms symphonies were unhesitatingly brilliant performances. They're a strange combination. The romantic, conservative Brahms of yesterday, and the contemporary upstart Shostakovitch, who is also romantic, and who is growing more conservative than he used to be. The old German and the new Russian.

If you believe there are prophets in music, the Festival is one place to seek them. It makes little difference what you think of Dr. Koussevitzky's expressive ideas. It makes little difference what music he seeks to please with. His insistence on contemporary music is entirely right. The virtue of his perspective will be determined in the future.

It is important, though, to listen to true, sincere prophets, whether they are creators or performers. There can be little doubt in the mind of the Berkshire Festival audiences that Dr. Koussevitzky and his orchestra is, collectively, a true prophet, and that the music (or most of it) is of true prophets.

The Brahms' symphony was given a well-rounded performance. Contrasts of mood between sections of movements and between the movements themselves gave the continuity and consummation that all artists seek. Copland's "Quiet City", for trumpet, English horn, and strings, is a poetic piece of program music, which creates atmosphere, and urges the listener to read the program notes. The rapid notes of trumpet calls are not suitable for good perforance. There are pleasing intervals in the melodic lines, occasions for pleasing intonations, but it is thematically weak.

Gregor Piatigorsky gave a beautiful performance of a homely composition in Paul Hindemith's Concerto. It's not much of a show piece for the soloist, however. The virtuoso's capacity for finding beauty where it's scarce helped a lot. Mr. Hindemith is a highly respected composer. To this writer his music is very nice in spots, but on the whole indigestible. The program was concluded with a colorful performance of the popular Spanish Caprice. While the music is naturally colorful, the performance was discriminating.

Shostkakovitch's Fifth Symphony is undoubtedly a great piece of music. The stamp of endurance is impressed all through it. It is difficult to imagine a more fulfilling performance than that given by the Boston orchestra.

The composer gives unquestionable evidence of having dug deep into the common soil, of having sought with all his soul the source from which other prophets have taken. What he found to write was not beautiful when he finally gripped it. But he had to tell it, nevertheless, and in the language in which he was most fluent—his own style of composition. It was a greater power that infused it with beauty.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 4 - 1941

Tanglewood Affair Set For August 15th

Mrs. William G. Dwight is one of the sponsors for the gala festival to be put on at Tanglewood in Stockbridge on August 15 for the benefit the of British War Relief and USO.

It is going to be quite tremendous affair. Musically it will be austere.

Dr. Serge Koussevitzky has been quick to seize upon the V for Victory motif and will include in the program the first movement of Beethoven's Fifth Symphony, the opening notes of which symbolize the three dots and a dash of the Morse code letter V. To give further color he will also conduct Tschaikovsky's 1812 overture, which was composed to dramatize and commemorate the famous Russian victory over Napoleon in 1812. Still another martial note will be struck by the 250 players chosen from the 26th division of the United States Army bands, who will be bivouacked in tents beside the lake for the occasion. Of additional interest is the fact that Albert Spalding is announced as the soloist in Mendelssohn's violin concerto.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 4 - 1941

Symphony Group in Lustrous Program

Berkshire Festival's Largest Crowd Responds with Hysterical Approval

By ROBERT BAGAR.

STOCKBRIDGE, Mass., Aug. 4—There is always a letdown. Perfection rides along like the wind—and then a sag in the middle. Yesterday afternoon, before the greatest throng ever to come to a concert at the Berkshire Symphonic Festival—9700—it took the orchestra two whole movements of the Brahms Fourth Symphony before something like the organization's fine playing came through.

The first section of the piece went altogether wan for lack of blood. Mr. Koussevitzky has shown before that ~~he is not al~~ways completely attuned to this work. Then the second section trudged along with the ease and finesse of a brewery truck.

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Moments of Splendor.

Not that there hadn't been moments of splendor in all this, for occasionally the musicians, banded together by some sudden common urge, gave for all they were worth, music be praised! The Third and Fourth movements of the symphony required no apology. Here everything proceeded according to plan, though a touch of listlessness entered into the picture toward the end.

The concert offered a soloist—a special soloist, that is, for there were two others in less prominent roles. The special soloist was Gregor Piatigorsky, noted 'cellist, who joined forces with the orchestra to perform Hindemith concerto for 'cello and orchestra.

Mr. Piatigorsky played well, for the most part. He seemed to get weak, tonally speaking, in the last few measures. Otherwise he earned the ovation he received. But that Hindemith concerto is a concentrated hornet's nest.

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Plans Are Magnificent.

Mr. Hindemith knows his architecture. He draws magnificent plans. But the actual structure doesn't match the ideas. He plays with notes, putting them through all the calisthenics of harmony and dissonance in the book. If that's music you're welcome to it.

A first performance by large orchestra of Aaron Copland's The Quiet City scarcely added to the afternoon festivities.

The composer had originally written a musical score for the play of Irwin Shaw, which carried the same title. Since then he has amplified the piece and to little purpose.

Obviously the idea is to invoke a reflective mood, but how that can happen with a trumpet (Georges Magor) going berserk against subdued chords and figures in the rest of the orchestra is hard to conceive. Here are also solo passages for the English horn (Louis Speyer) which are only slightly less annoying.

* * *

Applause Aplenty.

Anyway, the audience fairly swamped the number with applause and the composer skipped up to the stage for his accolade. Concluding yesterday's program was the Rimsky-Korsakoff Capriccio Espagnol.

Saturday evening's doings were another story. An attractive list of items offered the Mendelssohn "Italian" Symphony, the Beethoven Leonore Overture No. 3 and the Fifth Symphony of Shostakovich.

The beauty and super luster of the orchestra's playing were unforgettable. For an outstanding example of what the Bostonians can really do one suggests the Saltarello of the Mendelssohn, it leaped and flew with supreme agility of spiritual fawns.

Shostakovich's creation, despite its obvious debts to a whole galaxy of composers, is lusty, vigorous, red-blooded and disturbingly exciting. And what a performance Mr. Koussevitzky and his men gave it! That should have been saved for the topper of toppers. The Saturday night crowd of 9200 thrilled to it. The listeners weren't enthusiastic, they were hysterical. And why not?

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

AUG 4 - 1941

Record Is Set By Berkshire Festival Crowd

9,700 Hear Concert Which Includes Compositions of Hindemith and Copland

By Francis D. Perkins

LENOX, Mass., Aug. 3.—Irreproachable weather and the tying and breaking of attendance records marked the second and third of the Berkshire Symphonic Festival concerts presented by the Boston Symphony Orchestra under ~~Serge Kous~~sevitzky's direction last night and this afternoon in the Tanglewood music shed.

Yesterday's program offered Mendelssohn's Italian Symphony, Beethoven's third Leonore Overture and Dmitri Shostakovitch's fifth symphony. Today's list began with Brahms's fourth symphony and closed with Rimsky Korsakoff's Spanish Caprice. Its modern portion was devoted to what might be called music by Tanglewood composers, since both Aaron Copland and Paul Hindemith are teaching at the Berkshire Music Center this summer. Georges Mager played the solo trumpet and Louis Speyer the English horn in Mr. Copland's Quiet City and Gregor Piatigorsky was the soloist in Mr. Hindemith's cello concerto.

Last night's attendance was estimated at 9,200, a record equaled only by that of the second Saturday night concert last summer. Most of those who had bought 2,450 general admission tickets chose to listen to the music while sitting or reclining on the lawn. Since the orchestra can be clearly heard at a considerable distance from the music shed, it should be possible to accommodate a five-figure audience within convenient hearing range when the weather is good.

Refreshment Supplies Exhausted

The crowd disposed of all the sandwiches at hand some time before the concert started, and the women in charge of the refreshment booths had a busy time making others for the refreshment of later arrivals. A look at the line before the box office at 3 this afternoon suggested that today's audience would be larger still, and the announced figure was 9,700, the highest thus far in the festival's history. The territory occupied by those listening from without extended nearly to the flagpole in the center of the lawn.

Both the Copland and the Hindemith works were composed near Tanglewood last summer. Mr. Copland has taken the title and some of the themes of his Quiet City from his incidental music composed in 1939 from a play by Irwin Shaw. This has a trumpter as its protagonist, and a lyrically meditative trumpet is constantly in the foreground in the music heard today. The combination and contrast of the trumpet with the English horn and the strings are skillfully and effectively wrought, and the music has lyric breadth and sensitiveness. This was its first performance by a major orchestra, but it was played in New York last winter by the Saidenberg Sinfonietta. Mr. Mager played laudably as the principal soloist.

Introduced Concerto in New York

Mr. Hindemith's concerto was introduced to New York by Mr. Piatigorsky and the Boston Symphony last winter. It is ingenious, often elaborate and often makes a more positive impression of energy and animation and, in the first and last parts of the second movement, appealing and sustained lyricism. These are not the only occasions when the composer waxes tuneful, but more often he hesitates to present his most melodic measures unveiled. The solo, which is sometimes interwoven with the orchestral fabric, gives its interpreter plenty to do, and at times he has a grateful task. As a rule, however, the solo cello is called upon to play in its middle and high registers, and thus one of its most effective and characteristic ranges is seldom represented, so that the result often seemed pale and not particularly effective, despite Mr. Piatigorsky's consistently admirable playing. There is considerably more color and vitality in the orchestral part of the score. Both composers were called to the stage and enthusiastically applauded. Encomiums could be bestowed both upon Dr. Koussevitsky's reading of the Brahms symphony and on the quality of its performance. The Rimsky Korsakoff Caprice gave the concert a brilliant close.

Admires Shostakovitch Work

Although Dr. Koussevitsky was not the first to introduce the Shostakovitch symphony to America, he has done much toward making it known here and holds it in high regard. This was the suggestion of the expressive conviction and intensity of Saturday's interpretation and of the vivid projection of the work's various moods. The symphony stands the test of rehearing well. It has considerable inventiveness in its musical ideas along with a communicative and convincing emotional expression. Some ideas indeed are more memorable than others and the often appealing slow movement could stand some condensation, but yet this is one of the best works which have come to us from post-revolutionary Russia.

The Mendelssohn symphony had an enlivening performance, and the distant trumpet in the Leonore overture had a peculiar impressiveness, despite an unusual echo or two. Here the conductor was on excellent terms with Beethoven.

The second series of the festival opens next Thursday night. In spite of the increasing size of the audiences, the traffic arrangements have been marked by praiseworthy smoothness.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 4 - 1941

The Great Berkshire Festival

They are scoring the Berkshire Music Festival in more ways than one. First there is the superlative quality of the music. It is agreed that perhaps never in the world has music been presented under such ideal surroundings. There is beauty everywhere. Perhaps the greatest conductor in the world today has kept his men of his superb orchestra in constant but happy practice under the most ideal condition for weeks.

Now the concerts are being given — three series, the first one closing yesterday afternoon with the largest attendance ever gathered for this music festival. One doesn't just happen in at Tanglewood. One must make a journey thither.

Thousands of people have made long journeys even from the ends of the country. For there has been set up in our beautiful Berkshire country something which we think will go on to be one of the great music festivals of the world. America has made great contributions to music. It has shown itself eager to sit under the great interpreters and find, if they can, the power that comes from great music.

At Tanglewood, Serge Koussevitsky and his men are teaching their great audiences that a nation's soul can speak in its music.

For example, on Saturday night, they played the Fifth Symphony of a new Russian composer name Shoshtakovich. Into it are written the passion and glory of the Slavic people and the dreams they have built out of their new order of life —their sense of freedom and their search for the brotherhood of man and the union of the world.

Next week they will be playing again the glorious things that Beethoven wrote into his Fifth Symphony, his call for what freedom means.

It is happy that the people who go to hear the music take it as part of their lives. Thousands of them sit on the hillside and feel the music as something unconfined, something reaching out. Those under cover have the extreme simplicity of a music shed that is a triumph of acoustics.

The music festival at Tanglewood was planned before the world went into a mad war. It was actually set going when we here in the United States were at a low ebb in an economic way and music could be an uplifting power. It has its chance for growth at a time when the other great music centers of the world are listening to bombs and warning sirens.

It is an expression of our developing maturity as a people.

Like the work on South Mountain just over the hill, which is the gift of Mrs. Coolidge to American music the great festival at Tanglewood was undertaken by a few women who had the leisure and the grace to understand that our glorious Berkshires make a right setting for a great national adventure in music. So it is working out.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

AUG 4 - 1941

Berkshire Music Festival Attendance Totals 26,400

Records Broken Over Week-End as 18,900 Persons Enjoy Boston Symphony Orchestra, Serge Koussevitsky Directing, at Tanglewood—4,000 Students Attend Rehearsal—Tribute Paid Late Vice President of Festival, Recently Killed in Auto Accident—Series B Will Open Thursday Night —Mozart to be Featured.

Attendance records of the Berkshire symphonic festival were broken as audiences numbering 18,900 persons, according to official announcements, heard the two week-end concerts of the Boston Symphony orchestra, directed by Dr. Serge Koussevitzky in the picturesque Tanglewood setting.

In addition, 4,000 persons, including Berkshire county school pupils who took the Festival-sponsored laymen's music course last year, gathered in the vast music shed Saturday morning for the rehearsal of the program presented Saturday night.

Moment's Silence

The audience at the rehearsal jonied the orchestra in tribute to Norval H. Busey, Jr., of Lee, vice-president of the Festival, who was killed in an automobile accident last week. Miss Gertrude Robinson Smith, Festival president, announced that Dr. Koussevitzky would lead the orchestra in the funeral march from Beethoven's "Eroica" symphony in memory of Mr. Busey. Before the music was played the audience stood for a few seconds in silence.

The festival management announced after yesterday's concert that 9,700 persons, the largest number in the festival's history, had thronged the shed and the grounds.

Attracted by the fine weather, about 2,900 persons bought general admission tickets and enjoyed the cnocert from the lawns surrounding the shed.

As he usually does for the Sunday afternoon concerts, Dr. Koussevitzky yesterday selected a program of variety and contrast. Opening with the classic strains of Brahms' Fourth symphony, he shifted, following the intermission, to music by two of the leading contemporary composers, Aaron Copland and Paul Hindemith, both of whom are members of the Berkshire Music center faculty. They were present to receive the applause of the audience.

Following a superb rendition of the more or less familiar music of Brahms, the novel character of the two modern works was greatly accentuated. Both these compositions were completed last summer at Tanglewood, and, although they have been played by the Boston orchestra in Boston, they were heard for the first time last night by the majority of the Tanglewood audience.

Mr. Copland's composition, "Quiet City," was written for trumpet, English horn and strings. The solo parts were masterfully played by Georges Mager and Louis Speyer, who were congratulated by the composer when he was called to the stage to acknowledge the plaudits of the audience. Most of the listeners made it plain they were intrigued by the novel conception of Mr. Copland's tone poem.

Mr. Hindemith's composition, a Concerto for violincello and orchestra, had the advantage of a rendition by Gregor Piatigorsky, acknowledged to be one of the finest of present-day 'cellists, supported by one of the world's finest orchestras. The composition gave the solist ample opportunity to display his virtuosity.

The Saturday night program opened with two of the most popular of classic compositions, Mendelsshon's "Italian" symphony and Beethoven's third overture to "Leonore." Then, by way of contrast, Dr. Koussevitzky offered the Fifth symphony of Dmitri Shostakovitch, a leading modern Russian composer.

Anniversary Piece

This work was composed for the celebration of the 20th anniversary of Soviet Russia, and was first heard in America during a National Broadcasting company concert in April, 1938.

According to the Festival management attendance at the three concerts of the first series totaled 26,400, a record. If the weather continues favorable, it is anticipated that equally large numbers will attend the second and third series. Series B, opening Thursday night will feature three compositions of Mozart, in commemoration of the 150th anniversary of the composer's death. At the opening concert, the Chorus of the Berkshire Musical association will join the orchestra in excerpts from Mozart's Requiem. Following the intermission the orchestra will play Beethoven's Third symphony, the "Eroica".

Festival Guests Tax Hotels; Overflow Is Cared For Here

With down-county rooming houses and hotels filled to capacity by visitors attending the Berkshire Symphonic Festival concerts at Tanglewood, about 300 persons were taken care of by hotels in this city and Williamstown over the week-end.

The Richmond and Wellington hotels in this city accommodated about 50 persons Friday night and about 100 Saturday night, while the Williams Inn also took care of about 150 persons on the two nights. The accommodations in the southern part of the county near the Festival grounds were reserved well in advance of the opening date—last Thursday. Later, applications for rooms were referred by the Berkshire Hills Conference to hotels in this part of the county. A large number of Festival guests were reported to have taken rooms in Springfield after finding every available room in Southern Berkshire filled.

Restaurants, taverns, and garages throughout the county were reported to have enjoyed their most prosperous week-end so far this year rivaling even the peak week-end of last year. The Hotel Wendell in Pittsfield acommodated 500 guests it was said.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

AUG 4 - 1941

Record Crowd Hears Concert At Tanglewood

Berkshire Music Festival Audiences Total 26,000 to Date

Perfect summer weather and audiences which totaled over 26,000 made a gala event of the opening series of concerts of the eighth annual Berkshire Symphony Festival by the Boston Symphony Orchestra, Serge Koussevitzky conducting. Thousands began pouring into the grounds of Tanglewood yesterday before noon, and when the conductor raised his baton for the Brahms' Fourth, the audience was estimated at 9,700, the largest in the festival history.

More than 7,000 attended the Thursday night concert which opened the season. Saturday night the audience topped 9,000. Traffic arrangements are marked by praiseworthy smoothness, although a word of warning is necessary for the absent-minded. There is no conceivable plan whereby the men in charge of the parking field can locate any individual car. There were some half dozen who were forced to wait until the fields were practically clear Saturday night and to locate their cars by the process of elimination.

Sunday was Family Day. Many groups came, picnicked on the Tanglewood lawns, visited the beautiful formal gardens and sat or reclined on the lawn as the music followed its course. The listeners, according to a survey of the thousands of cars parked on the edge of the estate, came from every state in the Union. The crowd disposed of all the sandwiches at the refreshment stand some time before the concert started, and the women in charge had a busy time preparing for the intermission period.

Every Income Level

The week-end audiences were definitely Tanglewood gatherings, with people of every income level and with every conceivable background in music responding to the Boston Symphony and Serge Kaussevitzky with a uniformly high and open-minded appreciativeness. The series presented such contrasting values as Haydn, Debussy, Villa-Lobas, Beethoven, Mendelssohn, Shostakovitch, Brahms, Copland, Hindemith and Rimsky-Korsakov.

There was never any perfunctory applause, whether the music was from the field of the familiar classics, the modern and strangely beautiful Villa-Lobos or Shostakovitch, or the more understandable modernism of Copland and Hindemith, both members of the staff of the Berkshire Music School at Tanglewood, and audience loved it. It would be impossible for an orchestra and its director not to respond with equal warmth. The rousing, vivid performance of the Symphony, the meticulous interpretation of Koussevitzy, superb soloist and a fine choral group made for a memorable week-end.

Series B will open Thursday night with Mozart and Beethoven. The chorus of the Berkshire Musical Association again will be featured in excerpts from the Mozart Requiem.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 4 - 1941

Berkshire Festival Ends Initial Week Gloriously

—By **JOSEPH J. HORAN**

The first week of the 1941 Berkshire Symphonic Festival has come to a close amid an explosion of superlatives. It has attracted the greatest audiences in its short history; the programs have included the best of the classics and moderns; it has presented Serge Koussevitzky at the peak of his form, leading an aggregation of musicians which certainly ranks among the greatest in history.

The venture, which started in a tent seven summers ago on the lawn at Tanglewood, has shown such a caliber of perfection in the last three days that one wonders how they can hope to surpass themselves during the next two weekends to come.

Even the weather combined to make this outdoor festival one of the finest musical events that the world has witnessed in the last decade. It is certainly established by this time that the Boston Symphonic Orchestra has replaced anything in this nature that the old world ever had to offer.

Although the art of music transcends the racial and the political, it is hard to escape its significance even in the victorian atmosphere of Tanglewood. In the huge music shed, a Russian-American wields a baton, interpreting the music that a German-Jewish composer wrote about classical Italy in the last century; on the same program he conducts the overture that the greatest of the German classicists penned and then finishes with the work of a product of the Soviet Russian regime. And on the lawn, pretty girls sell tickets for British relief and the USO.

Such was the case Saturday night when Dr. Koussevitzky gave the first performance in the Berkshires of Dmitri Shostakovitch's Fifth Symphony That the Boston conductor thinks well of this young Soviet's composition was evidenced in the masterly reading he gave of this rousing contemporary work.

So often—among those listeners who have been nurtured on a classical diet—upon hearing the work of a modern for the first time, one is left either "cold" or esthetically offended. But the ovation that this work received Saturday night left little doubt as to the acceptance of Shostakovitch among the Boston listeners.

It is music simple enough to be understood, unusual enough to be modern and dramatic enough to be rousing. In its themes are the prosaic speech of the peasants developing into the marked meters of nature.

The use of the piano and the treble harp in this composition—both inovasions for a symphonic work—literally moved the audience to upright positions in their seats and unashamed neckcraning as the unusual sounds floated out into the shed. The piano, here truly a percussion instrument, was bold and clear; the harp no more frilly than the composer's Soviet Russia.

There may be some who would look askance at a capitalistically supported orchestra like the Boston playing the works of a Communist Russian, but those of us who listened Saturday night could only feel that here was the voice of a new and vigorous artist, demonstrating that beauty can be created in a medium that overcome political ideologies.

Mendelssohn's Fourth Symphony, also known as the "Italian Symphony," could be aptly described as being in "exquisite good taste." The work was based on his travels in Italy, but while he may have been influenced somewhat by his experiences, the musical composition's tonal coloring is from the man himself. Used for Saturday's opening piece, the orchestra gave a refined rendition, befitting the works of this composer.

The themes simple and happy are translations of the impressions of the people of a sunny Italy. Mendelssohn himself in the throes of composition called this "the most sportive piece I have yet composed, especially the last movement." Yet even in his Saltarello (an Italian dance of marked rhythm which grows faster and faster as it progresses) one feels the artist's restraint rather than the peasant's abandon.

Beethoven's "Overture to Leonore" completed Saturday's program. From the interesting dialogue between the strings and the winds of the introduction to the brilliant close of the coda there was no "letdown" in the performance. The striking effect of the offstage trumpet call added to the drama of this work which is better conceived as an independent composition than as a part of the little known opera.

Two men associated with the Berkshire Music Festival heard their own compositions at yesterday afternoon's concert. Aaron Copeland's "Quiet City," originally composed as thematic music for a Broadway play of the same name, was given as was Paul Hindemith's "Concerto for Violoncello and Orchestra."

Gregor Piatigorsky, Russian cellist was the soloist for both Hindemith's composition and "Capriccio Espagnol" by Kimsky-Korsakov. Solo parts in Copeland's "Quiet City" were taken by Georges Mager, trumpet and Louis Speyer, English horn.

Brahm's Fourth Symphony completed yesterday's program.

The second series of concerts, marking the 150th anniversary of the death of Mozart will begin Thursday night.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 4 - 1941

Tanglewood Crowd Near 10,000 Sunday

By **CARL E. LINDSTROM**

Lenox, Mass — Nearly 10,000 people—9,700 to be exact—heard the Boston Symphony Orchestra in the third concert of the 1941 season at Tanglewood Sunday afternoon. The official count was 9,200 on Saturday night, and so each succeeding concert has set new records this summer.

The program was hardly a "popular" one. for whereas the pre-intermission business was devoted to Brahms' Fourth Symphony and closed with the demonstrative Capriccio Espagnol of Rimsky-Korsakoff, the featured events of the afternoon were Aaron Copland's "Quiet City," after which the composer was prevailed upon to come to the platform for his share of the applause, and Paul Hindemith's cello concerto in which the solo part was taken by Gregor Piatigorsky. Already something of a Tanglewood favorite, he extended upon his previous successes by reason of a smooth and evocative performance of a difficult score.

Softly Spoken Solo

In this work a softly spoken instrument was pitted against the heaviest sonorities of the orchestra, the brass choir having been mobilized by the composer to its fullest capacities. Perhaps only by reason of this unfair contrast it seemed that Piatigorsky lacked tonal volume, but his execution was fluid, sure and finished.

The concluding march movement was the most intelligible as well as the most ingeniously colored of the three sections. The second had an agreeable lyricism which gave it more appeal than the first. This is probably to reverse the order of their importance as the composer would judge them, but they seemed to register that way with the audience.

Other Soloists

Copland's "Quiet City" proved a spare, somewhat ascetic composition in which the solo instruments, trumpet and English horn, were in the hands of Georges Mager and Louis Speyer, respectively. The melodic material was angular, with a recitative-like utterance.

The trumpet had the most to say, and its masculinity of statement contrasted with the veiled feminine timbre of the woodwind. Their dialogue against an atmospheric orchestral background was programmatic in feeling. Mr. Mager's trumpet performance was marred by bad luck in intonation a number of times.

The Brahms Symphony had such a performance as it seldom receives. There was a perfectly limpid beginning, with a flowing together of the elements in which a superb cello tone was important. The first movement, with a beautifully organized interpretation that increased in excitement up to the spine-tingling coda, was the foundation upon which subsequent beauty was built.

Saturday's Concert

The audience is an instrument Its temper, resonance, sympathy and pitch are all contributory factors to music making. The quality and responsiveness to the Tanglewood crowd-instrument help to make the Berkshire concerts what they are.

It was in a mettlesome mood Saturday night. The tension was such that anything might have happened, and with the benefit of excellent preparatory auspices in an Italian Symphony and a Leonore No. 3 Overture inspiringly played, the occasion was just right for Shostakovitch's Fifth Symphony.

This was the doubtfully received work that Koussevitzky declared he would program again and again until it was understood and liked He gave it to us at Bushnell Memorial last winter.

Enthusiasm High

Saturday night the crowd seemed to have accumulated enthusiasms that were waiting to be spent. After the first movement a restive minority wanted to applaud, but Koussevitzky would have none of it.

Following the dance-time scherzo, the applauders picked up some recruits but no notice was taken of them from the platform. After the slow movement the majority seemed to want to whoop it up and at the end of the concert Dr Koussevitzky was recalled at least half a dozen times in a demonstration that seemed to be engendered not only by affection for the conductor and a job well done but also in a cordial feeling for the Shostakovitch Symphony.

Serious But Friendly

It is long, and in parts of its first and third movements tediously attenuated with the young Russian composer laying his thoughts end to end rather than braiding them polyphonically. He is dreadfully serious-faced throughout, even for a communist, tryingly noisy, showing undue favoritism for the percussion corner, which has far too much to do for communal orthodoxy. The symphony has some good tunes, though, and an air of conviction about it as though it earnestly wished to get along with people.

The Mendelssohn Symphony was ebullient and stimulating, the andante taken at a much quicker pace than usual. The Beethoven Overture was given an outstanding performance, although the off-stage trumpet was badly situated so that its tones were blurred by echoes.

BROOKLYN, N.Y.
EAGLE

AUG 4 - 1941

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Berkshire Festival Lures Big Audience

Tanglewood Concerts of Bostonians Mixture of Old and New Composers

By MILES KASTENDIECK

Weekending with the Boston Symphony Orchestra on its Tanglewood Estate, exactly 150 miles from Borough Hall as the roads wind, has become so inviting a pastime that larger audiences than ever before are frequenting the concerts. Even those of us who have heard a majority of the works on the Berkshire Festival programs during the Winter months, either at the Academy of Music or in Carnegie Hall, find something refreshing and revitalizing in listening to them under entirely different circumstances. The orchestra may not have quite the same polish that distinguishes its performances in our concert halls, still it plays as no other orchestra plays and its dynamic conductor misses no dramatic moment in his interpretations of the music. More to the point, however, is the fact that it plays this music in ideal surroundings the beauty of which strike sympathetic vibrations in the hearts of all who go to listen. The combination creates an amazing audience. It is no wonder that going to Tanglewood for the Berkshire Festival is as important now as going to the European music festivals was a few years ago.

The audience is an integral part of the story of the festival, not that there would be no festival were there no audience, but that hundreds come who have no intention of being part of the formal audience seated within the music shed. These people form a very real part of the picture, and if they choose to take their music lying down then they may appreciate it the more. Those within the shed offer the most intense concentration during the performances. It must be an inspiration to play for such a devoted assembly gathered literally from all over the country.

In its eighth season the Berkshire Festival continues to feature the playing of symphonic music by the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Its purpose has been defined no further. The staples of the standard repertoire again form the substance of the three programs scheduled for each of the three August weekends. The first weekend witnessed more performances of contemporary music than those to come, and thus provided the most diversified and perhaps the most diverting programs. That fact will not decrease the size of the audiences for subsequent concerts; it may increase them.

Prominent on the Thursday night program was the Villa-Lobos Chorus No. 10, "Pasga o coracao," for chorus and orchestra. It has been heard here several times in the last two years. Repeated performances do not add to the stature of the work, rather they tend to diminish it because of certain long stretches which appear to have little to offer. But familiarity does not detract from the strangeness of the music nor from the prehensile grip which its natural rhythms fasten upon the listener. There is something strongly compelling about this composition.

The performance served to introduce the chorus of the Berkshire Musical Association, a group 150 strong, under the direction of Horace Hunt. They coped with the intricacies of the score commendably while conductor and orchestra wove their way thorugh the labyrinth of rhythms with ingenious skill. Other numbers on the program were the Haydn Symphony in G, No. 88; Debussy's "Nuages," "Fetes" (which was the best performance of the evening) and the "Afternoon of a Faun," and Beethoven's Fifth Symphony, which for some reason Dr. Koussevitzky chose to play more deliberately than usual, taking five more minutes to perform, with corresponding loss of forcefulness.

The playing of Shostakovitch's Fifth Symphony on Saturday night will remain one of the highlights of the festival. If anything, the interpretation revealed a further command of the music on the part of the conductor. There are some who choose to dismiss the work as defaced by too much banality, but this performance did not give them much ground on which to establish their argument. Dr. Koussevitzky saw to that. He evidently won the greater part of the audience to his way of thinking, for there was an ovation after the performance. Repeated hearings have not altered my opinion of the Fifth as one of the landmarks of contemporary music; this one bolstered its worth. Mendelssohn's "Italian" Symphony and Beethoven's "Leonore" No. 3 completed this program. The orchestra was in much better form for its second concert.

After the Brahms Fourth Symphony on yesterday's afternoon program (the Sunday concerts begin at 3:30) there were two modern works: Copland's "Quiet City" and Hindemith's Concerto for cello and orchestra, with Gregor Piatigorsky as soloist. (He played this concerto in Brooklyn last season.) All that Piatigorsky and Koussevitzky could do for the Hindemith did not breathe one iota of genuine human appeal into the score. On the other hand, Copland's music had definite appeal, creating the atmosphere the composer sought and leaving its haunting themes in the mind of the listener.

Written last Summer in a barn-studio two miles down the road from Tanglewood, this score may be an example of what inspiration composers may derive from the influence and setting of the Berkshire Music Center. Whatever the implication, Mr. Copland has here his finest work to date. He says that he tried to write music "evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity." That he has done with poignant melodies fitting perfectly the timbre of the solo English horn and trumpet for which they are written, and with harmonic background of singularly moving content. It is music which stirs the inner feelings as little of modern music does.

The concert ended with Rimsky-Korsakov's colorful "Canpriccio Espagnol," played in equally colorful fashion. The audience set forth on its several paths, with many planning to convene this Thursday night for the second weekend session.

This Clipping From
PITTSFIELD, MASS.
EAGLE

AUG 4 - 1941

Tanglewood Tales

The blanket battalion on the lawn Saturday night had its own conductor to make up for not being able to see Dr. Koussevitzky. He was a boy of pr[redacted]ght years, who stood just beyond the British War Relief booth and, with an imaginary baton, put the Boston Symphony through as tough a workout as they ever had under the doctor.

Sharp-eyed patriots report that somebody forgot to fly the American flag for yesterday's concert.

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

AUG 4 - 1941

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The program will include selections by 250 members of the bands of the 26th division from Camp Edwards under the direction of Serge Koussevitzky, conductor of the Boston Symphony orchestra which will also play in the evening. The Berkshire Festival chorus and outstanding soloists will be presented and operatic selections will also be offered.

The event is being sponsored by the festival association for the benefit of the United Service Organizations and for British War Relief and will start at 5.30 o'clock and end with a fireworks display late in the evening.

BROOKLYN, N.Y.
EAGLE

AUG 4 - 1941

Berkshire Festival Lures Big Audience

Tanglewood Concerts of Bostonians Mixture of Old and New Composers

By MILES KASTENDIECK

Weekending with the Boston Symphony Orchestra on its Tanglewood Estate, exactly 150 miles from Borough Hall as the roads wind, has become so inviting a pastime that larger audiences than ever before are frequenting the concerts. Even those of us who have heard a majority of the works on the Berkshire Festival programs during the Winter months, either at the Academy of Music or in Carnegie Hall, find something refreshing and revitalizing in listening to them under entirely different circumstances. The orchestra may not have quite the same polish that distinguishes its performances in our concert halls, still it plays as no other orchestra plays and its dynamic conductor misses no dramatic moment in his interpretations of the music. More to the point, however, is the fact that it plays this music in ideal surroundings the beauty of which strike sympathetic vibrations in the hearts of all who go to listen. The combination creates an amazing audience. It is no wonder that going to Tanglewood for the Berkshire Festival is as important now as going to the European music festivals was a few years ago.

The audience is an integral part of the story of the festival, not that there would be no festival were there no audience, but that hundreds come who have no intention of being part of the formal audience seated within the music shed. These people form a very real part of the picture, and if they choose to take their music lying down then they may appreciate it the more. Those within the shed offer the most intense concentration during the performances. It must be an inspiration to play for such a devoted assembly gathered literally from all over the country.

In its eighth season the Berkshire Festival continues to feature the playing of symphonic music by the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Its purpose has been defined no further. The staples of the standard repertoire again form the substance of the three programs scheduled for each of the three August weekends. The first weekend witnessed more performances of contemporary music than those to come, and thus provided the most diversified and perhaps the most diverting programs. That fact will not decrease the size of the audiences for subsequent concerts; it may increase them.

Prominent on the Thursday night program was the Villa-Lobos Chorus No. 10, "Pasga o coracao," for chorus and orchestra. It has been heard here several times in the last two years. Repeated performances do not add to the stature of the work, rather they tend to diminish it because of certain long stretches which appear to have little to offer. But familiarity does not detract from the strangeness of the music nor from the prehensile grip which its natural rhythms fasten upon the listener. There is something strongly compelling about this composition.

The performance served to introduce the chorus of the Berkshire Musical Association, a group 150 strong, under the direction of Horace Hunt. They coped with the intricacies of the score commendably while conductor and orchestra wove their way thorugh the labyrinth of rhythms with ingenious skill. Other numbers on the program were the Haydn Symphony in G, No. 88; Debussy's "Nuages," "Fetes" (which was the best performance of the evening) and the "Afternoon of a Faun," and Beethoven's Fifth Symphony, which for some reason Dr. Koussevitzky chose to play more deliberately than usual, taking five more minutes to perform, with corresponding loss of forcefulness.

The playing of Shostakovitch's Fifth Symphony on Saturday night will remain one of the highlights of the festival. If anything, the interpretation revealed a further command of the music an the part of the conductor. There are some who choose to dismiss the work as defaced by too much banality, but this performance did not give them much ground on which to establish their argument. Dr. Koussevitzky saw to that. He evidently won the greater part of the audience to his way of thinking, for there was an ovation after the performance. Repeated hearings have not altered my opinion of the Fifth as one of the landmarks of contemporary music; this one bolstered its worth. Mendelssohn's "Italian" Symphony and Beethoven's "Leonore" No. 3 completed this program. The orchestra was in much better form for its second concert.

After the Brahms Fourth Symphony on yesterday's afternoon program (the Sunday concerts begin at 3:30) there were two modern works: Copland's "Quiet City" and Hindemith's Concerto for cello and orchestra, with Gregor Piatigorsky as soloist. (He played this concerto in Brooklyn last season.) All that Piatigorsky and Koussevitzky could do for the Hindemith did not breathe one iota of genuine human appeal into the score. On the other hand, Copland's music had definite appeal, creating the atmosphere the composer sought and leaving its haunting themes in the mind of the listener.

Written last Summer in a barn-studio two miles down the road from Tanglewood, this score may be an example of what inspiration composers may derive from the influence and setting of the Berkshire Music Center. Whatever the implication, Mr. Copland has here his finest work to date. He says that he tried to write music "evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity." That he has done with poignant melodies fitting perfectly the timbre of the solo English horn and trumpet for which they are written, and with harmonic background of singularly moving content. It is music which stirs the inner feelings as little of modern music does.

The concert ended with Rimsky-Korsakov's colorful "Canpriccio Espagnol," played in equally colorful fashion. The audience set forth on its several paths, with many planning to convene this Thursday night for the second weekend session.

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lipping From
FIELD, MASS.
EAGLE

AUG 4 - 1941

Tanglewood Tales

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NEW YORK

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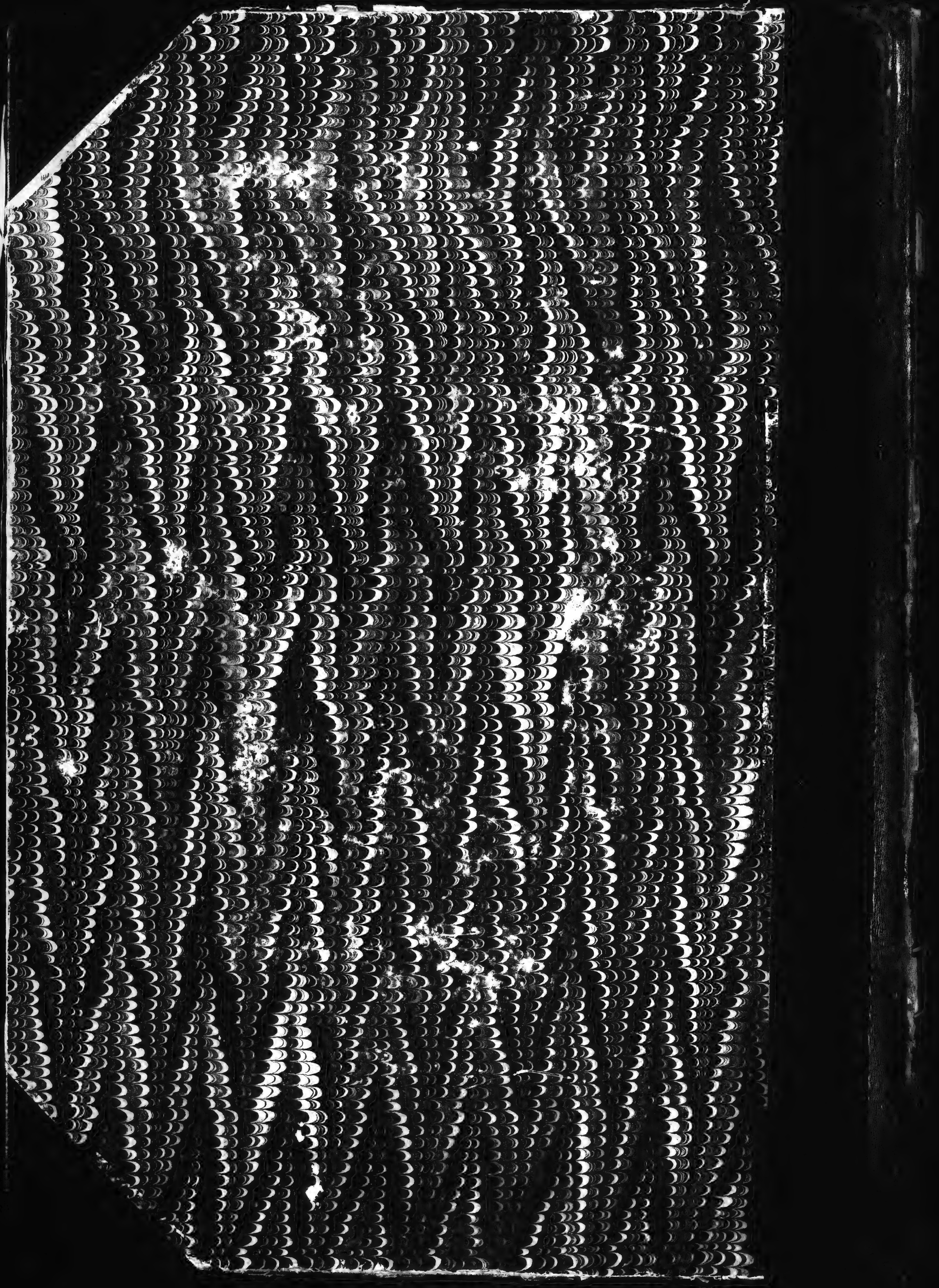

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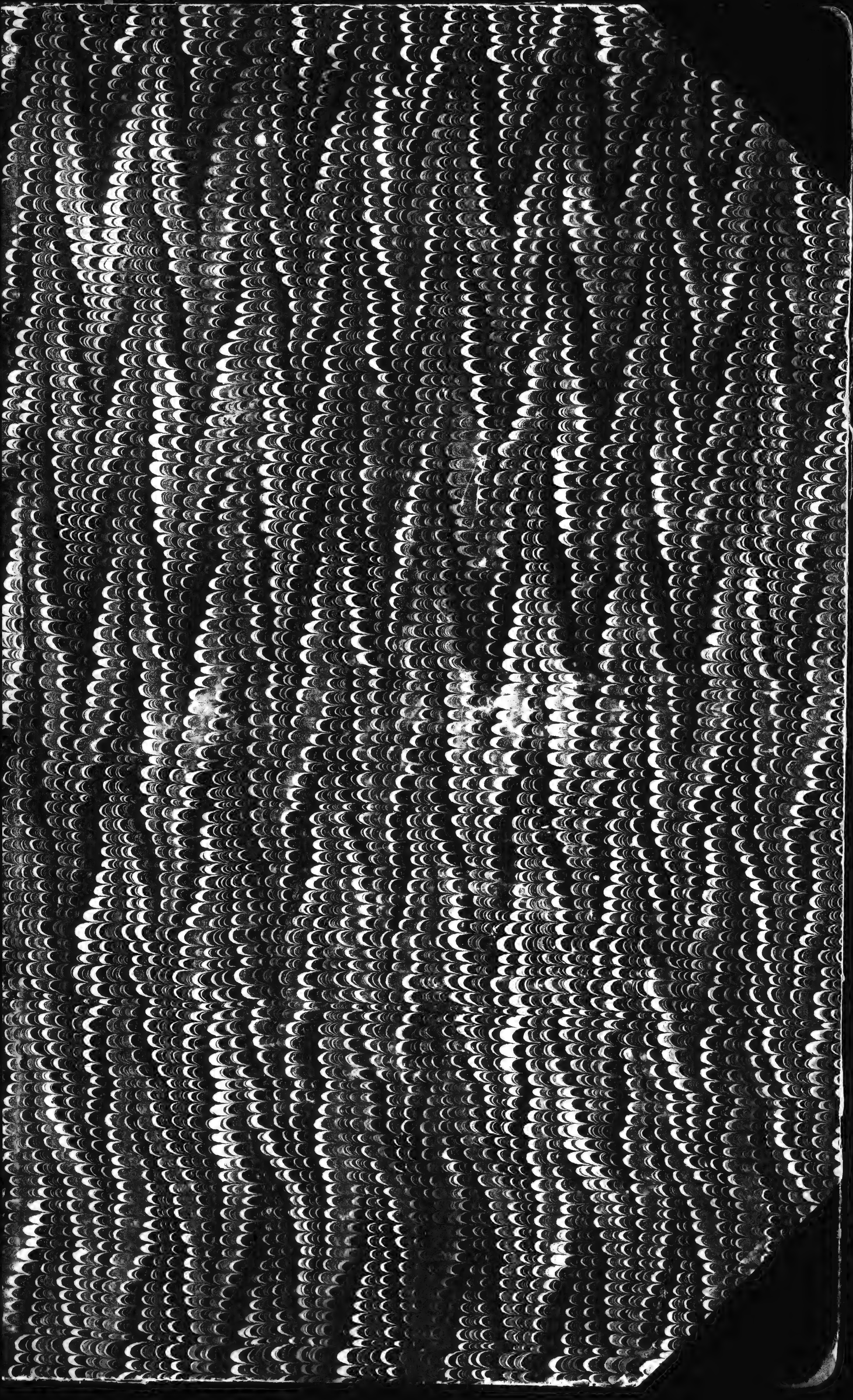

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THIS CLIPPING FROM
BURLINGTON, VT.
NEWS

MAR 16 1940

Men to Predominate At Musical Center

STOCKBRIDGE, Mass. (AP) — Serge Koussevitzky's now famous Berkshire music center, at the Tanglewood home of the Boston Symphony summer festival, probably will be a predominantly male affair.

The music center is a unique non-profit school at which Dr. Koussevitzky and a large staff will help professional and advanced musicians.

A little less than four months ahead of the July 8 opening 275 applications have been received from 23 states.

Of the first 200 received men were found predominating, 111 to 89. Sixty-five were from Massachusetts and 55 from New York. About half were from professional musicians.

Lawyers, doctors and engineers were numerous among the amateur group, the survey showed.

THIS CLIPPING FROM
LOS ANGELES, CALIF.
TIMES

MAR 17 1940

SHARPS AND FLATS

Boston's Symphony Orchestra will give nine programs in the Berkshire summer series, including the Bach B minor Mass with choir trained at the new Tanglewood Summer School of Music. Artur Rodzinski will come over from his goat farm at Stockbridge near by to be a guest conductor, Koussevitzky being the conductor, musical director and head of the school. Soloists will be Dorothy Maynor, discovered there last year at a Koussevitzky picnic for the orchestra, and Albert Spalding, who lives near by and is known locally in the hills as a tennis shark. The Berkshire school' will open July 8, continuing for six weeks.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

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THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

MAR 24 1940

Sellout in Prospect For Berkshire Festival

Special to The News.

NEW YORK, March 23.—Serge Koussevitzky will conduct the Boston Symphony Orchestra in a three-week series of concerts to be given in Auguest at the Berkshire Symphonic Festival.

Reports from advance reservations show that already the festival shed has been sold out to a third of its capacity. Members have responded to the additional week of concerts.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

MAR 16 1940

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

MAR 16 1940

THIS CLIPPING FROM
NORWICH, CONN.
BULLETIN

MAR 16 1940

THIS CLIPPING FROM
MILWAUKEE, WIS.
JOURNAL

MAR 17 1940

Hindemith Is Busy

Paul Hindemith is a visiting lecturer at Buffalo university, Cornell university and Wells college. The German composer will head the advanced composition department at the Berkshire academy during July and August. His new violin concerto will receive its premiere by the Boston symphony orchestra, under Dr. Serge Koussevitzky, with Richard Burgin, the orchestra's concert master as soloist.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

MAR 19 1940

Karl Muck.

(In Memoriam.)

Scarce could we pay heed to dinner in the college dining hall, and scarce engage in the smallest spurts of conversation. Ever and anon one of us would look up, his eyes remote and fixed on an inner vision, and then return to his mutton. Shivering with a premonition at once uncontrollable and mysterious, I pushed aside my rice pudding, folded my napkin and gazed at my table mates, freshmen all: Arthur, specializing in Latin and Greek; Thorndike, majoring in geology; Clyde, hesitating between psychology and economics, and Henry, preparing for the graduate business school.

By intention we dined late, so that we should be first in line at the tiny gallery of the auditorium, with its scarcity of seats, two bits apiece, and first come, first served. And as we lingered, now and then glancing at the clock on the west wall, every one of us knew, by his own knowing, that tonight, for the first time, with not one of us majoring in music, we should hear Karl Muck conduct.

Scarce were we physically conscious of our walk from the dining hall to the auditorium and our waiting in line. Then, with a sprint itself a marathon of endeavor, there we all sat in front-row seats, our heads supported by our hands, our eyes gazing down at the professors and the richer students dawdling to their reserved accommodations, the orchestra humming and squealing in their tuning up for all the world like a concert of classic Chinese music.

Hardly ere we were aware, Karl Muck had come in, bowed with a severe grace and faced the Boston Symphony Orchestra, delegated that night to Cambridge. Even at that tender age I had heard many great conductors and was, in true undergraduate spirit, prepared to be aloof and devastating.

All at once, when the first theme of Beethoven's C-minor Symphony had been sounded, it was as if a dark uprush of waters rose from the stage, flowed over me in tumultuous eddies, drew me down to their enigmatic depths and yet let me have consciousness of that one figure holding the baton with even more magical divination than Wotan held the spear commanding all the gulfs of the winds. As from a distance and yet incalculably clear, I saw the leonine head, the face as if cut from steel, the body taut like a bow, the arms not waving like theatrical windmills, but cutting the air like swords.

My throat invaded by an immense, throttling frog, I came to at the end of the final movement and gazed at my companions, to find them in like case; lads by no means sentimental, but rather subscribing to that "indifference" popularly ascribed to our college. However should we have strength to pass through the remainder of the program: Richard Strauss' "Thus Spake Zarathustra," and Wagner's Funeral March and Finale from "The Twilight of the Gods!" By Wotan and Wagner, Karl Muck was a man, endowed with a cold, white, invisible flame that turned bread-and-butter violinists into soaring larks and doughnut-eating tuba players into demigods! And then, without a word spoken of communal intention, we rose and cheered, our shouts more exultant than in the stadium the week before when our football team had whelmed Yale.

Karl Muck died, the other day, the noblest German of them all. Hardly was he noticed amid the fever and cannonade of war; hardly known to the stampeding Nazi youths who are slugging their own Fatherland, even more than the outside world, into mud and blood and intellectual darkness, and no less beating down the gracious and genuinely heroic German spirit, universal in music, that Karl Muck nurtured to the end of his long life.

In retirement for years, obscure to the drums and tramplings of a new, brawling generation, Karl Muck could not look to the public reverence that should accompany old age, but in his heart and mind he must have known the assured continuance of his genius, perpetuated, at the very least, by phonograph records embedding his incomparable conducting.

Vex not his ghost. So let him pass. Upon the tough rack of this present world he would not have desired to be stretched out longer.

* * *

I would rather write the songs of a nation than underwrite all its generals.

* * *

Music, though harsh voices hum it,
Cannot fail the golden summit.

—DONALD DOUGLAS.

THIS CLIPPING FROM
GREENFIELD, MASS.
RECORDER-GAZETTE

MAR 16 1940

MEN SEEK MUSIC

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THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

MAR 16 1940

Music Center Project

The Berkshire Music Center, a project of the Boston Symphony Orchestra opening at Tanglewood in July, has already stimulated interest to the point where more than 275 applications have been received from more than a score of states and many colleges, universities and music schools.

To house students of this summer school will be a problem but through the co-operation of Lenox School, about 100 will be taken care of there. The other 200 will find accommodations at inns, hotels, private homes and cottages around the lake. There is no question but the presence of these students and the faculty will be a wholesome stimulant to the Berkshires.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

MAR 16 1940

Third of Festival Shed's Capacity Already Subscribed

Orchestra Reports More Than 275 Applications for School—Men Predominate

Already the third week's series of concerts to be given at the Berkshire Symphonic Festival by the Boston Symphony Orchestra, Serge Koussevitzky, conductor has met with remarkable response according to a report today from the trustees. The season has been extended this year from two to three weeks. That the Festival's concerts at Tanglewood will have an unusual appeal not only because of the programs but because of world conditions is indicated by early applications for subscriptions. Advance reservations for all nine concerts show that the Festival Shed has been sold out at this date to a third of its capacity.

Similarly the orchestra reports enthusiastic interest in its Berkshire Music Center opening at Tanglewood July 8 and continuing through the period of the concerts, the first three weeks in August. More than 275 applications have been received.

Third Week Encouraging

Recently the Festival mailed announcements concerning the third week of concerts to all its members. Already more than half have responded and a third of them have indicated their desire to avail themselves of the membership privilege for the third week. The greatest number want at least the first two weeks while the percentage of those desiring all three weeks is just slightly less. Similar percentages apply to those making application for subscriptions.

During the opening week of the Festival the programs will include works by Beethoven, Schumann, Sibelius, Schubert, Brahms, Prokofieff, Ravel, Stravinsky and Roy Harris.

For the second week there will be a Tchaikovsky Festival celebrating the 100th anniversary of the composer's birth. Artur Rodzinski will conduct one of the programs. Albert Spalding will be a soloist at another.

Dorothy Maynor, talented Negro soprano will appear with the orchestra the third week. The program will include works by Grahms, Haydn, Wagner, Hindemith, and Bach's B Minor Mass with the Festival Chorus from the Berkshire Music Center.

The first two hundred applications received for admission to the Berkshire Music Center, have been analyzed and are remarkable not only because of the large number received at this time, but also because they bear witness to backgrounds and varied experience of the prospective students

Men Predominate

Among the first 200—men predominate—111 men to 89 women. About half of the applicants, 102, are under 25 years of age; 29 are between 25 and 30 years; 45 are between 35 and 40 years; 24 are over 40.

Twenty-three states are already represented among the applications. More have come from Massachusetts than from any other state—65; New York follows with 55; 18 are from Ohio; 12 are from Pennsylvania; 7 are from Connecticut, and 7 are from Illinois. Other states represented are Iowa, Louisiana, Kentucky, Mississippi, New Jersey, New Hampshire, Michigan, California, Rhode Island, Oklahoma, Virginia, Minnesota, Indiana, Kansas, Missouri, Wisconsin, Nebraska, and Canada.

These applicants come from the finest schools of music: 25 have been students at the New England Conservatory; 20 at Juilliard; 15 at Eastman; 12 at the Cleveland Institute of Music; 8 at the Curtis Institute; 8 at the Longy School; 6 at Oberlin; 4 at the American Conservatory of Chicago; a number at the Salzburg Mozarteum, the American Conservatory at Fontainebleau, the Royal College of Music in London, the Cincinnati Conservatory, and several others. Three-fourths of the applicants are either college students or have attended college: 21 of the applicants have been Harvard students; 14 have gone to Radcliffe; 7 to Wellesley; 7 to Smith; 7 to Western Reserve; 5 each to Oberlin, Yale and Columbia.

In Musical Profession

About half of the applicants are already in the musical profession: teachers, directors and supervisors of music, orchestral and choral conductors, composers and arrangers, pianists, singers, organists, symphony orchestra players. The other half are music students and amateurs with an interest in music and some musical education. Some of these amateurs are members of the legal, medical, and engineering, as well as other professions, but have retained an active interest in the field of music.

Dr. Koussevitzky's class in orchestral conducting is bringing many applications from the best qualified graduates of the outstanding music schools. Only those are eligible who can meet the minimum requirements: a knowledge of the technique of composition—form, harmony, counterpoint, fugue and instrumentation; ability to transpose at sight and to play the piano and one or more orchestral instruments. It is also considered desirable for applicants to have had some experience in conducting and that they be, generally, not over 35 years of age. In addition, they must be well recommended by former teachers or directors of musical institutions in which they have studied. The group selected from the basis of these high standards will be small, but provision has been made for other well-qualified students to attend Dr. Koussevitzky's class in conducting as auditors.

Choral Conducting

Other important departments of the Berkshire Music Center are those of choral conducting, for which 36 applications have already been received, closely followed by the course in opera dramatics, composition, and music in the schools. Fifty-seven have expressed a special interest in chamber music and ensemble playing.

Among the outstanding opportunities offered by the Berkshire Music Center are the two student orchestras, and the applications received indicate that both the orchestra of the institute for advanced study and the less advanced academy orchestra will have a well-balanced distribution of symphonic instruments. To date the applicants for the institute orchestra include the following: 17 violin, 5 viola, 9 cello, 4 bass, 4 flute, 1 oboe, 7 clarinet, 1 basson, 1 horn, 1 trombone, 1 harp, and 1 timpani.

The academy chorus, which will prepare the Bach B minor mass for performance with the Boston Symphony Orchestra under the conductorship of Dr. Koussevitzky at one of the concerts of the Festival, will, according to the applications already received, be a well-prepared and splendidly balanced group. There are already 37 sopranos, 30 altos, 18 tenors, and 26 basses. The chorus will be limited to 250, the largest number that can be accommodated in the barn, which has been remodeled into an excellent rehearsal room.

All of the students of the Berkshire Music Center, in addition to their school activities, will be privileged to attend the nine Festival concerts and a number of the rehearsals.

Catalogues Available

Catalogues of the Berkshire Music Center will be sent upon application to Margaret Grant, secretary of the Berkshire Music Center, Symphony Hall, Boston, Mass.

Information about the Berkshire Symphonic Festival will be sent upon application to the office at Stockbridge or the New York office at Steinway Hall, 113 West 57th Street. The Berkshire Hills Conference, Pittsfield, will be glad to answer inquiries about living accommodations.

2

THIS CLIPPING FROM
MILWAUKEE, WIS.
JOURNAL

MAR 18 1940

Dr. Karl Muck—Martyr or Spy?

Death of Famous Boston Symphony Conductor Recalls World War Controversy Over Whether He Was Guilty of Charge Which Sent Him to Prison or Was Merely Silly in Refusing to Play National Anthem

"IT IS said that truth is the first casualty of every war, and I would add with it, common sense. The death in Stuttgart, Germany, a few days ago, of Dr. Karl Muck, the famous Wagnerian conductor, is a case in point. It is an ironic reminder that Dr. Muck, who suffered such ignominy in America in the last great war, should die at the beginning of the second."

Thus writes "An Appreciative Reader" of The Journal, who feels that the master should not be permitted to quit these earthly scenes without the meed of some melodious tear, or more specifically a mention of Dr. Muck's hardships in his final years. Not many American residents under 35 or 40 have heard of Muck. A generation ago he was the kingpin director of the symphonic world, the equivalent of a Stokowski or a Toscanini, let us say. Dr. Muck lacked the personal magnetism and the publicity build-up of the latter day maestros, but he was acknowledged to be the ablest conductor in the business and the Boston orchestra which he lead was accounted the world's finest. To throw such a gentleman into jail, after a nation-wide uproar, was certainly an incident of more than passing interest.

* * *

Karl Muck, the son of a Bavarian judge, was born in Darmstadt in 1859, thus being 80 at the time of his death. He studied languages, philosophy and music at Heidelberg and other colleges and naturally was a foremost European director before he was imported for the American trade.

In 1906 he made his first visit to the United States at the invitation of Henry Lee Higginson, the eminent banker and music patron, who freely gave of his wealth to insure an unexcelled orchestra for Boston. Dr. Muck did not disappoint his patron either. He was the musical martinet of popular imagination—a tall, skinny drill sergeant who could fell an antagonist with a single baleful glance. He rehearsed his men unmercifully, he insulted and browbeat them, but like every great conductor, he drove himself twice as hard as he did his subordinates. The organization which he produced approached perfection.

Now, Muck was a thoroughgoing German by birth, temperament and tradition, but his father had become a citizen of Switzerland when Karl was a child, and Dr. Muck regarded himself as a naturalized Swiss. When he returned to America in 1915, after his summer vacation, the World war was in its second year and Muck was interviewed about his opinions and observations of the European panorama. He declared bluntly that he could not believe the Germans perpetrated the Belgian "atrocities" which had been charged, and he further announced that, as an artist and not a statesman, he was maintaining a strict public neutrality. Privately, however, he was not so discreet. It was fairly well understood that he favored the German cause and he certainly did not deny any sympathy with his native land.

* * *

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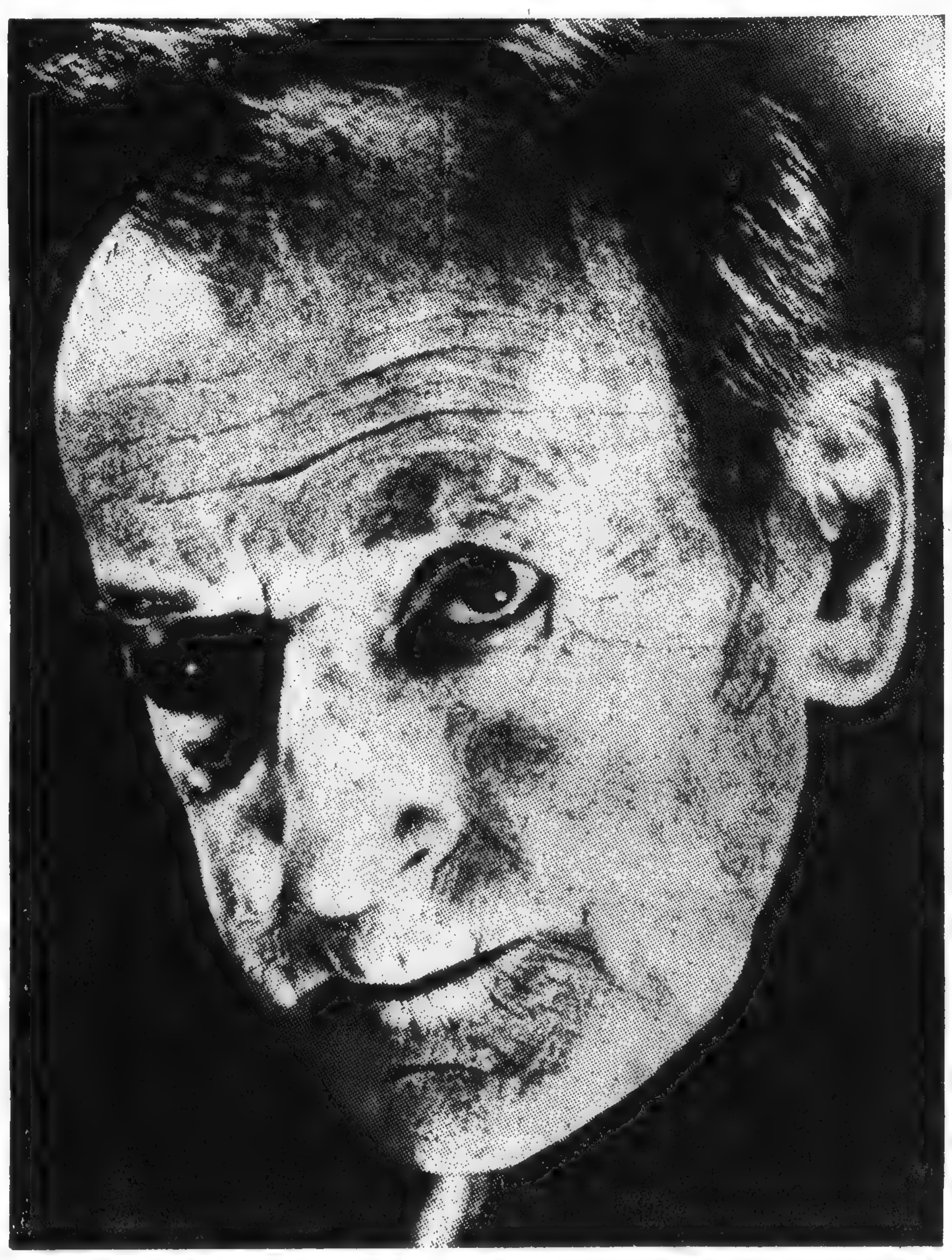

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WALTER MONFRIED.

THIS CLIPPING FROM

CHRISTIAN CENTURY
CHICAGO, ILL
3/20/40

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THIS CLIPPING FROM
MILWAUKEE, WIS.
JOURNAL

MAR 18 1940

Dr. Karl Muck—Martyr or Spy?

Death of Famous Boston Symphony Conductor Recalls World War Controversy Over Whether He Was Guilty of Charge Which Sent Him to Prison or Was Merely Silly in Refusing to Play National Anthem

"IT IS said that truth is the first casualty of every war, and I would add with it common sense. The death in Stuttgart, Germany, a few days ago, of Dr. Karl Muck, the famous Wagnerian conductor, is a case in point. It is an ironic reminder that Dr. Muck, who suffered such ignominy in America in the last great war, should die at the beginning of the second."

Thus writes "An Appreciative Reader" of The Journal, who feels that the master should not be permitted to quit these earthly scenes without the meed of some melodious tear, or more specifically a mention of Dr. Muck's hardships in his final years. Not many American residents under 35 or 40 have heard of Muck. A generation ago he was the kingpin director of the symphonic world, the equivalent of a Stokowski or a Toscanini, let us say. Dr. Muck lacked the personal magnetism and the publicity build-up of the latter day maestros, but he was acknowledged to be the ablest conductor in the business and the Boston orchestra which he lead was accounted the world's finest. To throw such a gentleman into jail, after a nation-wide uproar, was certainly an incident of more than passing interest.

* * *

Karl Muck, the son of a Bavarian judge, was born in Darmstadt in 1859, thus being 80 at the time of his death. He studied languages, philosophy and music at Heidelberg and other colleges and naturally was a foremost European director before he was imported for the American trade.

In 1906 he made his first visit to the United States at the invitation of Henry Lee Higginson, the eminent banker and music patron, who freely gave of his wealth to insure an unexcelled orchestra for Boston. Dr. Muck did not disappoint his patron either. He was the musical martinet of popular imagination—a tall, skinny drill sergeant who could fell an antagonist with a single baleful glance. He rehearsed his men unmercifully, he insulted and browbeat them, but like every great conductor, he drove himself twice as hard as he did his subordinates. The organization which he produced approached perfection.

Now, Muck was a thoroughgoing German by birth, temperament and tradition, but his father had become a citizen of Switzerland when Karl was a child, and Dr. Muck regarded himself as a naturalized Swiss. When he returned to America in 1915, after his summer vacation, the World war was in its second year and Muck was interviewed about his opinions and observations of the European panorama. He declared bluntly that he could not believe the Germans perpetrated the Belgian "atrocities" which had been charged, and he further announced that, as an artist and not a statesman, he was maintaining a strict public neutrality. Privately, however, he was not so discreet. It was fairly well understood that he favored the German cause and he certainly did not deny any sympathy with his native land.

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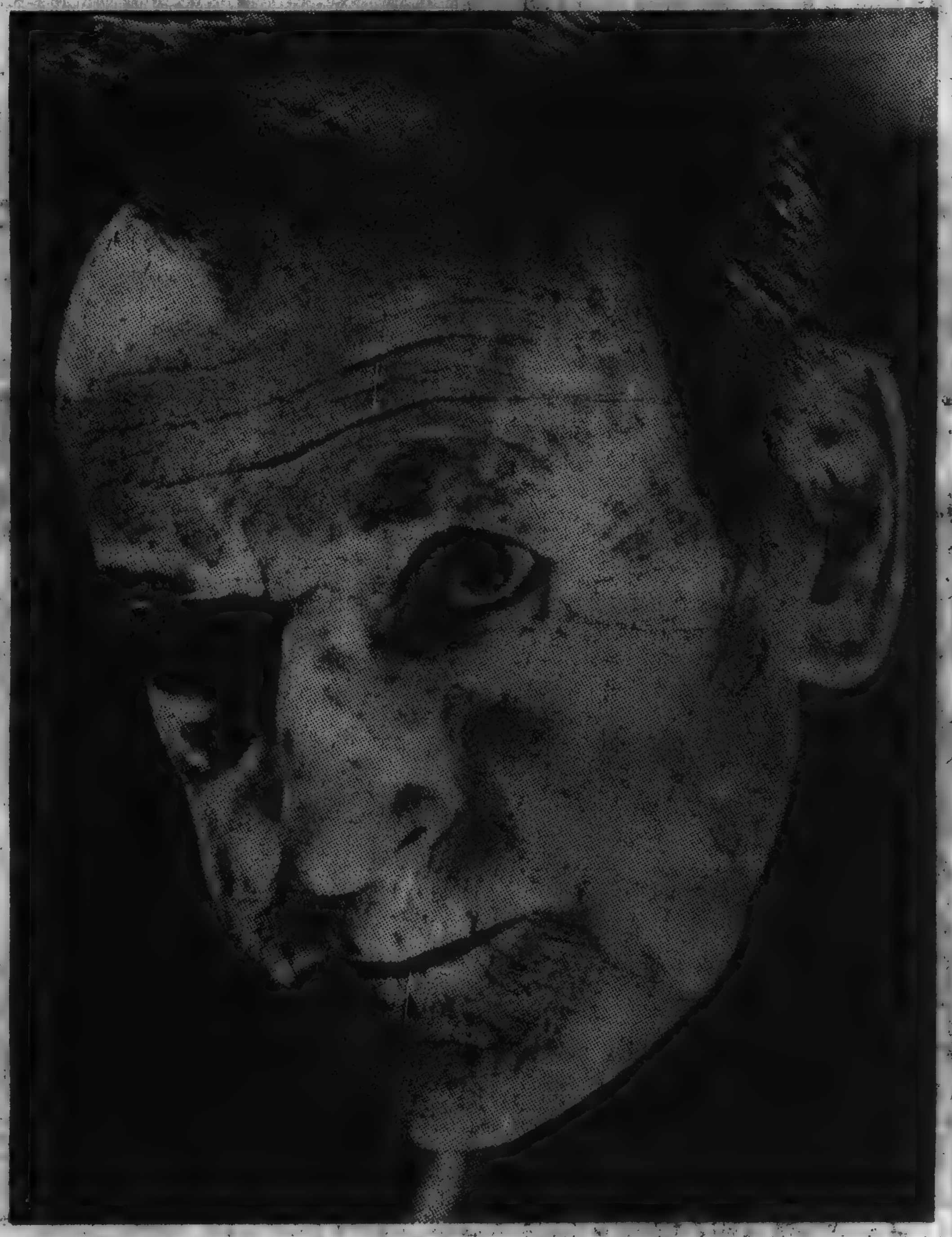

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MILLERTON, N.Y.
NEWS
3/21/40

Quick Response To Tanglewood Series

The third week's series of concerts to be given at the Berkshire Symphonic Festival by the Boston Symphony Orchestra, Serge Koussevitzky, Conductor, has already met with a remarkable response, according to a report today from the trustees. The season has been extended this year from two to three weeks. That the Festival's concerts at Tanglewood (between Lenox and Stockbridge) will have an unusual appeal not only because of the programs but because of world conditions is indicated by early applications for subscriptions. Advance reservations for all nine concerts show that the Festival Shed has been sold out at this date to a third of its capacity.

Similarly the orchestra reports enthusiastic interest in its Berkshire Music Center opening at Tanglewood, July 8, and continuing through the period of the concerts, the first three weeks in August.

Recently the Festival mailed announcements concerning the third week of concerts to all its members. Already more than half have responded and a third of them have indicated their desire to avail themselves of the membership privilege for the third week. The greatest number want at least the first two weeks while the percentage of those desiring all three weeks is just slightly less. Similar percentages apply to those making application for subscriptions.

During the opening week of the Festival the programs will include works by Beethoven, Schumann, Sibelius, Schubert, Brahms, Prokofieff, Ravel, Stravinsky and Roy Harris.

For the second week there will be a Tchaikovsky Festival celebrating the 100th anniversary of the composer's birth. Arthur Rodzinski will conduct one of the programs. Albert Spalding will be a soloist at another.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

MAR 24 1940

Two Boston benefits loom on the current horizon, both of them a considerable cut above the usual hodge-podge charity show. The first comes tomorrow night in Symphony Hall, to aid the Four French War Charities. Dr. Koussevitsky will direct an ensemble of players from his orchestra. Lily Pons will sing pieces by Faure, Debussy, Ravel and other French composers, and George Copeland will play, among other items, a few of the Debussy interpretations for which he is famed far and wide.

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The other benefit (peering dimly into the future) occurs Sunday afternoon and evening, April 21. Then, for the Boston Symphony's Pension Fund, the orchestra will combine with the voices of the Harvard Glee Club and Radcliffe Choral Society in their celebrated performance of the Bach B-minor Mass—the "Gone With the Wind" of music.

THIS CLIPPING FROM
SPRINGFIELD, O.
NEWS

MAR 23 1940

MUSIC IN AMERICA

Westward is the path of music. The mystical chants of ancient Asia found nobler expression in the choral arrangements of the Periclean Athenians. Music coming to western Europe culminated 2000 years later in the operas and symphonies of Beethoven, Brahms, Liszt, Bach, Schubert, Weber, Mozart, Chopin and many others. The opera houses and orchestra halls of Vienna, Dresden, Paris and London reechoed with the music of the masters during the Eighteenth century. The Nineteenth century saw the formation of such notable symphonic orchestras in the United States as the New York Philharmonic, the Boston Symphony Co. and the Philadelphia Philharmonic.

Speaking recently of the history of the Metropolitan Opera Company, Edward Johnson pointed out that the political disorder, the social disintegration and the economic chaos of Europe have driven the best musical talent to our shores. Music needs comparative calm and leisure to flourish. In a continent torn by war and disorder with racial persecutions, goose-stepping and concentration camps, music fades. What Europe has been losing these past few years has been America's gain.

Since the close of the World War of 1914-1918, symphony concert activities have increased three or fourfold in this country. The 16 largest companies operate under budgets ranging from $120,000 to $750,000 each annually. During the season of 1937-38 these 16 companies gave 1300 concerts with a visible audience numbering nearly 3,000,000 persons. These figures do not, of course, include the radio audience, which in the case of the New York Philharmonic alone, totals around 10,000,000 weekly.

Beethoven continues to be the most popular composer, followed closely by Wagner. Brahms, who at one time could hardly hold an audience, now ranks third, followed closely by Bach. Since the Russian invasion of Finland, Sibelius has been rapidly gaining in popular esteem, while Tschaikowsky and Rimsky-Korsakoff fell off Strauss, father and son, Debussy and Schubert are holding their own in favor.

Doubtless America will be the chief center of the best music for the next few generations at least. Our heritage in this respect has been rich, and events in Europe indicate that we can expect to be the custodians of the compositions of the great masters. That we are taking our stewardship seriously is reflected in the fact that through the medium of the radio more people are hearing the great operas and symphonies than at any other time in the history of music.

LEONIA, N.J
NORTH JERSEY LIFE
3/29/40

Concert Ends Rutgers Series

The Boston Symphony Orchestra, under the baton of Serge Koussevitsky, will make its sixth annual appearance on the program of the Rutgers Concert Series in the Rutgers Gymnasium, Wednesday night, April 3, at 8:30. The famed Symphony's performance will close the 24th annual Rutgers Series.

Works of three outstanding composers, Mozart, Beethoven and Tschaikowsky, comprise the program to be offered. Mozart's Overture to "The Marriage of Figaro" will open the evening, followed by Beethoven's Symphony No. 4 in B-flat major, Opus 60. Following the intermission, Tchaikowsky's Symphony No. 5 in E-minor, Opus 64, will conclude the concert.

One of the most famous musical organizations in the world, the Poston Symphony has become the outstanding feature of the Rutgers series. The Rutgers Series is the only one in New Jersey on which the Boston organization appears annually. In 1937, the University conferred upon its conductor, Dr. Koussevitsky, the honorary degree of Doctor of Music.

THIS CLIPPING FROM
INDIANAPOLIS, IND.
STAR

MAR 24 1940

New York Symphony Expands

New York, March 23.—(AP)

THE NEW YORK Philharmonic-Symphony has announced an expanded tour of 17 successive concerts for next autumn.

The orchestra, under John Barbirolli, will open the tour on Nov. 18 in York, Pa., and close on Dec. 5 in Springfield, Mass. In between, concerts will be given in Baltimore, Toledo, Chicago, Milwaukee, Ann Arbor, Saginaw, Lansing, Fort Wayne, Cincinnati, Columbus, Pittsburgh, Washington, Providence and Boston.

As previously announced, while the orchestra is in Chicago, the Chicago Symphony, under Dr. Frederick Stock, will give two concerts at Carnegie Hall in New York. The exchange is part of the celebration of the golden jubilee tour of the Chicago orchestra.

The Philharmonic also has four other out-of-town dates in addition to the tour—at Princeton University on Oct. 26; Philadelphia on March 13; Hartford, April 14, and at Yale University at New Haven on April 15. It will mark the orchestra's first appearance at Yale since 1927.

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THE ANNUAL Berkshire Symphonic Festival, to be held this summer at Tanglewood (between Lenox and Stockbridge, Mass.), is looking forward to one of its best seasons.

By mid-March, early applications for advance reservations had been sold to one-third of capacity. The season has been extended from two weeks to three, comprising the first three weeks of August.

During the opening week of the festival, the programs will include works by Beethoven, Schumann, Sibelius, Schubert, Brahms, Prokofieff, Ravel, Stravinsky and Roy Harris.

For the second week there will be a Tschaikovsky festival, celebrating the 100th anniversary of the composer's birth. Artur Rodzinski will conduct one of the programs and Albert Spalding, violinist, will be soloist on another.

Dorothy Maynor, Negro soprano, will appear with the orchestra the third week. The programs will include works by Brahms, Haydn, Wagner, Hindemith, and Bach's B-minor mass with the festival chorus of the Berkshire Music Center.

The Boston Symphony orchestra, under Serge Koussevitzky, will conduct the festival as usual.

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THIS CLIPPING FROM
YONKERS, N. Y.
YONKERS RECORD

MAR 29 1940

We Can All Enjoy Classical Music

THE mistaken idea of the "difficulty" of symphonic form and fear of classical music have kept many individuals from a richer enjoyment of life, in the opinion of Oscar Levant, famous musician and composer, who writes a music 'clinic' for Good Housekeeping Magazine.

In the April issue of the magazine, Mr. Levant discusses the comparative methods used by modern composers and the methods of such well-known impressionists as Debussy, Ravel and Strauss. For example, he points out two of the most popular songs of the past year, "My Reverie" and "The Lamp Is Low." The former was based on a Debussy piano piece and the latter is lifted almost literally from Ravel's Pavan for a Dead Princess.

Records recommended by Mr. Levant for those who would like to build a music library and learn to understand as they build include Serge Koussevitzky's direction of the Boston Symphony Orchestra in Beethoven's Second Symphony, Gieseking's recording of Reverie, and the orchestral version of the Ravel Pavan.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

MAR 25 1940

MUSIC FOR BRIDE

BOSTON, March 25.—Igor Stravinsky, Russian composer, who will be guest conductor with Boston Symphony Orchestra, is shown here playing for his bride of two weeks, the former Vera de Bosset Sudeikine. (Associated Press Photo.)

Says It Is Easy To Handle Genius

BOSTON, March 25 (INS) — "It's easy to handle genius." take it from Mrs. Igor Stravinsky, bride of the Russian conductor-composer and Harvard University lecturer on poetry, "You can do it with love and goodness—and a nice jucy steak."

Igor loves "guillade" — that's the French word for a grilled steak, according to Mrs. Stravinsky.

The couple was honeymooning in a Boston hotel today following their marriage two weeks ago at the home of Dr. and Mrs. T. A. Taracouzio in Bedford.

They met for the first time in Paris 20 years ago, though their families had been friendly for years before that at St. Petersburg, Russia. At that time, Mrs. Stravinsky was Vera de Bosset Sudeikine, wife of a Russian painter. Stravinsky was also married, but his wife died more than a year ago and when he met Vera again shortly afterward she was divorced. Mrs. Stravinsky came to this country two months ago.

THIS CLIPPING FROM
PLAINSFIELD, N. J.
COURIER-NEWS

MAR 30 1940

Boston Symphony At Rutgers Wednesday

The fifth and final event of the Rutgers University Concert Series will take place Wednesday evening at 8:30 o'clock in the Rutgers Gymnasium, when Serge Koussevitsky and his Boston Symphony Orchestra will come to New Brunswick for the sixth year in succession. These concerts are the only ones this famous musical organization ever plays in New Jersey. In 1937, Rutgers University conferred the honorary degree of Doctor of Music upon the orchestra's eminent conductor.

Works of three classic composers (Mozart, Beethoven, and Tchaikowsky) will comprise Dr. Koussevitsky's program on Wednesday—Mozart's Overture to "The Marriage of Figaro"; Beethoven's Symphony No. 4 in B-flat major Opus 60; and Tchaikowsky's Symphony No. 5 in E minor.

This will be the second symphonic program presented in Rutgers' 24th annual series of major concerts. The season was opened last October by the Philadelphia Orchestra under Eugene Ormandy. These concerts are directed by Dr. Howard D. McKinney, head of the music department.

THIS CLIPPING FROM
NEW BRUNSWICK, N. J.
HOME NEWS

MAR 29 1940

Tschaikowsky Centenary to Be Observed; Mozart, Beethoven Works Also Scheduled

Two symphonies and one of the most popular overtures of the classical period will be played by the Boston Symphony Orchestra Wednesday night in its appearance at the Rutgers Gymnasium in the final presentation of the University Concert Series. The concert, closing the 24th annual series, will start at 8:30 p. m.

"The Marriage of Figaro" overture by Mozart will open the concert. Beethoven's Fourth Symphony will follow and the Fifth Symphony of Tschaikowsky will complete the concert. Dr. Serge Koussevitsky, world - renowned conductor, will direct the orchestra in its sixth appearance on the Rutgers Series.

The Mozart overture has gained much popularity among music-lovers in recent years and its brilliant styling has placed it on many concert programs. Dr. Koussevitzky has selected it for the local concert because of the demand for its presentation.

Beethoven's Fourth is making a surprise appearance on the program. The symphony has been played very seldom and very little is known of its history. Written in B-flat, the number's four movements present a much lighter, humorous and romantic Beethoven than is usually found in his more profound works.

Dr. Koussevitzky is considered among the greatest interpreters of Tschaikowsky music and the Fifth Symphony, written in E-minor, is certain to prove the favorite of the evening. The 100th anniversary celebration of the noted Russian composer this year has stimulated interest in the nationalistic music of his era and the Fifth, played by the Boston Symphony, has been amon the highlights of the musical season.

A few tickets for the concert are still on sale, according to officials at the Rutgers Music House, but all are expected to be sold before the night of the concert.

Local music patrons will be getting their first sight in two years of Dr. Koussevitsky on the Rutgers series, even though the orchestra played here last year. The noted conductor was taken ill a few hours before last year's concert and the assistant conductor led the group through a distinguished concert.

Although Wednesday's concert is the final official presentation of the series, a special concert April 15 has drawn almost a sell-out advance sale. Nelson Eddy, noted radio, movie and concert baritone, will make his only metropolitan appearance of the year at that time.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

MAR 30 1940

Boston Symphony to Give Final Concert of Season Here, Friday

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky, will give its fifth and final Brooklyn concert of the season, next Friday evening, in the Brooklyn Academy of Music, beginning at 8:30 o'clock. Included on its program will be: Symphony No. 1 in C maor, Op. 21, Beethoven; Orchestral Excerpts from "Daphnis et Chloe" (Second Suite), Ravel, and Symphony No. 6 in B minor, "Pathetique," Op. 74, Tchaikovsky.

The Brooklyn concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society, and a Brooklyn committee. On the Tuesday afternoon preceding this concert, a discussion of the progra mwill be held by Jonathan Schiller, lecturer in music at the Institute, who will speak in the lecture hall of the Brooklyn Academy of Music beginning at 4 o'clock.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

MAR 31 1940

At the end of March, the Boston Symphony managers looked over the advance reservations for next August's Berkshire Symphonic Festival at Tanglewood and found them booked more than one-third of capacity. The moral is obvious.

THIS CLIPPING FROM
CARTHAGE, MO.
DEMOCRAT

MAR 30 1940

TODAY'S PROFILE
(By United Press)

In the study of his suburban home stands a bass viol and Sergei Alexandrovitch Koussevitzky, once Europe's greatest virtuoso, is unable to play it.

With tears in his eyes the conductor of the Boston Symphony Orchestra explains that he has been so busy for the past five years that he scarcely touches the instrument.

Generally conceded to be the country's leading symphonic conductor, Koussevitzky has trained his 110 players until they came to be known as the nation's finest orchestra. He joined the orchestra in 1924 and raised it from the musical doldrums with sharp, quick criticisms that brought fine playing as a response.

Born in Russia 76 years ago, Koussevitzky went to Moscow when a boy and won a scholarship for instruction on the bass viol. After becoming a virtuoso, he serenaded Natalya Konstantinova on the instrument. He later married her and she helped finance an orchestra for him to conduct. Until 1920 Koussevitzky stayed in Russia. Then he came to America because he was out of sympathy with the Bolsheviks.

The preliminary work of the Boston Symphony is done by Koussevitzky in his study. Music litters the room, standing in stacks on the piano, tables and bureau. Diplomas and citations cover the walls.

Koussevitzky sits in an easy chair before a music stand to study the score of forthcoming concerts. However well he knews the music he is going to conduct, he always rehearses at home before he rehearses the orchestra.

At actual performances the haughty, gray-haired Russian is distinguished in appearance in his dress clothes. At rehearsals, however, he becomes a tyrant hunching over in an old sweater, shouting, singing and waving frantically with his baton.

"You must zing," she shouts, "you must blay." His word is law because he can discharge members at will.

One legend says that Koussevitzky became disgusted with the sour notes one musician played. "You are fired. Ged out. Ged out!" the exasperated conducted shouted.

After the rehearsal the musician opened Koussevitzky's dressing room door and bellowed, "Nuts to you, Koussevitzky."

The conductor turned his head slowly and then snapped, "Ged out. It's too lat to abologize."

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

MAR 30 1940

Boston Symphony Ends Local Series Next Week

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give its last three concerts of the season here next week, playing at Carnegie Hall Thursday evening and Saturday afternoon, and at the Brooklyn Academy of Music Friday evening.

Dr. Koussevitzky will celebrate the hundredth anniversary of the birth of Tchaikovsky by playing one of that composer's symphonies on each of the programs.

Thursday evening's program, at Carnegie Hall, lists the "Pastoral" Symphony of Beethoven and the "Pathetique" Symphony of Tchaikovsky. Saturday afternoon's program offers the Fourth Symphony of Beethoven and the Fifth of Tchaikovsky.

In Brooklyn Friday evening, Dr. Koussevitzky will conduct the First Symphony of Beethoven, the Second Suite from Ravel's "Daphnis et Chloe," and the "Pathetique" Symphony of Tchaikovsky.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
B'klyn. Section

MAR 31 1940

BOSTON SYMPHONY WILL CLOSE SEASON

Final Brooklyn Concert to Be Given Friday Night at the Academy

MUSIC PROJECT CURTAILED

WPA Activities to Be Cut From 17 to 3 Centers Because of Reduced Funds

The Boston Symphony Orchestra, of which Dr. Serge Koussevitzky is conductor, will give a concert Friday night in the Brooklyn Academy of Music. The program will consist of Beethoven's symphony No. 1 in C major, Op. 21; Ravel's orchestral excerpts from "Daphnis et Chloe" (second suite) and Tchaikovsky's symphony No. 6 in B minor, "Pathetique," Op. 74.

The event is the fifth and final concert of the orchestra in Brooklyn this season. The series is under the sponsorship of the Institute of Arts and Sciences, the Philharmonic Society and a local committee.

Preceding the concert, on Tuesday at 4 P. M., Jonathan Schiller, lecturer in music at the Institute, will discuss the program at the Academy.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
MAR 30 1940

(4)

A Tchaikovsky Anniversary

Approaching Centenary of Composer's Birth and the Reaction That Failed.

By OSCAR THOMPSON.

Though no world commotion is to be expected because of the impending centenary of the birth of Tchaikovsky, the date of May 7 will not pass unnoticed. Already we find the B flat minor piano concerto being played by Vladimir Horowitz at tonight's and tomorrow afternoon's concerts of the Philharmonic-Symphony in "commemoration" of an anniversary that is five weeks away. Serge Koussevitzky will play a Tchaikovsky symphony at each of his Carnegie Hall concerts next week.

But neither the concerto nor the symphonies stand in need of the anniversary, much less a "Tchaikovsky year." Some service might be done Tchaikovsky's memory by performing works that figure only occasionally on our concert programs—we ought all to be better acquainted with the symphonic fantasy, "Francesca da Rimini" and the "Manfred" Symphony—but two things are obvious. Tchaikovsky is in no sense a neglected composer. The music which the public hears from season to season is his best and his most typical.

Beyond these is another consideration of continuing importance. The great reaction against the too-popular Tchaikovsky has missed fire. Probably it never did cut very deep. Sophisticates did the talking, theorists the writing. But audiences went right on listening, as they are listening today. It takes no special gift of prophecy and no unusual fund of courage to be able to say that those Tchaikovsky works which have held the ear of the world for half a century are here to stay. Even the hit-smiths of the popular-song sweatshops cannot kill them by reducing their melodic appeal to the lowest common denominator.

Qualities Readily Discerned.

The anniversary may prompt sundry "re-valuations." But are revaluations of Tchaikovsky's better known works really in order? Aren't the reasons for their continued success precisely what they were when the world first came to know the worth of these compositions? There is the perennial platitude about Tchaikovsky wearing his heart on his sleeve. His music wears its virtues there, even more plainly than it does its faults. And all the dither about the faults can never obscure, for those who can accept what is obvious in the virtues, the causes for the continued vitality and appeal of Tchaikovsky in the concert room.

It may be that some new chapter will have to be written about the operas; that is, two or three of them. America, at least, has had no real opportunity to hear them for what they are. But the relatively humble Russian performances away from the Metropolitan have done something to correct erroneous notions about "Eugen Onegin" and "Pique Dame."

The Italian production of the one and the German of the other were Metropolitan misfits which left Russian opera just where it had been before, save as they may have prejudiced subscribers against it. Though some were miscast, the fault was not primarily with the singers—Muzio, Martinelli, De Luca and Didur in the "Eugen Onegin" of 1920; Slezak, Meitschik, Destinn and Didur in the "Pique Dame" of 1910. It was in the Italian or Germanic approach. Tchaikovsky has suffered much from the charge that musically he is not to be considered a Russian. Mussorgsky's "Boris Godounoff" is weakened less by translation and for the very reason that the music cannot be made falsely Italianate, whereas that of "Eugen Onegin" can.

The Element of Ballet.

There is no need, however, to build a case for Tchaikovsky on works that may not as yet have come into their just due in our or some other quarter of the world. True, a wider knowledge of little performed scores might tend to show that the tags of "hysteria" and "morbidity" can be attached at most to only a handful of Tchaikovsky's many compositions, the opus numbers of which run into the seventies. The cheerful Tchaikovsky of the ballets is quite as much a personality as the fateful Tchaikovsky of the last three symphonies. "Swan Lake," "The Sleeping Beauty" and "Casse-Noisette" remain among the most distinctive ballet scores of their type; certainly they vie with those of Delibes and any other French composer of the period, not only in their musical quality but in their suitability for the mimetic stage.

Some, or many, may agree with the English commentator who said that the "element of ballet music, of luscious melody and piquant rhythm and flavor, is at the heart of all Tchaikovsky's work." The critical Taneieff complained of the Fourth Symphony that "in every movement there are phrases that sound like ballet music." In this connection it has been noted that the pizzicato scherzo of the Fourth Symphony was written shortly after Tchaikovsky had made the acquaintance of the score of Delibes's "Sylvia." Moreover, Tchaikovsky cited that work as an example of good music written for ballet when he undertook to reply to Taneieff.

Taneieff's shaft may have hit the mark. But if so, to what end? Certainly not to prove hysteria or morbidity, or still uglier inferences drawn from "Beloved Friend." There is, of course, ballet music and ballet music, as there are symphonies and symphonies. Without his ballets, Stravinsky would have been a much less striking figure in the concert room. "Firebird," "Petrushka" and "Le Sacre du Printemps," more than anything written directly for concert purposes, have given him his position as a composer of "symphonic" music. The suites from Ravel's "Daphnis et Chloe" certainly are not scorned because they are ballet music. Debussy's "L'Apres-midi d'un Faune" would have possessed precisely the same qualities as music if Nijinsky's dance scheme had preceded rather than followed the composition of the symphonic prelude.

Content and Form.

Aside from this cry of "ballet," and with it one of "banality," the long-standing charge against Tchaikovsky's better-known works is that they suffer from lack of form. With his sometimes unfortunate but often winning candor, Tchaikovsky himself provided ammunition for his enemies by writing to Mme. von Meck that he had always had great difficulty in making the form of his works correspond with the content. The seams, he said, always showed. And he was ready to admit that the structures he contrived would never be exemplary; the essential qualities of his musical nature might be improved, he said, but they could not be completely altered. The French, in particular, seem to have taken Tchaikovsky at his word, rejecting his symphonies as lacking in form, at the same time that they approved and accepted works by Rimsky-Korsakoff and other Russians that were much more free in form, making no pretense, in fact, to being symphonies.

But today there is a body of practical scholarship that has a different conception of form than that which prevailed at the time Tchaikovsky was making his perhaps mistaken confessions. If it is now to be contended that the content must in many cases determine the form, is there not reason to turn to Tchaikovsky as one of those composers for whom this was true? Does the fact that some of his movements are episodic defeat the symphonies? Do the "seams" seriously hinder the communication of the musical and emotional message? Do not the melodies state their case, if anything even too readily and openly for all to hear? Does the drama stumble in the building of those climaxes that audiences love and professors decry? Is there ever a feeling that inspiration has been choked off for want of breathing space?

Harmony was not Tchaikovsky's strength; neither was the sort of development that grows out of harmonic mastery. But in his clear, lustrous and thoroughly appropriate scoring—scoring which may be regarded today as much more logical and more inevitable than Rimsky's parade of coloristic devices—he has given his symphonic melodies a voice that is eminently right and as eminently their own. Tchaikovsky's own era produced greater composers, but none more essentially musical.

6

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

MAR 31 1940

OPERA FUND'S RISE GRATIFIES SLOAN

Campaign Stands at $733,906 With $247,402 Donated by Radio Audience

The Metropolitan Opera Fund announced yesterday that $733,906 had been raised toward the $1,000,000 sought to purchase the opera house and advance the interest in opera. George A. Sloan, campaign manager, disclosed that of the total money raised $247,402 had come in contributions from the radio audience.

"The status of the fund," Mr. Sloan declared, "shows a gratifying response to our appeal. While the number of contributions is great, it must be borne in mind that twenty-two large gifts, each one in excess of $5,000, now account for approximately 33 per cent of the total which has been raised.

"In order that we may meet success in this endeavor and assure future years of opera on an increasingly high standard, it is essential that we have not only a large number of contributions but that we have numerous large gifts from the friends of opera who are able to give substantially."

An analysis of contributions, exclusive of radio gifts, shows:

One gift of $73,357.
Ten gifts of $10,000 to $24,999, amounting to $112,000.
Eleven gifts of $5,000 to $9,999, amounting to $59,000.
Nine gifts of $2,500 to $4,999, amounting to $25,500.
Fifty gifts of $1,000 to $2,499, amounting to $74,205.
540 gifts of $100 to $999, amounting to $97,686.
5,239 gifts of less than $100, amounting to $44,756.

It was disclosed also that Mrs. Sarah Delano Roosevelt, mother of the President, had joined the committee of honorary patronesses for the preview of the Italian film, "The Life of Giuseppe Verdi," on Tuesday evening at the Fine Arts Theatre, Fifty-eighth Street and Seventh Avenue. The proceeds of the performance will be turned over to the fund.

In an address over the NBC-WJZ network during the intermission of "Die Walkuere" from the opera house in Boston, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, asserted that "the future of opera in America will be stable if a permanent home is provided for the Metropolitan Opera Company, to which we all owe a debt of gratitude for all the joy, beauty and perfection it has brought to the American public for many decades, and for holding the standards of operatic art so high."

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

MAR 31 1940

A Week's Events At the Academy

Boston Symphony to Give Final Concert on Friday

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its fifth and final Brooklyn concert of the season Friday at 8:30 p.m. in the Brooklyn Academy of Music.

Included on its program will be: Symphony No. 1 in C major, Op. 21, Beethoven; orchestral excerpts from "Daphnis et Chloe" (Second Suite), Ravel, and Symphony No. 6 in B minor, "Pathetique," Op. 74, Tchaikovsky.

The Brooklyn concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn commitee.

On Tuesday afternoon at 4 o'clock a discussion of the program will be held at the Academy by Jonathan Schiller, lecturer in music at the institute and director of the RCA Victor lecture bureau.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

MAR 31 1940

Brooklyn Academy

Institute Sponsors Seven Events During Coming Month

Seven events are scheduled for this month at the Brooklyn Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences. Dr. Felix Guenther, of Queens College, will conduct the Chamber Music Society of New York tomorrow. On Tuesday afternoon at 4 o'clock Jonathan Schiller will lecture on the program to be played by the Boston Symphony Orchestra under Serge Koussvitzky's direction on Friday night in the last concert of its 1939-'40 Brooklyn series.

Next week, on Wednesday night, April 10, the Eva Jessye Choir and twelve Negro dancers will take part in a Negro folk festival. Elie Siegmeister will conduct the American Ballard Singers in a concert sponsored by the Flatbush Arts Theater on Saturday night, April 20. The Tollefsen Trio will play works of Brahms, Eugene Goossens and Schumann Sunday afternoon, April 21, and the Brooklyn Civic Orchestra will be heard uder Dr. Paul Kosok's direction on Saturday night, April 27.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

MAR 31 1940

Boston Symphony's Final Concert to Be on Friday

The Boston Symphony Orchestra will give the fifth and final concert of the current season in the opera house at the Academy of Music on Friday evening.

Mrs. David C. Johnson, Mrs. Dean C. Osborne, Mrs. Benjamin Prince and Rear Admiral and Mrs. Clarke H. Woodward will be among the boxholders as well as the Adelphi Academy Alumnae, the Brooklyn Woman's Club and the Brooklyn Girl Scouts.

The program to be presented under the direction of Dr. Serge Koussevitzky will include Beethoven's Symphony No. 1, orchestral excerpts from Ravel's "Daphnis et Chloe" and Tchaikovsky's symphony, "Pathetiqué."

The Boston Symphony Orchestra concerts are in their 54th season in Brooklyn and are given under the joint auspices of the Brooklyn Institute of Art sand Sciences, of which James G. McDonald is president; the Brooklyn Philharmonic Society, of which R. Huntington Woodman is president and the Brooklyn Committee.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

MAR 31 1940

American Composers Should Not Grumble

Englishman Benjamin Britten, Writing in the New York Times, Finds That Native Creative Workers Are Given Far Greater Opportunity Than Their Contemporaries the Other Side of the Atlantic

IN APRIL of last year, I left England on a vacation trip across the Atlantic, a vacation rather from the general European atmosphere than from overwork, writes Benjamin Britten in the New York Times.

I spent two months in Canada, and since last August have been chiefly in and around New York with occasional visits to the Middle West. I have found this country enormously stimulating, and, as I have met many of the chief figures in American music today, I have had perhaps as good an opportunity as most foreigners of comparing conditions in this country with those in their own.

There has been in these columns recently a lot of correspondence about American music and the treatment of American composers. It has been the chief topic of conversation in many musical circles to which I have been introduced, and it has been the subject of many articles and essays.

Let me say straightaway that, in my opinion, the American composer has little to grumble at; compared with English composers, nothing. Whatever struggle American music may have had in the past for its fair share of public recognition, today the composer here, compared with his English brother even in normal times, has a very rosy prospect.

In the first place, as far as I can see, there does not exist in the minds of most audiences here the deadening distinction, so common in England, between "music" and "contemporary music." This in part may have been caused by the British Broadcasting corporation's mistaken policy of giving a full-sized concert once a month by music of contemporary composers (generally of the most formidable and unattractive kind); and with this gesture, having done its duty to "contemporary music," it returns with a sigh of relief to the normal programs of "music."

This distinction has been aggravated by the modern music enthusiasts themselves, who have not always been very discriminating in their praise, and have made the same mistake of giving entire concerts of modern music. This, separating as it does the two audiences, is obviously fatal. Contemporary music should take its place in concert programs side by side with the well-tried masterpieces; it should be judged solely on its merits as music.

American audiences appear to be less prejudiced in this respect than English ones. Most of the symphonic programs include a 20th-century work, and the halls do not seem to be any the less full. American composers should be very definitely helped by this attitude, in their efforts to be heard, and, to judge from the concert and radio columns of the Sunday papers, it is undoubtedly the case.

Since the beginning of the season, modern music generally has been continually broadcast, and American music in particular has received outstanding encouragement from such festivals as the one organized by ASCAP and, more recently by WNYC, as well as the fine concerts of American music given by Dr Koussevitzky. The programs of the Boston and New York Symphony orchestras contain American works, as do the programs of the symphonic bodies all over the country.

In England, too, there is no such organization as the WPA, which, according to the press, has performed 7332 American compositions by 2258 native or resident composers! I wish that the American musician could see the program of the BBC Symphony, the London Philharmonic orchestra and the London Symphony orchestra. He would not think himself so hardly used.

White Hairs Needed

Generally speaking, unless one has become a national institution (process which requires many white hairs and 40 years of being snubbed and rejected), one is limited for performances of new works to the London branch of the I. S. C. M., with its few concerts a year and exclusively highbrow audience; to occasional semiamateur performances organized by well-meaning but often inefficient enthusiasts, or to very infrequent and strangely timed radio performances, few of which reach the general concert-going public.

Here the composer has a chance of obtaining commissions from radio and phonograph companies. In England these are even rarer than chromatic timps. Here there are private fellowships; I know of nothing of the kind in England. In America perhaps the printing of modern music has lagged behind performances, and in this respect the publishers seem scarcely to have realized that a printed work stands a much better chance of establishing itself in the regular repertory than a sometimes illegible score, and parts that may not have been too well copied and have been thumbed and blue-penciled from Boston to Los Angeles.

Phonograph companies on this side have been much more enterprising, and many works by the not so old have been "disked" and many are to come. On the other side of the Atlantic, the great publishing houses automatically issue a few contemporary scores each year, but to be recorded is for most composers a rare privilege.

All this is not to say that the struggle of the young and unknown composer is not often heartbreakingly difficult here as everywhere. But I am sure that his opportunities are greater in this country than in any other country in the world.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

MAR 31 1940

SYMPHONY PROGRAMME

The 21st pair of concerts by the Boston Symphony orchestra will take place a week from this coming Friday afternoon and Saturday evening, April 12-13, when the orchestra will have returned from its last visit of the season to New York. Dr. Serge Koussevitzky will open the 21st programme with Berlioz's Overture to "Benvenuto Cellini," and will follow the overture with a performance of the Fourth Symphony in A minor by Sibelius. This symphony, accounted one of the most significant by the Finnish master, has not been heard at these concerts for several years. The programme will close with the "Unfinished" Symphony of Schubert, and Strauss' tone poem "Till Eulenspiegel's Merry Pranks."

c to Mount Greylock with "Tanglewood" in the Foreground

choral work; third, a piano composition and fourth, a composition for violin and piano. There will also be a contest in voice and piano for young men and women from 18 to 25 years of age. All test numbers in both voice and piano must be by American composers and vocal numbers must be sung in English. Eligibility for both contests requires United States citizenship, either native or naturalized and one year's residence in the state. The winners will be presented at the festival in May.

240 CENTRAL Park South is the address of the latest building venture in the music center of New York. Overlooking Central Park and Columbus Circle and extending through the entire block covering Broadway and 58th Street this new 28-story structure will be the ideal home for musicians. Of

training until she was in her teens. Now, however, she has a beautiful voice which will soon attract attention. These interesting evenings which Mme. Chalia, former Metropolitan Opera Star presents, are very advantageous to young sing- who wish to be heard under the per conditions.

TANGLEWOOD

home of the Berkshire Sym- nic Festival, is a perfect setting the Summer program now un- taken by the Boston Symphony chestra under the able direction Serge Koussevitzky. Offering a que opportunity for a summer work and music this new center designed to lay special empha- upon those aspects of musical ication concerned with collect- performance. Active participa- in the student orchestra choruses, chamber music and operatic groups will offer the means of acquiring a working knowledge of music as it is written, conducted, played and sung. Students who enrole in the various courses will have an opportunity to study under a faculty of renowned musicians and in addition ,the Boston Symphony will be there for a series of concerts beginning Aug. 1st.

The Berkshire Music Shed is a unique attraction and its seating capacity of 6000 is usually well filled. Tanglewood was presented to the orchestra in 1937 and is now the musical center of New England during the summer.

GLADYS SWARTHOUT will sing the title role in Bizet's Carmen on Fri. afternoon, Mar. 15, at the Meropolitan Opera House. This will be a benefit for the Henry Street Settlement Music School. Miss Swarthout has not been heard at the Met. since she sang "Mignon" two seasons ago. Ezio Pinza and Giovanni Martinelli will sing the two principal male roles and Licia Albanese will sing Micaela. Miss Swarthout made an appearance as Carmen last Summer with the Cincinnatti Zoo Opera Company. This appearance at the Metropolitan is only one of the busiest concert and opera season of her career.

Spencer B. Driggs.

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Brooklyn Bulletin

choral work; third, a piano composition and fourth, a composition for violin and piano. There will also be a contest in voice and piano for young men and women from 18 to 25 years of age. All test numbers in both voice and piano must be by American composers and vocal numbers must be sung in English. Eligibility for both contests requires United States citizenship, either native or naturalized and one year's residence in the state. The winners will be presented at the festival in May.

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LYDIA STANISLAW was graciously received when she sang on two occasions at Mme. ROSALIA CHALIA'S Wednesday Evening Velada at the Hotel Des Artists. First an instrumentalist, Miss Stanislaw did not begin voice training until she was in her teens. Now, however, she has a beautiful voice which will soon attract attention. These interesting evenings which Mme. Chalia, former Metropolitan Opera Star presents, are very advantageous to young singers who wish to be heard under the proper conditions.

Lake Mahkeenac to Mount Greylock with "Tanglewood" in the Foreground

TANGLEWOOD the home of the Berkshire Symphonic Festival, is a perfect setting for the Summer program now undertaken by the Boston Symphony Orchestra under the able direction of Serge Koussevitzky. Offering a unique opportunity for a summer of work and music this new center is designed to lay special emphasis upon those aspects of musical education concerned with collective performance. Active participation in the student orchestra choruses, chamber music and operatic groups will offer the means of acquiring a working knowledge of music as it is written, conducted, played and sung. Students who enrole in the various courses will have an opportunity to study under a faculty of renowned musicians and in addition ,the Boston Symphony will be there for a series of concerts beginning Aug. 1st.

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Spencer B. Driggs.

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Private Lives

THE INTERIOR life of famous European women will be told in voice, expression, and gesture, on Wednesday evening, April 17. Mme. Maria Ley, of Paris and Vienna, will be the dramatis persona of the evening. Acclaimed throughout the Continent, her reenactments of such celebrities as Marie Antoinette, Madame Sans Gêne, Camille, Carlotta of Mexico, and Elizabeth of Austria, all bear witness to a remarkably complex art and personality, exceedingly pleasing.

Only daughter of the famous architect of so many Viennese theaters, Edmund Czada, great-niece of the brilliant ballerina, Fanny Elssler, Maria Ley grew up with the names and presences of the

①

MUSIC OF THE TIMES

CHORAL CONDUCTING

Dr. Davison's Book Throws Light on Harvard Glee Club Evolution

By OLIN DOWNES

THE Harvard Glee Club, product of the vision and the labors, in past years, of Dr. Archibald Davison, and now pursuing its course under the leadership of Dr. Davison's able former assistant, G. Wallace Woodworth, returns to New York for its concert of the season of 1939-40 next Saturday. Dr. Davison undertook the training of the Harvard Glee Club from 1912 onward. By 1919 he had gradually proved to his singers and to their officers that music by the greatest masters was appropriate for performance by the amateur singers and music lovers of a university glee club, in place of the conventional repertory in dark ages before manly men and serious music were supposed to have anything to do with each other.

In that year Dr. Davison's ideas were accepted in toto by the Harvard Glee Club and its officers, with the result that this organization grew quickly from a membership of 75 to 250, and has more applicants for membership each season than the football team, and is one of the outstanding choral bodies of the United States.

It may be urged that it is easier to find a good voice for a glee club than it is to discover a fullback or end who will bring the team to victory on the gridiron. The fact remains that the number of applicants for the Harvard Glee Club each season is astonishingly high compared to the numbers of those who go in for sports and other recreational activities, and that the Harvard Glee Club plays constantly a greater role in the lives of Harvard men. Its programs and performances have had an immense influence, not only upon the development of other college or university choruses, but upon choral developments and methods all over America.

* * *

SOME of these methods, as inaugurated by Dr. Davison and carried forward by Mr. Woodworth, are material for discussion by choral leaders and all who delight in choral music. Much light is thrown upon them by Dr. Davison's book, "Choral Conducting," recently printed by the Harvard University Press, a book containing more information, taste and common sense on the subject than any other book we have seen. Here, in simple and practical terms, is the theory and procedure which, fundamentally, has made the Harvard Glee Club what it is today.

He remarks that "Thirty years ago, if one were contemplating a performance of Bach's 'Magnificat' or Hindemith's 'Das Unaufhoerliche' (had it then been in existence), he would have recruited his chorus from the ranks of experienced singers, with emphasis on trained voices and able sight-readers; in other words, of veteran choristers, most of whom would have been between 30 and 60 years of age. The reverse is now quite generally the case, for we have learned that a group of young, enthusiastic singers in their late teens and early twenties can perform the most difficult music more impressively than their elders. I have never paid much attention to the 'quality' of a choral candidate's voice. I am much more influenced by the extent of his desire to sing and his interest in music."

The above statement is qualified in another paragraph by the remark that Dr. Davison believes firmly in people of all ages singing, and in their capacity, in varying degrees, of doing so. He maintains, however, that when a conductor is aiming at the highest artistic result the choice of younger voices is desirable.

* * *

AS to the confessed "indifference to vocal endowment" and "an extreme example" of the same, Dr. Davison mentions that he had at one time, as members of a chorus, two monotones; that these two had indescribable delight at being permitted to take part in choral rehearsals, without showing undue sensitiveness when seated close together and a little part from the other singers. "Fortunately, their voices were not strong ones. They sang, without deleterious effect, not less than four major choral works with the Boston Symphony Orchestra and its conductor."

Older and more experienced singers will not give the conductor the same enthusiastic response and the same unquestioning acceptance of his advice that he can count on from the younger people. The elders are less willing to rehearse or to listen to "council of perfection."

As for the capacity to sing at sight: "While a singer's ability to read music is a valuable asset to the conductor, I have never submitted a choral candidate to such a test, nor have I ever discovered that it was necessary to do so. A few readers scattered through the chorus effectually guide the non-readers, and in course of time, and with frequent rehearsals, most singers acquire all the reading skill they need. Sight readers—that is, those who can perform the music at sight without a mistake—are more often than not a thorn in the conductor's flesh. Their opinion is apt to be that a correct rendering of the notes is the main issue; and since that is accomplished at the first trial, they find the constant repetition of the notes irksome, a fact which the less able readers are not slow to observe. For sight-readers the real romance of rehearsing is an undiscovered country."

It is to be borne in mind that Dr. Davison, and now Mr. Woodworth, have been confronted each season with the departure of the more experienced singers of last season from the Glee Club, with graduation, and the influx each season of new members, new voices, new problems of training. This is true, of course, of every glee club representative of an educational institution the country over. How are these conditions best met? How are the singers chosen? By what methods, technical and artistic, are they trained? The book is so full of shrewd observations and practical advice that there is temptation to quote from each chapter. But here, in the chapter devoted to "Choral Technic" is what Dr. Davison has to say, in partial summary on the subject of "tone."

* * *

THE conductor discovers at the first rehearsal an astonishing number and variety of ways in which his singers, for the most part untrained, produce their voices. And the conductor must bring all these tone-qualities into some sort of harmonization, or standardization, which will produce a good choral tone. Whatever the conductor's ideal of that tone may be, one thing is absolutely imperative: the tone must be homogeneous—"for without homogeneous tone there cannot be effective singing."

Mr. Davison divides choral tone into two kinds, "subjective" and "objective." The objective tone is almost purely a technical matter, standing apart from interpretation, existing "merely as an audible vehicle of the words." The subjective tone is something quite else. It might be called a tone resulting from poetical understanding of a text and qualified by interpretive purpose. "Objective tone is most generally in use, perhaps, because it lies nearer than does subjective tone to the natural method of the amateur singer and may, therefore, be dealt with much less laboriously and artificially." By contrast, "subjective tone results from and is an inseparable component of the whole musical situation of which it is a part."

The objective tone quality is likely to be monotonous in effect and of unalterable timbre. It is lacking in versatility of color; the ear may soon tire of it. It is an end in itself and "not a sympathetic partner in an undertaking that involves much more than mere vocal sound." Dr. Davison seeks to develop the subjective tone partly by direct physical methods but more by appealing to the singer's intelligence and imagination.

* * *

WE may skip the technical directions and continue: "This gives a somewhat covered tone which is capable of the most diverse and sensitive coloring and of being bent in or out to characterize any textual requirement. Subjective tone, furthermore, guarantees the destruction of individual idiosyncrasies of tone production and yields one magnified choral voice as no other tone can. The voice is not beautiful in the sense that a solo voice may be beautiful, but there is, as I have said before, no time for individual voice lessons in the schedule of the average chorus, even were such instruction desirable. I have sometimes referred to subjective tone as 'distinguished mediocrity' in the sense that the separate voices which form it are often mediocre and assume distinction only when merged into homogeneity under one method. Such a flexible and versatile tone, when supported by other details of technique, furnishes, for me at least, the ideal medium."

In a clear, informative, axiomatic way, a way that is profitable and even entertaining to a non-professional, this book encourages in every page the amateur spirit and amateur attitude toward music, and aims point blank, amiably, but one would say with fairly devastating effect, at unthoroughness and superficiality. It should be worth its weight in gold to choral singers and choral conductors who are situated far from training schools or other musical influences. Thus the chapter on the conductor. It deals much of the time with ABC's—but how important they are, fundamental to effective performance, and how loosely understood by many leaders.

What is the choral conductor's equipment? Too often it is of the poorest. Seldom is it the result of thorough or systematic study. Why this unthoroughness? "It is, perhaps, because we as choral conductors deal mainly with amateurs. * * * This is unfortunate, for it is the amateur who, above all, needs the stimulus which can only be offered by thoroughly competent training."

The choral conductor needs a very keen ear—which is not the characteristic of as many choral conductors as might be thought. He should have an extensive knowledge of orchestral instruments and be a quick reader of orchestral scores. "There is no musical fallacy so common to the uninitiated * * * as the delusion that any one who can train an orchestra can train a chorus, and vice versa." One can ask whether there are many who can do the two things equally well even among the great orchestral and choral conductors of the world. Where would most of the great symphonic conductors be if, when a chorus appeared with their orchestra, they had no choral conductors to prepare the singers.

* * *

THE chorus conductor need not be ashamed to ask questions in these matters. Orchestral leaders are nearly as ignorant about the resources of technic and tone-color of the chorus. In modern music many scores require an experienced and authoritative leader of both chorus and orchestra, to insure their cooperation. A chorus leader should be able to convey by singing what he means to his forces.

How to rehearse? There are golden maxims. The "arm-chair" leader is hopeless, he who doesn't want to stand, or move, who "monotonously intones" page, line and measure and is affected by nothing. It is well said that "Conducting an amateur chorus is like throwing a rubber ball at a stone wall. There is as much rebound as there is force in the throw." The conductor must exercise humanity, and constantly tact; he must be blessed with humor; he must be ingenious, stimulating to his singers."

If he is abreast of his job—and here is "Doc" Davison's credo—"he has the thrill of companionship with eager men and women whose joy it is to create beauty by breathing life and significance into music which, without the exercise of their skill and attention, would remain cold symbols on the printed page; to have a part with them in the mutual accomplishment of high artistic ends arrived at only after enthusiastic cooperation and painstaking labor; to see them grow in sensitiveness to the refinements of performance and in the appreciation of what is true and enduring in art—I cannot believe that many occupations offer greater rewards."

Honoring Tchaikovsky

By Pitts Sanborn

New York

Russian music has been occupying a big place in the local sun. The Boston Symphony Orchestra, visiting Carnegie Hall for the last times this season, observed the centenary of Tchaikovsky's birth by playing the "Pathétique" Symphony on the evening of the fourth and the Fifth Symphony at the matinée on the sixth, and that evening Mr. Toscanini and the NBC Symphony devoted their entire broadcast to Tchaikovsky (the "Pathétique," the "Nutcracker" suite, and the "Romeo and Juliet" Overture-Fantasy).

The Philharmonic-Symphony, having paid its official tribute to Tchaikovsky and offering Igor Stravinsky for a second time this season as its guest conductor, devoted four programs in Carnegie Hall, on the evenings of the third and sixth and the afternoons of the fifth and seventh, to music by the eminent Russo-Frenchman.

Naturally no new view of Tchaikovsky as composer could be derived from the repetition of the extremely familiar pieces listed. There could be question only of performance. Dr. Koussevitzky threw himself heart and soul into the conducting of the symphonies he had chosen, and the orchestra played magnificently. On each occasion the program consisted of two symphonies, one of them by Beethoven, and nothing else. The "Pastoral" was paired with the "Pathétique" and Beethoven's Fourth preceded Tchaikovsky's Fifth. The orchestral execution was always of the first order.

* * *

Two of the Stravinsky concerts, as originally planned, would also have contained a tribute by allusion to Tchaikovsky—the orchestral divertimento from "Le Baiser de la Fée," which makes use of Tchaikovsky melodies. But at rehearsal the composer decided to substitute the suite from the "Firebird." Consequently that and "Le Sacre du Printemps" figured on all four occasions. At the earlier concerts the symphonic poem, "Le Chant du Rossignol" served as introductory number, at the later ones the suite from "Pétrouchka."

It was a pleasure to hear again, "Le Chant du Rossignol" once played here so often and lately almost never. Yet incontestably the feature of each concert was the performance of the "Sacre." The composer, with the forceful cooperation of the orchestra, obtained for this work so vivid a setting forth that all the old vitality and impact seemed restored to a score which on occasion has shown signs of wilting and fading. No suspicion of the sort has chilled "Pétrouchka," however, and "The Fire-bird" when well played is always its magical self.

For one of the outstanding concerts of the season New York is indebted to collegians. On the evening of the sixth the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth conducting, came to the Town Hall with a program of singular distinction. In it the two choirs were assisted by an ensemble of brass from the Boston Symphony Orchestra and E. Power Biggs, organist. The entire first section of the two-part program was given over to works by Giovanni Gabrieli. This composer, the greatest of the Venetian school, was organist at St. Mark's, Venice, from 1585 (one century before Handel and Bach were born) till his death in 1612, and through such pupils as Schütz and Praetorius he exerted an important influence.

* * *

THIS CLIPPING FROM
AUGUSTA, ME.
KENNEBEC JOURNAL

APR 1 - 1940

Oscar Levant, the musical wizard of "Information, Please", has just published a book with the misleading title, "A Smattering of Ignorance." Mr. Levant, in spite of his own modest asseverations to the contrary, is a composer, pianist and conductor of great talent and a musical critic of caustic but penetrating ability. His book is a delightfully spicy commentary on contemporary American music with a section of particular interest on well known orchestra conductors and another on George Gershwin who was a close personal friend. . . . As for conductors, Mr. Levant has them categorized and places them in several classifications; the with-your-cooperation-we-will-make-a-beautiful-music-together type; the supercilious, cold shoulder type who never speaks to a player unless he makes a mistake; the social worker, just-call-me-Al type, and so on. He tells an unbelievable story of Toscanini's fabulous memory. Ernest Schellin was to be the soloist with the Philharmonic for the performance of his own compositions. During the rehearsal, Toscanini, who was conducting without score, suddenly stopped the orchestra and asked Schelling, who was playing with the music in front of him, "What are you playing there?" Schelling repeated the measure, but Toscanini demanded the music and peered myopically at it. "Just as I thought," he said. "You were playing wrong." And Toscanini was, as always, right. . . . Of the Boston Symphony Orchestra, Mr. Levant says, "Unquestionably the finest in the world."

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THIS CLIPPING FROM
NEW BRUNSWICK, N. J.
HOME NEWS

APR 3 - 1940

Concert by Boston Symphony Ends Rutgers Series Tonight

Dr. Serge Koussevitzky to Conduct Famous Orchestra in Sixth Appearance Here; Three-number Program

Advance sales promise a packed gymnasium at Rutgers tonight when Dr. Serge Koussevitzky leads the Boston Symphony Orchestra in the final presentation of the 24th annual Concert Series. The three-number program starts at 8:30.

The famed 108 piece orchestra will be making its sixth appearance in this city in closing the Rutgers series. In its five previous appearances the unit has gained a popularity which has made its visits the highlight of the annual musical season.

Dr. Koussevitzky has chosen the popular Fifth Symphony of Tschaikowsky as the final number of his program in honor of the 100th anniversary of the birth of the noted Russian composer. The number promises to hit a peak in recent orchestral presentations in this city since Dr. Koussevitzky is renowned as the outstanding interpreter of Tschaikowsky music in the orchestral field.

To Open With 'Figaro'

The program will open with the dainty overture to "The Marriage of Figaro" by Mozart. Before the intermission the orchestra will also render the seldom-played Fourth Symphony of Beethoven. The melodic strains of the Beethoven number are unknown to music lovers and tonight's presentation will mark one of its few renditions this season.

Tonight's program will be repeated by the Boston Symphony Saturday afternoon in a concert in Carnegie Hall, New York. Concerts with a different program are scheduled for tomorrow night in Carnegie Hall and Friday night in Brooklyn.

Dramatic episodes have characterized recent appearances of the Boston Symphony in this city. Last year Dr. Koussevitzky was taken ill a few hours before the concert was scheduled to start and Richard Burgin, assistant conductor, substituted in a last minute change. Three years ago Dr. Koussevitzky was awarded an honorary degree by the university following the concert.

Tonight's concert comes near the close of the 59th year of existence of the Boston Symphony. In the past few years it has increased its eminence in the musical world and is now considered by many the outstanding symphonic orchestra. The rise of Dr. Koussevitzky to a pinnacle in the directional world has occurred simultaneously with the rise of the orchestra.

The concert will officially close the 24th annual series of Rutgers. In an extra local concert, Nelson Eddy, screen and radio star, will present his only metropolitan program a week from Monday. Tickets for the concert are almost all gone, with mose of the number going to Eddy fans from North Jersey and New York, according to Rutgers University Music Department officials.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

APR 1 - 1940

Boston Symphony to End Season In Borough Friday; Boxholders Are Named for Final Concert

On Friday evening the Boston Symphony Orchestra will give the fifth and final concert of the current season in the Opera House at the Academy of Music. Mrs. David C. Johnson, Mrs. Dean C. Osborne, Mrs. Benjamin Prince and Rear Admiral and Mrs. Clarke H. Woodward will be among the boxholders, as well as the Adelphi Academy Alumnae, the Brooklyn Woman's Club and the Brooklyn Girl Scouts.

The program to be presented under the direction of Dr. Serge Koussevitzky will include Beethoven's Symphony No. 1, orchestral excerpts from Ravel's "Daphnis et Chloe" and Tchaikovsky's Symphony "Pathetique."

The Boston Symphony Orchestra concerts are in their fifty-fourth season here. They are given under the joint auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Brooklyn Philharmonic Society, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, Mrs. Henry J. Davenport, executive chairman.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

APR 3 - 1940

TO HONOR TCHAIKOVSKY

Boston Symphony Orchestra to Mark Centennial at Concert Here

The memory of Peter Ilich Tchaikovsky, who was born on May 7 just a century ago, will be honored on the program of the Boston Symphony Orchestra for April 16, in Metropolitan Theatre.

Dr. Serge Koussevitzky will conduct Tchaikovsky's fifth symphony, in E minor, Op. 64. The overture to "Benvenuto Cellini," by Berlioz, and the Schubert "Unfinished" are the other selections.

SOMERVILLE, N.J
SOMERSET
MESSENGER
4/2/40

Boston Symphony Concert Closes Rutgers Series

NEW BRUNSWICK—The Boston Symphony Orchestra, under the baton of Serge Koussevitsky, will make its sixth annual appearance on the program of the Rutgers Concert Series in the Rutgers Gymnasium at 8:30 o'clock tomorrow. The famed symphony's performance will close the 24th annual Rutgers series.

Works of three outstanding composers, Mozart, Beethoven and Tschaikowsky, comprise the program to be offered. Mozart's Overture to "The Marriage of Figaro" will open the evening, followed by Beethoven's Symphony No. 4 in B-flat major, Opus 60. Following the intermission, Tschaikowsky's Symphony No. 5 in E-minor, Opus 64, will conclude the concert.

One of the most famous musical organizations in the world, the Boston Symphony has become the outstanding feature of the Rutgers series. The Rutgers series is the only one in New Jersey on which the Boston organization appears annually. In 1937, the university conferred upon its conductor, Dr. Koussevitsky, the honorary degree of Doctor of Music.

THIS CLIPPING FROM
PERTH AMBOY, N. J.
NEWS

APR 3 - 1940

Boston Symphony to Play In Rutgers Series Tonight

Works of Mozart, Beethoven and Tschaikowsky comprise the program to be played by the Boston Symphony Orchestra when it makes its sixth annual appearance on the program of the Rutgers concert series in Rutgers Gymnasium tonight at 8:30 o'clock.

One of the most famous musical organizations in the world, the Boston Symphony has become the outstanding feature of the Rutgers series. Serge Koussevitsky will direct the orchestra, whose performance closes the series.

Bach Today

april 3

Once Old Fashioned, He Now Seems Most Modern of Them All—The B Minor Mass

Bach's Mass in B minor will have what promises to be a notable performance when it is presented by Serge Koussevitzky with the Boston Symphony Orchestra, chorus, and soloists, at Symphony Hall, next Sunday, April 21. The performance will be divided into two parts, beginning at 4.30 and 8. The orchestra will be assisted by a full double chorus of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor. The soloists will be Elisabeth Schumann, soprano; Viola Silva, contralto; William Hain, tenor; and Alexander Kipnis, bass.

In anticipation of this performance and in commemoration of the recent 255th anniversary of Bach's birth the following article is printed analyzing Bach's relation to the "moderns" of his day, particularly as seen in the B minor Mass, and describing Bach's crucial relation to his own past. These two aspects of Bach's work explain how, though an outmoded conservative in his own day, he has come to be to us the greatest master of them all.

OSCAR LEVANT

Composer-author and star of "Information Please" who appears in benefit concert of Metropolitan Singers for crippled children in Symphony Hall, April 21.

When Mendelssohn raised his baton to conduct the then forgotten "St. Matthew Passion" by Johann Sebastian Bach in Berlin, March 11, 1829, he made the first decisive step of a rediscovery: Bach's music seemingly had been buried with its creator. Only his fame as an organ-player and composer had survived.

Suddenly interest in Bach was aroused. Schumann urged the foundation of the "Bach Society" and only a few decades later Bach's work had reached such general recognition that Johannes Brahms thought the completion of the Bach Society's publications the most important event of his life-time beside the founding of the German Empire.

Bach was rediscovered by a generation antagonistic to classicism and rationalism. Its spiritual basis favored historical preoccupations and Bach's music answered this inclination. The idea of God is the eternal measure, as an undisturbed faith is the basis of this music, which is full of symbolism and belongs to the greatest expressions of the spiritual in harmony.

These things alone would have sufficed to fascinate the romantic mind. But in Bach there is still more. Our appreciation of Bach surpasses a mere admiration of some of his works. We are absorbed by the personality of this music, which appears simple and ingenuous, massive and delicate, subjectively devout and intellectually cool, glowingly passionate and rigidly academical all at once, without our being able to find a final explanation of its transcendental appeal.

There are antagonistic forces in Bach's music despite the wonderful unity of its devoutly religious basis. In all his works one feels the tension between the "orthodox" idea and a deeply emotional personal expression. His organ music materializes between the two poles of traditional chorale and individual musical reflection. Even the musical setting in its correlation of the vocal line and chordal harmony expresses a kind of "syncretism," which finds its textual parallel in the contrast between free poetry and the Biblical word in certain vocal works.

These fundamental contrasts are essential to the concept of Bach's music, and it is here that the romantic spirit, with its predilection for the contradictory, found its special delight.

Bach's appeal to the 1820's may also explain the strange fate of his later life and of his works. Bach had died a lonely master. The harsh criticism of young Johann Adolph Scheibe accusing his compositions of being unnatural, extravagantly ornate, and artificial, as well as the continual discussions to which old Bach was subject, show clearly that he failed to appeal to the younger generation of his day.

And this was natural for such music in a time when the struggle between reason and ecclesiastical dogma had been won by reason and the newly born modern state had destroyed the faith in theocratic supernaturalism. This generation believed in Locke's Free Church in a Free State and in Leibniz's Systema Theologicum: the idea of a general religion and natural tolerance which had been anticipated in the ethics Spinoza taught and practiced. There was only one direction for the musician of these days to take: that which led out of the church. Handel and many other contemporaries followed it, but Bach resisted.

Towards the middle of the 18th century the spiritual development of Protestantism reached its culmination in the contrasting elements of orthodoxy and pietism. It is this spiritual evolution which was decisive for Bach, a musician who created "In nomine Jesu"—as he wrote on the exercise-book for his children—and to whom music was firstly "sweet harmony in the praise of the Lord." As long as pietism with its less specific dogma left intact the clerical basis of his music, Bach remained a truly modern composer.

Though he preserved church-music from destructive contemporary influences, nevertheless, at the same time, he continued to employ the splendor of the baroque operatic idiom in his cantatas. It is significant that he joined masters like Kuhnau, Buxtehude, or Pachelbel in sometimes composing Latin church-music. He appreciated and studied Catholic musical achievements and his "High Mass in B Minor" is one of the most inspired versions of the musical units in Catholic Mass.

Yet, despite the broad and conciliatory view indicated by all this, Bach proved to be fully aware of his true domain. Whenever he employed "modern" musical means they were spiritually transfigured. Even in the B Minor Mass he could not refrain from adapting the Sanctus and Agnus Dei to the modifications of the Protestant idea. Bach was inspired by the artistic possibilities offered by the Catholic Mass. He used its form, but never deviated from his own style: he even changed liturgical details when his feeling required it. The B Minor Mass actually roots in the same ideological which appears in all his works as a basic disposition.

The master tolerated contemporary ideas only as long as they could be integrated with his own general dogmatic-religious idea; never deviated from his own style: he even changed liturgical details when his feeling required it. Actually the B Minor Mass roots in the same ideological ground as all Bach's other works.

The master tolerated contemporary ideas only as long as they could be integrated into his own dogmatic-religious conceptions. But he could not support the increasingly rationalistic concept of pietism. Like Paul Gerhard, the orthodox cantor who preferred losing his position in Berlin to signing the edict of religious toleration of 1667, Bach almost deliberately withdrew from contemporary musical life.

This emphasizes Bach's connection with the past.

The century after the reformation had been torn by the threats of war. Contrasting pictures of utmost misery and richest pomp alternated rapidly before a background of hatred, destruction, and death. The war devoured everything, and where artists had thought to have reached "celestial heights," plagues, blazes, and robbery destroyed libraries, chapels, schools and choirs. Equally torn was the spiritual life. Instead of the sorely needed unity, Lutheran and Calvinist debate reached its climax. Lutheran orthodoxy had finally been established as a reaction to this struggle and unrest.

The contrasting elements of Protestant orthodoxy and a pious mysticism find their echo in musical expression. They imposed a new form on the important musical elements offered by the cosmopolitan baroque Italy. It is significant that despite the cultural defeat the North had suffered, the influence of the Gabrielis and Monteverdi caused no definite change. Only after the new material had been thoroughly assimilated did a genuine stilistic growth become possible. Born almost at the same time, Johann Hermann Schein, Samuel Scheidt and Heinrich Schuetz expressed the new idea in Protestant church-music.

Schein demonstrated the absorption of Italian elements as well as the growing influence of mysticism in music. Compared to Schein's excited Italianism, Scheidt seemed moderate and almost conservative. But it was the historic mission of Heinrich Schuetz to unite the contrasts expressed in the two younger masters. A spiritual aristocrat,

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YORK VILLAGE, ME
OLD YORK
TRANSCRIPT
4/5/40

Among those who were in attendance when Mrs. Carl Dreyfus gave, at the Chilton Club in Boston recently, a lecture on "Serge Koussevitsky—A Personal Portrait," were Mrs. Robert Farley Clark and Mrs. Eben Stanwood. The lecture was given under the auspices of the Woman's Civic Federation of Massachusetts.

THIS CLIPPING FROM
MADEMOISELLE
NEW YORK, N. Y.
PR - 1940

9

The Malady Lingers On

with Oscar Levant

—who exposes the sad plight of young American composers, for their works are seen but rarely ever heard

HOULD YOU WANT TO LOCATE a promising young American composer in New York, go to Carnegie Hall on any Saturday afternoon when Serge Koussevitzky and the Boston Symphony are in town. You'll find ten or twelve of them stuffed into Mrs. K's upper left-hand box, or the one adjacent to it, with another group overflowing into the standing room downstairs. Just what their means of access to this exalted position is, I don't know. At a recent concert I went out with half a dozen of them for the intermission Coca-Cola, and practically didn't get in again. None of them had a ticket stub, including me.

This was almost a disaster, for they would rather miss the second half of the concert than forego the session in the Green Room afterward. Here Koussevitzky, between greetings with ordinary well-wishers, is five times a winter anointed with the kudos of being the "Little White Father" of American music. The poor man is so harassed by the press of eager young composers about him (a tribute to which he is eminently entitled) that, as each goes up to shake his hand with that gleam of "How about *my* score?" in his eye, Mrs. Koussevitzky interposes herself as a kindly but determined buffer to keep the line moving. Considering the size of the Green Room in Carnegie Hall, twenty American composers in Indian file don't leave much *Lebensraum* for the mere social caller.

The problem of ingress and egress is complicated by the crush in the narrow hall outside, with Boston Symphony men rushing to catch the five o'clock train from Grand Central as the Philharmonic men march in for their rehearsal. Among the latter, on one recent Saturday, was Sol Goodman, the scarcely reprehensible tympanist and a veritable Dead End kid of the symphony, who clapped me on the back in friendly greeting with pulverizing vigor. When I had recovered, I said, "You played that pianissimo trill in the Beethoven Second Symphony the other night wonderfully." "That's nothing," he replied. "I am one of the few who play that rhythm in the larghetto—you know, dum, di-dum, di-dum—right." Whether he meant in the orchestra, or among all tympanists, I could not quite puzzle out. Before I had a chance to clear up this point, he continued, "I've got a question for you." Apparently he was oblivious to my anguished look, for he went on, "I bet you don't know what key Bach's *Air on the G string* is in." "Obviously," I said, "it's not going to be in G." This returned the baffle he had given me with the remark about the Beethoven Second, and provided for a fortunate inter- (*Continued on page 150*)

THE MALADY LINGERS ON

(CONTINUED FROM PAGE 77)

ruption by an attendant of the hall who passed by with an armful of Philharmonic stands to replace the Boston ones, followed by two men dragging in a new set of levels for the stage.

"Damn it," he said, "if they just changed conductors and let the same orchestra play all the time it would save a hell of a lot of trouble for us"—a bit of musical criticism not to be dismissed lightly.

By this time the session in the Green Room was breaking up. I couldn't help feeling that it was, in a sense, a pathetic demonstration for which there is, however, a harsh, practical reason. Omitting the concerts given by the Boston Symphony, the contemporary American composer has been virtually unrepresented on programs given by professional orchestras in New York this winter. (I make this distinction not out of deference to the A.A.U. or with any snobbish intent, but merely to leave room for credit to Léon Barzin and the National Orchestral Association, which has done some valiant things.) Koussevitzky, indeed, had the temerity to initiate his season in New York with two concerts devoted wholly to works by Americans, in which was reviewed the accomplishment of men so diverse as Hanson and Harris, Thomson and Carpenter, William Schuman and Edward Burlingame Hill. Even more remarkable, these were two programs prepared by Koussevitzky for participation in the A.S.C.A.P. festival, from which he was forced to withdraw because of union objections. Thus, he didn't have to play American compositions if he didn't want to.

So far as the other conductors active in New York are concerned, they don't have to sponsor works by native composers and apparently they don't want to. Much was made of Toscanini's intention to play Roy Harris' second symphony with the NBC orchestra this winter, but when the programs were announced, lo!—a Beethoven festival led all the rest! I would be interested to know whether Toscanini reached this decision before or after looking at Harris' score. I understand, however, that the work will "definitely" be played during Toscanini's second series with the orchestra. There has been the usual Harl MacDonald performance from Ormandy and the Philadelphia, but Barbirolli has contented himself with music by the late Arthur Foote, John (*Gone with the Woodwind*) Powell and such present-day inheritors of that mantle as Robert Sanders. I am aware that a gala première of Bernard Herrmann's *Moby Dick* is scheduled this spring by the Philharmonic, and it doubtless will be an effective work. However, it has a full equipment of text, soloist and narrator, which rather takes it out of the experimental category.

This would be merely a repetition of an old beef if it were not that so much representative American music has been heard elsewhere this season than in Carnegie Hall and Studio 8H (which becomes a shrine

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THIS CLIPPING FROM
NEW YORK, N. Y.
POST
APR 5 - 1940

BOSTON SYMPHONY OFFERS BEETHOVEN'S "PASTORALE"

By Samuel Chotzinoff

At Carnegie Hall last night Mr. Koussevitzky and the Boston Symphony played Beethoven's "Pastorale" symphony and Tschaikowsky's "Pathetique," the latter in commemoration of the 100th anniversary of the Russian composer's birth, May 7. An enormous audience heard the Bostonians with every evidence of pleasure.

Words and Music

In the opinion of this reviewer, the "Pastorale" is distinctly not up Mr. Koussevitzky's alley. The symphony is a primitive landscape naively and tenderly conjured up by one who looked innocently at nature, and to recreate this landscape in its awful simplicity requires the completest identification of the imagination of the interpreter with that of the creator.

When such identification takes place the listener is sure to know it. He knows it by the curiously religious quality of the emotions that possess him. The scene that the first movement spreads before him must in no wise be actual, for it mirrors a countryside that exists only in the soul of Beethoven. The brook is no stream that has been watched by any human eye. It is a devout brook that may not lag or hurry, and its course is so healing that its waters may well be composed of penitential tears. Nor are these actual countryfolk that make merry in the sunshine and are scattered by thunderclaps and a torrential downpour. Both the people and the storm are ideal, the return of sunshine and peace are ideal, the shepherd and his song of sweet assurance are ideal.

Reality of Interpretation

Mr. Koussevitzky failed to realize Beethoven's vision of joyful Pantheism. Instead, he gave us reality; not the reality of nature, but the reality of an interpretation that could not discover an objective. The landscape that he unfolded was neither real nor ideal, the brook hurried along troubled and uncertain, the hymn of thanksgiving at the end was a long, meandering, profitless sermon. "More an expression of feeling than painting," Beethoven wrote on the title page of the score. Last night the "Pastorale" seemed neither.

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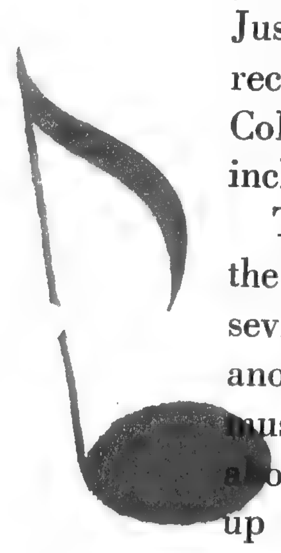
THIS CLIPPING FROM
MADEMOISELLE
NEW YORK, N. Y.
APR - 1940

9

The Malady Lingers On

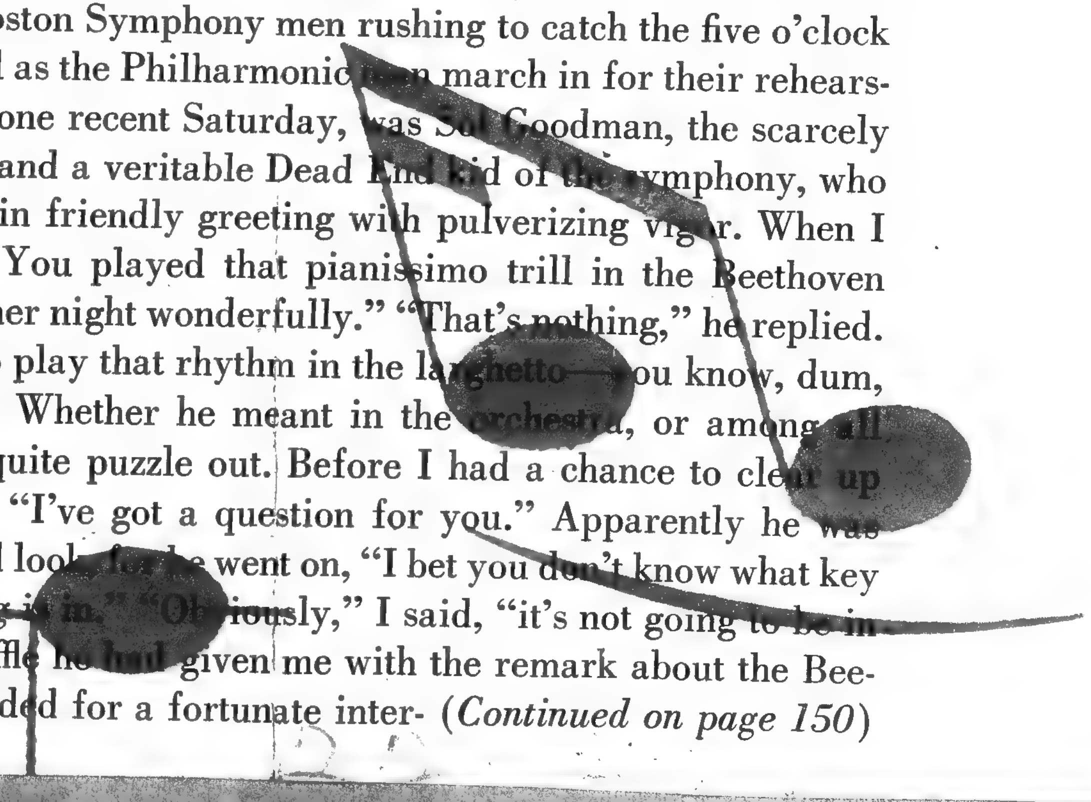
with Oscar Levant

—who exposes the sad plight of young American composers, for their works are seen but rarely ever heard



SHOULD YOU WANT TO LOCATE a promising young American composer in New York, go to Carnegie Hall on any Saturday afternoon when Serge Koussevitzky and the Boston Symphony are in town. You'll find ten or twelve of them stuffed into Mrs. K's upper left-hand box, or the one adjacent to it, with another group overflowing into the standing room downstairs. Just what their means of access to this exalted position is, I don't know. At a recent concert I went out with half a dozen of them for the intermission Coca-Cola, and practically didn't get in again. None of them had a ticket stub, including me.

This was almost a disaster, for they would rather miss the second half of the concert than forego the session in the Green Room afterward. Here Koussevitzky, between greetings with ordinary well-wishers, is five times a winter anointed with the kudos of being the "Little White Father" of American music. The poor man is so harassed by the press of eager young composers about him (a tribute to which he is eminently entitled) that, as each goes up to shake his hand with that gleam of "How about *my* score?" in his eye, Mrs. Koussevitzky interposes herself as a kindly but determined buffer to keep the line moving. Considering the size of the Green Room in Carnegie Hall, twenty American composers in Indian file don't leave much *Lebensraum* for the mere social caller.



The problem of ingress and egress is complicated by the crush in the narrow hall outside, with Boston Symphony men rushing to catch the five o'clock train from Grand Central as the Philharmonic men march in for their rehearsal. Among the latter, on one recent Saturday, was Sol Goodman, the scarcely reprehensible tympanist and a veritable Dead End kid of the symphony, who clapped me on the back in friendly greeting with pulverizing vigor. When I had recovered, I said, "You played that pianissimo trill in the Beethoven Second Symphony the other night wonderfully." "That's nothing," he replied. "I am one of the few who play that rhythm in the larghetto—you know, dum, di-dum, di-dum—right." Whether he meant in the orchestra, or among all tympanists, I could not quite puzzle out. Before I had a chance to clear up this point, he continued, "I've got a question for you." Apparently he was oblivious to my anguished look, for he went on, "I bet you don't know what key Bach's *Air on the G string* is in." "Obviously," I said, "it's not going to be in G." This returned the baffle he had given me with the remark about the Beethoven Second, and provided for a fortunate interruption by an attendant of the hall who passed by with an armful of Philharmonic stands to replace the Boston ones, followed by two men dragging in a new set of levels for the stage.

(*Continued on page 150*)

Mademoiselle

THE MALADY LINGERS ON

(CONTINUED FROM PAGE 77)

"Damn it," he said, "if they just changed conductors and let the same orchestra play all the time it would save a hell of a lot of trouble for us"—a bit of musical criticism not to be dismissed lightly.

By this time the session in the Green Room was breaking up. I couldn't help feeling that it was, in a sense, a pathetic demonstration for which there is, however, a harsh, practical reason. Omitting the concerts given by the Boston Symphony, the contemporary American composer has been virtually unrepresented on programs given by professional orchestras in New York this winter. (I make this distinction not out of deference to the A.A.U. or with any snobbish intent, but merely to leave room for credit to Léon Barzin and the National Orchestral Association, which has done some valiant things.) Koussevitzky, indeed, had the temerity to initiate his season in New York with two concerts devoted wholly to works by Americans, in which was reviewed the accomplishment of men so diverse as Hanson and Harris, Thomson and Carpenter, William Schuman and Edward Burlingame Hill. Even more remarkable, these were two programs prepared by Koussevitzky for participation in the A.S.C.A.P. festival, from which he was forced to withdraw because of union objections. Thus, he didn't have to play American compositions if he didn't want to.

So far as the other conductors active in New York are concerned, they don't have to sponsor works by native composers and apparently they don't want to. Much was made of Toscanini's intention to play Roy Harris' second symphony with the NBC orchestra this winter, but when the programs were announced, lo!—a Beethoven festival led all the rest! I would be interested to know whether Toscanini reached this decision before or after looking at Harris' score. I understand, however, that the work will "definitely" be played during Toscanini's second series with the orchestra. There has been the usual Harl MacDonald performance from Ormandy and the Philadelphia, but Barbirolli has contented himself with music by the late Arthur Foote, John (*Gone with the Woodwind*) Powell and such present-day inheritors of that mantle as Robert Sanders. I am aware that a gala première of Bernard Herrmann's *Moby Dick* is scheduled this spring by the Philharmonic, and it doubtless will be an effective work. However, it has a full equipment of text, soloist and narrator, which rather takes it out of the experimental category.

This would be merely a repetition of an old beef if it were not that so much representative American music has been heard elsewhere this season than in Carnegie Hall and Studio 8H (which becomes a shrine

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THIS CLIPPING FROM
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POST
APR 5 - 1940

BOSTON SYMPHONY OFFERS BEETHOVEN'S "PASTORALE"

By Samuel Chotzinoff

At Carnegie Hall last night Mr. Koussevitzky and the Boston Symphony played Beethoven's "Pastorale" symphony and Tschaikowsky's "Pathetique," the latter in commemoration of the 100th anniversary of the Russian composer's birth, May 7. An enormous audience heard the Bostonians with every evidence of pleasure.

Words and Music

In the opinion of this reviewer, the "Pastorale" is distinctly not up Mr. Koussevitzky's alley. The symphony is a primitive landscape naively and tenderly conjured up by one who looked innocently at nature, and to recreate this landscape in its awful simplicity requires the completest identification of the imagination of the interpreter with that of the creator.

When such identification takes place the listener is sure to know it. He knows it by the curiously religious quality of the emotions that possess him. The scene that the first movement spreads before him must in no wise be actual, for it mirrors a countryside that exists only in the soul of Beethoven. The brook is no stream that has been watched by any human eye. It is a devout brook that may not lag or hurry, and its course is so healing that its waters may well be composed of penitential tears. Nor are these actual countryfolk that make merry in the sunshine and are scattered by thunderclaps and a torrential downpour. Both the people and the storm are ideal, the return of sunshine and peace are ideal, the shepherd and his song of sweet assurance are ideal.

Reality of Interpretation

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(CONTINUED FROM PAGE 151)

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The "final irony" (to quote Ben Hecht, who was quoting David Belasco in *Twentieth Century*) occurred recently at a broadcast sponsored by the League of Composers in Philadelphia, at which I was present to accompany Roman Totenberg in a performance of two violin pieces I had written. The broadcast was part of a series of regional programs, this one devoted to composers born in Pennsylvania. At the rehearsal prior to the broadcast, it was discovered that the program ran a little short, and I offered to play a movement or two of my piano sonatina, which I had worked up for the WNYC festival. However, I didn't want to attempt it without music, so I sent a messenger with a dollar bill—my own—to buy a copy at a neighboring music store (secretly hoping that it wouldn't be in stock). The boy returned promptly with the copy, causing me to reflect that I will eventually receive ten cents' royalty from the sale, the first the work has earned—gained at a cost, to me, of ninety cents, net.

To show what the American composer is up against, Hitler, in his whimsical way, decided to make a speech that day from Munich, which was relayed over here. The consequent abbreviation of the broadcast period left no time for my sonatina.

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HOLDENVILLE, OKLA.
NEWS
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TODAY'S PROFILE

By UNITED PRESS

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Born in Russia 76 years ago, Koussevitzky went to Moscow when a boy and won a scholarship for instruction on the bass viol. After becoming a virtuoso, he serenaded Natalya Konstantinova on the instrument. He later married her and she helped him finance an orchestra for him to conduct. Until 1920 Koussevitzky stayed in Russia. Then he came to America because he was out of sympthy with the Bolsheviks.

The preliminary work of the Boston Symphony is done by Koussevitzky in his study. Music litters the room, standing in stocks on the piano, tables and bureau. Diplomas and citations cover the walls.

Koussevitzky sits in an easy chair before a music stand to study the score of forthcoming concerts. However well he knows the music he is going to conduct, he always rehearshes at home before he rehearses the orchestra.

At actual performances the haughty, gray-haired Russian is distinguished in appearance in his dress clothes. At rehearsals, however, he becomes a tyrant hunching over in an old sweater, shouting, singing and waving frantically with his baton.

"You must zing," he shouts, "you must blay." His word is law because he can discharge members at will.

One legend says that Koussevitzky became disgusted with the sour notes one musician played. "You are fired. Ged out. Ged out!" the exasperated conductor shouted.

After the rehearsal the musician opened Koussevitzky's dressing room door and bellowed, "Nuts to you, Koussevitzky."

The conductor turned his head slowly and then snapped, "Ged out. It's too late to abologize."

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TIMES
APR 10 1940

THIS CLIPPING FROM
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SUN
APR 5 - 1940

BOSTONIANS PLAY TWO SYMPHONIES

Contrast Beethoven and Tchaikovsky Works.

By OSCAR THOMPSON.

Sixths may be much too elemental for the polytonalist, yet harmonize altogether agreeably for those simple souls who still find musical beauty in the symphonies of Beethoven and Tchaikovsky. It might be said that no two works of the symphonic species are further apart in spirit than the "Pastoral" of the German and the "Pathetic" of the Russian. But it was to be surmised that the success of the juxtaposition of the two sixths on last night's program of the Boston Symphony was not exclusively something of effective contrast, as between the jovial and the tragic.

The superb performances given these works by Serge Koussevitzky and his glowing ensemble clove to the essential genius of each, and genius in music is not solely something of mood. Beyond recognition of the technical mastery with which a Beethoven and, yes, a Tchaikovsky, turns his inspiration to account, there persists the hoary notion that inspiration of itself is of importance. All signs and portents at this concert tended to support the notion, and in so doing to establish a kinship between the two ostensibly opposite works, with their perennially fresh melodies, their apt and beautiful scoring, their sincere and direct utterance.

It is the kinship of musicality, which may, after all, be only another word for inspiration; but is, at any rate, the opposite of the juiceless, the cerebral, the manufactured, the sterile and the repellent. If some there are who regard the melodic ideas of the "Pathetic" as inferior and even banal, this reviewer can supply them with the names and addresses of well-grounded musicians and music lovers who will argue the same about the cherished "Pastoral." Every one to his taste, said the Queen as she kissed the cow.

What really concerns the record is that this was the last Thursday night concert of this season's series by the Bostonians in Carnegie Hall and that performances of the highest quality were rapturously received. In the case of the "Pathetic" there was a spontaneous outburst of applause after the march, which was of stunning brilliance as played. Equally a tribute to Mr. Koussevitzky's deeply moving achievement of the closing adagio lamentoso was the circumstance that only a few felt impelled to applaud at all.

THIS CLIPPING FROM
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JOURNAL AMERICAN
APR 5 - 1940

Koussevitzky Plays 'Pathetic' Symphony

By GRENA BENNETT.

Serge Koussevitzky, conductor of the Boston Symphony that gave a concert in Carnegie Hall last evening, has enrolled as one of the celebrants of the Tschaikovsky Centenary which will be observed early next month. Accordingly, he included in last night's program the great Russian composer's most popular work, the "Pathetic" symphony. Since its world premiere, a matter of three weeks before its melancholy composer's death, the symphony has been a favorite number with every important symphonic organization, a work of compelling substance, profound harmonies and intriguing instrumentation. Mr. Koussevitzky read it with imagination and distinction; a revelation of the structure and significance of its brooding mysteries; vital in tonal color and expression, and with deep emotional conviction.

Only two compositions comprised the program which began with Beethoven's beguiling "Pastoral" symphony, into which was read a fusion of beautiful tonal tints; phrases outlined and polished with a true sense of symmetry; and a general effect of perfect proportion and blending securely maintained.

The Bostonians will appear this evening at the Brooklyn Academy of Music performing Beethoven's First Symphony, Ravel's "Daphnis et Chloe" and Tschaikovsky's "Pathetic" symphony. The last named work will have its third metropolitan presentation tomorrow afternoon at Carnegie Hall

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POST
APR 4 - 1940

ALL-STRAVINSKY PROGRAM IS GIVEN BY PHILHARMONIC

By Samuel Chotzinoff

Words and Music

Igor Stravinsky came back to the Philharmonic Symphony last night to finish his term as guest conductor. The program at Carnegie Hall was all-Stravinsky—the works, "Le Chant du Rossignol," "L'Oiseau de Feu" and "Le Sacre du Printemps."

The Russian composer's music has not languished this season. Both the public and students of music are now in a position to know exactly how this music should sound since Mr. Stravinsky, himself, has taken the trouble to disclose it to us.

We have heard, exactly how the famous ballets, the chamber music and the concerto for two pianos should go. Yet some who have heard Mr. Stravinsky conduct his works have found them less exciting than they are under more professional leadership.

Somehow, Mr. Stravinsky fails to animate his own compositions, though he must necessarily know more about them than Mr. Stokowski or Dr. Koussevitsky. We often lament the fact that it is not possible for us to hear Beethoven or Brahms interpret their symphonies. Yet it is possible that the contemporary audiences who heard Brahms and Beethoven conduct their own works preferred to listen to these masterpieces under other direction.

Like his master, Rimsky-Korsakoff, Mr. Stravinsky has beguiled the world with musical fairy tales. At the moment realities are so pressing that it should be pleasant to escape into Mr. Stravinsky's land of firebirds, nightingales and animated puppets. Yet, strange to say, this music lover succumbs to restlessness at an all-Stravinsky evening and longs for the breath of human emotion, of actual strife and sorrow, to remind him of a harsh and vital planet.

10

Mademoiselle

THE MALADY LINGERS ON

(CONTINUED FROM PAGE 151)

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Born in Russia 76 years ago, Koussevitzky went to Moscow when a boy and won a scholarship for instruction on the bass viol. After becoming a virtuoso, he serenaded Natalya Konstantinova on the instrument. He later married her and she helped him finance an orchestra for him to conduct. Until 1920 Koussevitzky stayed in Russia. Then he came to America because he was out of sympthy with the Bolsheviks.

The preliminary work of the Boston Symphony is done by Koussevitzky in his study. Music litters the room, standing in stocks on the piano, tables and bureau. Diplomas and citations cover the walls.

Koussevitzky sits in an easy chair before a music stand to study the score of forthcoming concerts. However well he knows the music he is going to conduct, he always rehearshes at home before he rehearses the orchestra.

At actual performances the haughty, gray-haired Russian is distinguished in appearance in his dress clothes. At rehearsals, however, he becomes a tyrant hunching over in an old sweater, shouting, singing and waving frantically with his baton.

"You must zing," he shouts, "you must blay." His word is law because he can discharge members at will.

One legend says that Koussevitzky became disgusted with the sour notes one musician played. "You are fired. Ged out. Ged out!" the exasperated conductor shouted.

After the rehearsal the musician opened Koussevitaky's dressing room door and bellowed, "Nuts to you, Koussevitzky."

The conductor turned his head slowly and then snapped, "Ged out. It's too late to abologize."

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION
APR 1 - 1940

THIS CLIPPING FROM
N. TONAWANDA, N. Y.
EVENING NEWS
APR 15 1940

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APR 15 1940

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TIMES-JOURNAL
APR 1 - 1940

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SHREVEPORT, LA.
TIMES
APR 10 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
APR 5 - 1940

BOSTONIANS PLAY TWO SYMPHONIES

Contrast Beethoven and Tchaikovsky Works.

By OSCAR THOMPSON.

Sixths may be much too elemental for the polytonalist, yet harmonize altogether agreeably for those simple souls who still find musical beauty in the symphonies of Beethoven and Tchaikovsky. It might be said that no two works of the symphonic species are further apart in spirit than the "Pastoral" of the German and the "Pathetic" of the Russian. But it was to be surmised that the success of the juxtaposition of the two sixths on last night's program of the Boston Symphony was not exclusively something of effective contrast, as between the jovial and the tragic.

The superb performances given these works by Serge Koussevitzky and his glowing ensemble clove to the essential genius of each, and genius in music is not solely something of mood. Beyond recognition of the technical mastery with which a Beethoven and, yes, a Tchaikovsky, turns his inspiration to account, there persists the hoary notion that inspiration of itself is of importance. All signs and portents at this concert tended to support the notion, and in so doing to establish a kinship between the two ostensibly opposite works, with their perennially fresh melodies, their apt and beautiful scoring, their sincere and direct utterance.

It is the kinship of musicality, which may, after all, be only another word for inspiration; but is, at any rate, the opposite of the juiceless, the cerebral, the manufactured, the sterile and the repellent. If some there are who regard the melodic ideas of the "Pathetic" as inferior and even banal, this reviewer can supply them with the names and addresses of well-grounded musicians and music lovers who will argue the same about the cherished "Pastoral." Every one to his taste, said the Queen as she kissed the cow.

What really concerns the record is that this was the last Thursday night concert of this season's series by the Bostonians in Carnegie Hall and that performances of the highest quality were rapturously received. In the case of the "Pathetic" there was a spontaneous outburst of applause after the march, which was of stunning brilliance as played. Equally a tribute to Mr. Koussevitzky's deeply moving achievement of the closing adagio lamentoso was the circumstance that only a few felt impelled to applaud at all.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL AMERICAN
APR 5 - 1940

Koussevitzky Plays 'Pathetic' Symphony

By GRENA BENNETT.

Serge Koussevitzky, conductor of the Boston Symphony that gave a concert in Carnegie Hall last evening, has enrolled as one of the celebrants of the Tschaikovsky Centenary which will be observed early next month. Accordingly, he included in last night's program the great Russian composer's most popular work, the "Pathetic" symphony. Since its world premiere, a matter of three weeks before its melancholy composer's death, the symphony has been a favorite number with every important symphonic organization, a work of compelling substance, profound harmonies and intriguing instrumentation. Mr. Koussevitzky read it with imagination and distinction; a revelation of the structure and significance of its brooding mysteries; vital in tonal color and expression, and with deep emotional conviction.

Only two compositions comprised the program which began with Beethoven's beguiling "Pastoral" symphony, into which was read a fusion of beautiful tonal tints; phrases outlined and polished with a true sense of symmetry; and a general effect of perfect proportion and blending securely maintained.

The Bostonians will appear this evening at the Brooklyn Academy of Music performing Beethoven's First Symphony, Ravel's "Daphnis et Chloe" and Tschaikovsky's "Pathetic" symphony. The last named work will have its third metropolitan presentation tomorrow afternoon at Carnegie Hall

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THIS CLIPPING FROM
NEW YORK, N. Y.
POST
APR 4 - 1940

ALL-STRAVINSKY PROGRAM IS GIVEN BY PHILHARMONIC

By Samuel Chotzinoff

Words and Music

Igor Stravinsky came back to the Philharmonic Symphony last night to finish his term as guest conductor. The program at Carnegie Hall was all-Stravinsky—the works, "Le Chant du Rossignol," "L'Oiseau de Feu" and "Le Sacre du Printemps."

The Russian composer's music has not languished this season. Both the public and students of music are now in a position to know exactly how this music should sound since Mr. Stravinsky, himself, has taken the trouble to disclose it to us.

We have heard, exactly how the famous ballets, the chamber music and the concerto for two pianos should go. Yet some who have heard Mr. Stravinsky conduct his works have found them less exciting than they are under more professional leadership.

Somehow, Mr. Stravinsky fails to animate his own compositions, though he must necessarily know more about them than Mr. Stokowski or Dr. Koussevitsky. We often lament the fact that it is not possible for us to hear Beethoven or Brahms interpret their symphonies. Yet it is possible that the contemporary audiences who heard Brahms and Beethoven conduct their own works preferred to listen to these masterpieces under other direction.

Like his master, Rimsky-Korsakoff, Mr. Stravinsky has beguiled the world with musical fairy tales. At the moment realities are so pressing that it should be pleasant to escape into Mr. Stravinsky's land of firebirds, nightingales and animated puppets. Yet, strange to say, this music lover succumbs to restlessness at an all-Stravinsky evening and longs for the breath of human emotion, of actual strife and sorrow, to remind him of a harsh and vital planet.

THIS CLIPPING FROM
NEW BRUNSWICK, N. J.
HOME NEWS

APR 4 - 1940

Conductor Is Congratulated

Dr. Robert C. Clothier, president of Rutgers University, congratulates Dr. Serge Koussevitzky just before his departure after the concert of the Boston Symphony Orchestra last night. The performance, last in the university series, drew the largest audience of music lovers to attend an event at the gymnasium. Dr. Koussevitzky is an honorary alumnus of Rutgers. He was presented with a degree after a concert several years ago.

Record Audience at Rutgers Hears Koussevitzky Conduct

3,600 Cheer Program of Boston Symphony Orchestra; Beethoven and Tschaikowsky Symphonies Played

By MARY PURNELL

Last night's audience of 3,600 at the concert of the Boston Symphony Orchestra in Rutgers gymnasium gave double applause to Serge Koussevitzky, conductor, as if to show enthusiasm for the performance and at the same time welcome him after an absence of two years. Dr. Koussevitzky was prevented by illness from directing last year.

Extra chairs were placed in regular sections of seats to accommodate the largest audience which has attended any of the concerts to date.

A happy program of familiar composers played by the favorite musical group of the local audience was also responsible for the prolonged cheers which greeted the orchestra and conductor after the final concert in the Rutgers series.

Works presented were the overture to "The Marriage of Figaro" by Mozart; Beethoven's Symphony No. 4 in B-flat major, Op. 60, marked Adagio-Allegro vivace, Adagio, Allegro vivace-Trio: un poco meno allegro and Finale: Allegro, ma non troppo; Tschaikowsky's Symphony No. 5 in E minor, Op. 64, marked Andante-Allegro con anima, Andante cantabile con alcuna licenza, Valse (Allegro moderato), Finale (Andante maestoso)—Allegro vivace.

Mozart's overture to "The Marriage of Figaro" opened the program auspiciously with its vivacity and gay spirit. Overshadowed in retrospect by larger frames and more exuberant harmonies of the symphonies, it was nevertheless among the highest pleasures of the evening by reason of its jocund vitality.

The B-flat Major symphony was a refreshing addition to the program. Whatever may be lacking in vast intellectual import is compensated for in adroitness of treatment and an easy enjoyability.

Beethoven Symphony

Dr. Koussevitzky and members of the orchestra appreciatively evoked a Beethoven waggish and gay in the lively phrases. The emphatic change from brittle pizzicato in the introduction to the boldness of full orchestral chords in the enunciation of the first theme of the first movement; the provocative rhythm of strings and then of kettle drums matched in the second movement against passages of exquisite lyricism; the skill of the scherzo—all these bespoke Beethoven in characteristic style, in spite of the unusually lighthearted subject matter. The final movement sparkled with spontaneity. Unceasing in drive, except for the telling little descending figure just before the final chords, this movement showed itself temperamentally—although not technically—akin to the scherzo.

For most of the audience of course, the Tschaikowsky symphony was the supreme delight, interpreted as it was by these experts in Russian music. (Perhaps if Tschaikowsky could first have heard this work with Dr. Koussevitzky conducting, instead of under the composer's own somewhat ineffective baton, he might have felt kindlier toward his Fifth Symphony.)

The appeal of the symphony was the same as ever: the strings in the first movement sang with overwhelming emotion; the Andante cantabile gave forth its compelling melodies; the facile waltz unfolded beneath its spiraling ornamentations; the great pinnacles of sound emerged in the torrential finale.

Added to this familiar charm, however, were the superb handling of instruments—the brasses were dazzling—and the inspired attention to details of tone and interpretation. This care and perfection were typical of the entire program.

Although last night's concert was the final one of the Rutgers series, another event of unusual interest to local music lovers has been arranged. Nelson Eddy will sing at the gymnasium on April 15.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

APR 5 - 1940

NOTABLE PROGRAM BY KOUSSEVITZKY

He Directs Boston Symphony in Works of Beethoven and Tchaikovsky

ANNIVERSARY OF LATTER

His 'Pathetic' Symphony Played 100 Years After Birth—Also Beethoven's 'Pastoral'

By OLIN DOWNES

The program given by Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall consisted of two very familiar masterpieces—none the less significant and engrossing for that fact — the Beethoven "Pastoral" symphony and Tchaikovsky's "Symphonie Pathétique."

The latter work and the Russian composer's Fifth symphony, which will be heard tomorrow, have been given places on the Boston Symphony programs of the week in this city, in observance of the one-hundredth anniversary of Tchaikovsky's birth, the exact date of which was May 7, 1840. The juxtaposition of the two symphonies last night, aside from superlative features of their performance, was cunning program-making. Nothing could have thrown Tchaikovsky's score into stronger relief, or provided a more welcome foil to its intensities, than Beethoven's simple, clear, seren tone-picture of nature. And the "Pastoral" symphony was wonderfully played, with the beauty and transparency of tone, the fineness of phrasing, the deep feeling and genuine simplicity which matched its conception and style.

Then Dr. Koussevitzky proceeded with the unique and incomparable symphony of Tchaikovsky, which has withstood the ravages of the worst foes of an art work—immense popularity and the mistreatments of second-class interpreters who find that they cannot make a failure with this passionate, sincere, inspired music. The "Pathetic" symphony has outlived these persecutions by inferior minds, as the most popular works of Verdi, Beethoven, Chopin and Wagner have survived them. For it is a masterpiece universally comprehensible and proof against any detraction. How often has Tchaikovsky, particularly in the instance of this symphony, been held up to scorn by the purists and intellectuals, who drew their skirts away in horror at his unconcealed and uninhibited emotionalism, the directness of his melodic style, and what they were pleased to call his hysteria, extravagance, exhibitionism and self-pity. By every test of inspiration and craftsmanship, the "Pathetic" symphony is a masterpiece, irresistibly appealing.

Tchaikovsky's Method

Tchaikovsky alters the symphonic form to his purposes no less audaciously than Beethoven adapted it to his. Witness the return to the recapitulation, by means of the tremendous climax that works downwards over the great F-sharp "pedal," and the masterly elision of the first theme, in the opening movement; the unprecedented rhythmic treatment and the curious trio of the succeeding section; the entire form and development of the frantic scherzo-march, conception wholly unparalleled and original with Tchaikovsky, and the great lamentation for man and the end of his desires in his noble and tragic finale.

It is of course Tchaikovsky's greatest symphony, the one which most potently commends him to immortality. This is said with due respect to significant pages and movements of the Tchaikovsky symphony to be heard tomorrow. So much is this the case that in some respects the "Pathetic" could be called the composer's first complete self-expression in the symphonic form, one which brings to summation all that Tchaikovsky had attempted in previous works, and that marks new paths which that unfortunate man of genius would have followed had it not been for his most untimely taking off—one of the greatest tragedies of modern music—at the age of 53. Schubert, Mozart, Chopin, Weber—these men had found themselves long before they died. Tchaikovsky, after terrific struggles with his creative angel, was on the threshold of his greatness.

Audience Profoundly Impressed

The audience last night was impressed profoundly and anew with these creative qualities as they listened to the great threnody. Certain of its pages had unexpected light thrown upon them by Dr. Koussevitzky. Some might disagree with details of his conception. They might say, for example, of the first movement that they preferred their Tchaikovsky projected with more frankness and less restraint. Dr. Koussevitzky saw the music, apparently, in a far more introspective and less theatrical light. The movement in many places was toned down, although this did not rob it of its poignancy and beauty and the sable splendor of the instrumental dress.

The wailing middle section of the second movement, in the five-four rhythm, was taken conspicuously slower than the rest of it, and with remarkable effect, over the pounding drum. But the sardonic and fantastical march, battle-drunk, couched in terms of triumph, actually terrible in its recklessness, its elemental power and utter despair, was loosed from the instruments with an irresistible fury.

At this point, quite properly, and despite the ridiculous affectation which now obtains at our orchestral concerts, whereby there shall be no applause between movements, the audience disregarded the conductor's back and broke into excited applause.—a gratifying exhibition of normal musical instinct and natural responsiveness to a thrilling sensation. No symphony in the repertory is a better illustration than this one of the wholly illogical convention by which the listeners can applaud after the finale of the "Pathetic" symphony, which casts a spell of tragedy but cannot follow its well-founded impulse to release its enthusiasm at the end of the brilliant preceding movement.

As a matter of fact, the conductor did contrive, by his own un-

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THIS CLIPPING FROM
NIAGARA FALLS, N. Y.
GAZETTE

APR 6 - 1940

WHICH story is correct? One recent article published in a well-known periodical said that Sergei Alenandrovitch Koussevitzky, conductor of the Boston Symphony orchestra, was 76 years of age. Then shortly afterwards we read another which said he was 66 this year. Somehow that dynamic musician's actual years do not show and he seems more like 46 years old. The musical encyclopedia states that one "Serge Koussevitzky was born in Vishni Volochok, Russia, in 1874. In our arithmatical figuring he does not exceed the 66-year post on life's road.

THIS CLIPPING FROM
PLAINSFIELD, N. J.
COURIER-NEWS

APR 6 - 1940

Boston Symphony Closes Rutgers Concert Series

By G. C.

A large number of Plainfield devotees of orchestral music were present last Wednesday evening at the concert given by Dr. Serge Koussevitzky and the Boston Symphony Orchestra as the final event in the subscription series offered by Rutgers University. Three numbers: "Overture" to Mozart's "Marriage of Figaro"; Beethoven's "Symphony No. 4," and Tchaikowsky's "Symphony No. 5," made up the program, and an audience that filled every seat in the gymasium applauded the music, the conductor, and the orchestra with a high degree of ethusiasm.

The offering of these particular Beethoven and Tchaikowsky Symphonies during the same evening attest the conductor's insight as a program-builder. The Beethoven, at this late date, seems so sparing in its orchestration, and impresses contemporary listeners with the fact that the composer was, in this case above all else, a master craftsman, writing with deftness of counterpoint and correctness of form, let the music be what it may. The Tchaikowsky, on the other hand, so lavish in its orchestration with its singing 'cellos, melancholy horns, and tympani that beat out the very heart-throbs of life subjugates everything to the musical expression, let the craftsmanship and form be what they will thereafter.

Although Dr. Koussevitsky was not in his most inspired mood, both symphonies and the Mozart overture were played with much of the spirit and all of the finesse for which the Boston Orchestra is noted, and next season's concert by this famous symphonic organization, already announced, will be eagerly awaited.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

APR 5 - 1940

Koussevitzky Leads Season's Final Concert

Beethoven and Tchaikovsky Played on Last Program of Boston Symphony Here

By Jerome D. Bohm

Serge Koussevitzky is ordinarily the most adventurous of our orchestral program makers. But last night at the fifth and final evening concert of the season of the Boston Symphony in Carnegie Hall he followed in conventional paths and chose to set forth two of the most familiar symphonies — Beethoven's Sixth, the "Pastoral" and Tchaikovsky's Sixth, the "Pathetique." Since Tchaikovsky was born on May 7, 1840, this performance of his most popular symphony may be regarded as in the nature of a commemorative one.

There is a deceptive simplicity about Beethoven's "Pastoral" Symphony, which makes it one of the composer's most difficult creations to interpret convincingly. The enchantingly naive quality of its bucolic melodies and the devotional attributes of the closing pages are difficult to capture and convey to present-day listeners. Especially elusive is the "Scene am Bach," which in the hands of most conductors assumes Mississippian lengths. However, Mr. Koussevitzky proved an uncommonly persuasive discourser of this music. His pacing was at all times just, and the transparently glowing tonal sheen with which the score was invested was wholly apposite and beguiling. There were a few infelicitous moments contributed by the horns in the final movement. Otherwise the performance was an irreproachable one.

The oftener one hears Tchaikovsky's "Pathetique" Symphony the greater grows the conviction that his genius was essentially that of an adolescent who never matured. Its first and last movements give voice to the "Weltschmerz" of a man in his fifties who suffered the emotions of an hysterical youth. The quick movements are at best inflated ballet music.

There could be no question as to

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

APR 6 - 1940

Boston Symphony Orchestra Concludes Season at Academy

Concert Attended by Capacity Audience—Koussevitzky Conducts

By PAUL J. BROWN

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, last night at the Academy of Music, concluded with a figurative burst of glory its five-concert, fifty-ninth Brooklyn season. The concert was attended by a capacity audience that was most enthusiastic and unusually attentive.

While the entire program was of a very high order, most appropriately it was the work which concluded that program and therefore the reason that was of commanding stature, of itself and in its presentation. To continue the progression, although that final work, Tchaikowsky's sixth (Pathetic) symphony, was played excellently in its entirety, the very lively third movement and the fourth, show and "lamentosi" were best of all. Mr. Koussevitzky and his men seem to play the Tchaikowsky Sixth, with all its beauty, mood and sorority, beyond themselves.

The program opened with Beethoven's First Symphony, which for all its musical value, never will outlive the "opprobrium" of being minor Beethoven. The orchestra did not excel in its presentation, but it did much better in playing the Second Suite fro mRavel's ballet, "Daphnis et Chloe."

The Boston Symphony Orchestra will give its sixtieth Brooklyn concert series next season. The dates announced last night for the 1940-41 concerts, will be Nov. 22, Jan. 18 Feb. 13, March 14 and April 4.

THIS CLIPPING FROM
NEW BRUNSWICK, N. J.
HOME NEWS

APR 4 - 1940

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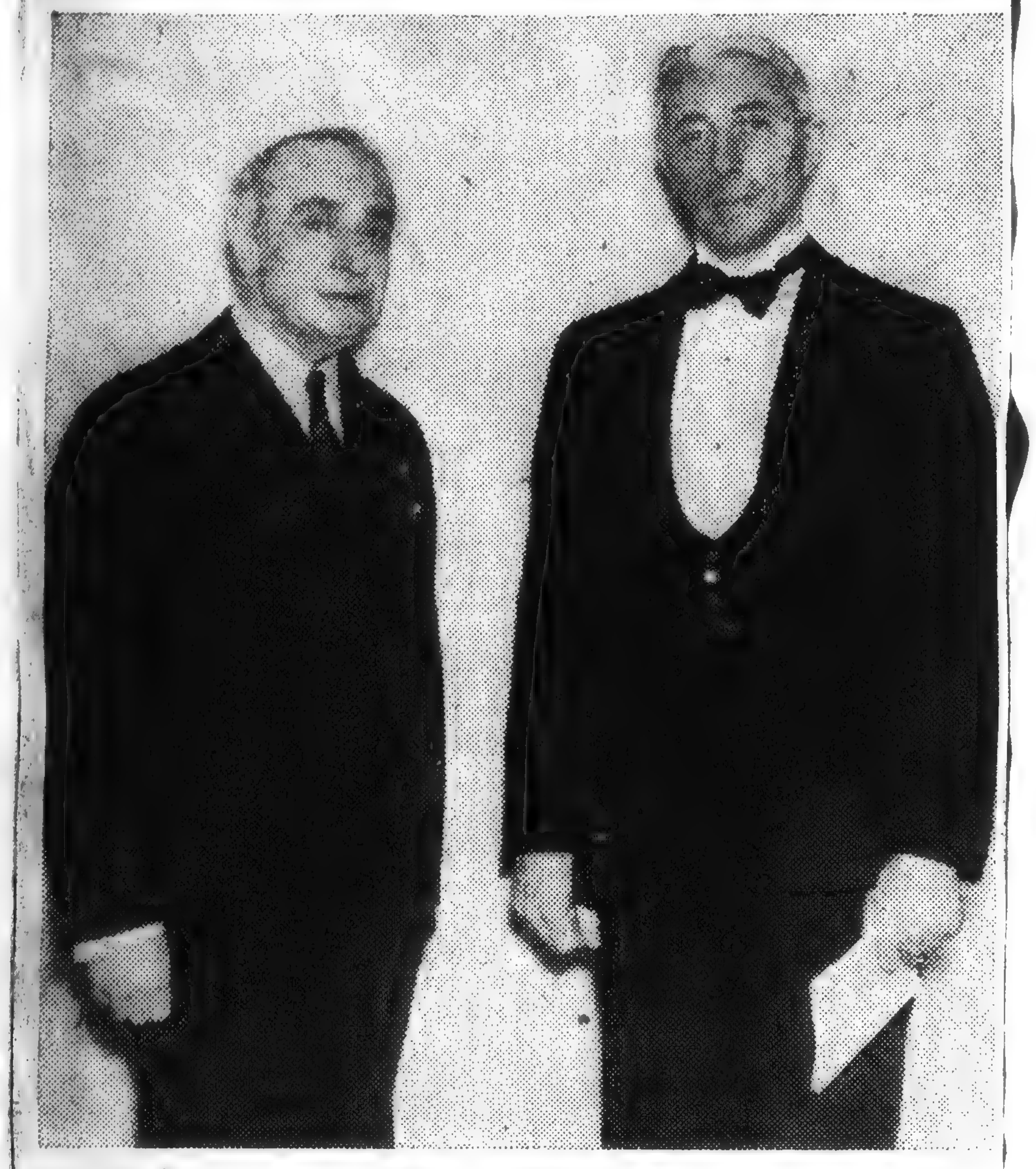

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The wailing middle section of the second movement, in the five-four rhythm, was taken conspicuously slower than the rest of it, and with remarkable effect, over the pounding drum. But the sardonic and fantastical march, battle-drunk, couched in terms of triumph, actually terrible in its recklessness, its elemental power and utter despair, was loosed from the instruments with an irresistible fury.

At this point, quite properly, and despite the ridiculous affectation which now obtains at our orchestral concerts, whereby there shall be no applause between movements, the audience disregarded the conductor's back and broke into excited applause.—a gratifying exhibition of normal musical instinct and natural responsiveness to a thrilling sensation. No symphony in the repertory is a better illustration than this one of the wholly illogical convention by which the listeners can applaud after the finale of the "Pathetic" symphony, which casts a spell of tragedy but cannot follow its well-founded impulse to release its enthusiasm at the end of the brilliant preceding movement.

As a matter of fact, the conductor did contrive, by his own unchanged attitude and averted face, to enforce a moment of complete silence as the last notes of the symphony faded into nothingness after an extraordinary performance.

THIS CLIPPING FROM
NIAGARA FALLS, N. Y.
GAZETTE

APR 6 - 1940

WHICH story is correct? One recent article published in a well-known periodical said that Sergei Alenandrovitch Koussevitzky, conductor of the Boston Symphony orchestra, was 76 years of age. Then shortly afterwards we read another which said he was 66 this year. Somehow that dynamic musician's actual years do not show and he seems more like 46 years old. The musical encyclopedia states that one "Serge Koussevitzky was born in Vishni Volochok, Russia, in 1874. In our arithmatical figuring he does not exceed the 66-year post on life's road.

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phony Orchestra as the final event in the subscription series offered by Rutgers University. Three numbers: "Overture" to Mozart's "Marriage of Figaro"; Beethoven's "Symphony No. 4," and Tchaikowsky's "Symphony No. 5," made up the program, and an audience that filled every seat in the gymasium applauded the music, the conductor, and the orchestra with a high degree of ethusiasm.

The offering of these particular Beethoven and Tchaikowsky Symphonies during the same evening attest the conductor's insight as a program-builder. The Beethoven, at this late date, seems so sparing in its orchestration, and impresses contemporary listeners with the fact that the composer was, in this case above all else, a master craftsman, writing with deftness of counterpoint and correctness of form, let the music be what it may. The Tchaikowsky, on the other hand, so lavish in its orchestration with its singing 'cellos, melancholy horns, and tympani that beat out the very heart-throbs of life subjugates everything to the musical expression, let the craftsmanship and form be what they will thereafter.

Although Dr. Koussevitsky was not in his most inspired mood, both symphonies and the Mozart overture were played with much of the spirit and all of the finesse for which the Boston Orchestra is noted, and next season's concert by this famous symphonic organization, already announced, will be eagerly awaited.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

APR 5 - 1940

Koussevitzky Leads Season's Final Concert

Beethoven and Tchaikovsky Played on Last Program of Boston Symphony Here

By Jerome D. Bohm

Serge Koussevitzky is ordinarily the most adventurous of our orchestral program makers. But last night at the fifth and final evening concert of the season of the Boston Symphony in Carnegie Hall he followed in conventional paths and chose to set forth two of the most familiar symphonies — Beethoven's Sixth, the "Pastoral" and Tchaikovsky's Sixth, the "Pathetique." Since Tchaikovsky was born on May 7, 1840, this performance of his most popular symphony may be regarded as in the nature of a commemorative one.

There is a deceptive simplicity about Beethoven's "Pastoral" Symphony, which makes it one of the composer's most difficult creations to interpret convincingly. The enchantingly naive quality of its bucolic melodies and the devotional attributes of the closing pages are difficult to capture and convey to present-day listeners. Especially elusive is the "Scene am Bach," which in the hands of most conductors assumes Mississippian lengths. However, Mr. Koussevitzky proved an uncommonly persuasive discourser of this music. His pacing was at all times just, and the transparently glowing tonal sheen with which the score was invested was wholly apposite and beguiling. There were a few infelicitous moments contributed by the horns in the final movement. Otherwise the performance was an irreproachable one.

The oftener one hears Tchaikovsky's "Pathetique" Symphony the greater grows the conviction that his genius was essentially that of an adolescent who never matured. Its first and last movements give voice to the "Weltschmerz" of a man in his fifties who suffered the emotions of an hysterical youth. The quick movements are at best inflated ballet music.

There could be no question as to Mr. Koussevitzky's sympathies with his countryman's product. Burning sincerity characterized his interpretation of every measure of the symphony. Yet the publication thereof was a less consentaneous one than that accorded the Beethoven symphony. The customary huge audience attended and there was no want of expressions of approval.

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Brooklyn season. The conc was attended by a capacity audience that was most enthusiastic and unusually attentive.

While the entire program was of a very high order, most appropriately it was the work which concluded that program and therefore the reason that was of commanding stature, of itself and in its presentation. To continue the progression, although that final work, Tchaikowsky's sixth (Pathetic) symphony, was played excellently in its entirety, the very lively third movement and the fourth, show and "lamentosi" were best of all. Mr. Koussevitzky and his men seem to play the Tchaikowsky Sixth, with all its beauty, mood and sorority, beyond themselves.

The program opened with Beethoven's First Symphony, which for all its musical value, never will outlive the "opprobrium" of being minor Beethoven. The orchestra did not excel in its presentation, but it did much better in playing the Second Suite fro mRavel's ballet, "Daphnis et Chloe."

The Boston Symphony Orchestra will give its sixtieth Brooklyn concert series next season. The dates announced last night for the 1940-41 concerts, will be Nov. 22, Jan. 18 Feb. 13, March 14 and April 4.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

APR 5 - 1940

Koussevitzky Leads Boston Symphony

By MILES KASTENDIECK

Two Sixths can make a whole when the Boston Symphony Orchestra devotes an entire evening to playing Beethoven's Sixth Symphony and Tchaikowsky's Sixth Symphony. To add to the alliterative nature of the program, it is only necessary to point out that both works have titles beginning with "P" since the Beethoven work is known as the "Pastoral" and the Tchaikowsky as the "Pathetic." One might add still further that both works appear to be extremely personal utterances of their respective composers. Perhaps at that point similarity ends.

The concert in Carnegie Hall last night was a memorable finale to a brilliant season for the visitors' Thursday evening series. Dr. Koussevitzky and his men were much in the vein and the superlative qualities of the orchestra and its master conductor were as much in evidence as ever before.

If the performance of the music did not completely suffice for the listener, he was afforded an excellent opportunity to speculate on the character of two symphonies representing the two poles of the nineteenth century. There was the Beethoven, written in 1808, revealing the great love that the composer had for nature and expressing that feeling with a certain classic restraint; there was the Tchaikowsky, written in 1893, revealing the great lover that the composer had for human nature and expressing that feeling with glowing wholeheartedness. Both composers were master craftsmen after their kind: one had the "classic" orchestra capable of limited tonal color, the other had the "modern" orchestra capable of the gamut of tonal color. But these are only surface contracts; there are many others which might have occurred to a speculative music lover.

The performance of the Tchaikowsky may be shared by still another audience, for this work will conclude the Boston Symphony's concert at the Academy of Music tonight.

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BOSTON EVENING TRANSCRIPT RADIOSCOPE, SATURDAY, APRIL 6, 1940

Guest Conducts Philharmonic

Igor Stravinsky, world-famous composer, who will direct the New York Philharmonic in a program of his own music. Sunday (WEEI, 3 P.M.).

Stravinsky to Direct His 'Petroushka' Suite

The distinguished Russian composer Igor Stravinsky, will appear as guest conductor with the New York Philharmonic-Symphony Society tomorrow afternoon at 3 over Station WEEI, playing suites from his "Petroushka," "Fire Bird" and "Rite of Spring" ballets.

The "Petroushka" ballet Mr. Montagu-Nathan has excellently described as follows: "Prior to the raising of the first curtain the music has an expectant character and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and emotions. Petroushka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets."

After the Russian Dance which the puppets perform at their master's bidding, a roll on the side drum leads into the next scene. "The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes . . . the scene ends with the summary ejection of that unfortunate (Petroushka), and the drum once more bridges the change of scene.

In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. . . .

"When the fun is at its height, it is suddenly interrupted by Petroushka's frenzied flight from the little theater. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Petroushka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman has demonstrated to the satisfaction of the gay crowd that Petroushka is only a doll."

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

APR 6 - 1940

Mrs. Prince Dinner Hostess; Party Precedes Final Concert By Boston Symphony Orchestra

Mrs. Benjamin Prince of No. 876 Park avenue, Manhattan, gave a dinner at her home last evening preceding the season's nal concert by the Boston Symphony Orchestra at the Brooklyn Academy of Music. Later the group occupied Mrs. Prince's box at the concert. In the party were Mr. and Mrs. James G. McDonald, Mr. and Mrs. Eric Hall Haight, Eugene W. Bolling and Mr. and Mrs. Karp Mikalenkoff.

Among the others who entertained at the concert was Mrs. M. Preston Goodfellow, who was hostess in the box of Mrs. David C. Johnson. The guests were Mr. and Mrs. Francis O. Affeld Jr., Mr. and Mrs. Almet R. Latson, Jr., Mrs. William B. Greenman, Mr. Goodfellow and Alfred S. Haeussler.

Mrs. Dean C. Osborne entertained in her box for Mr. and Mrs. Donald G. Sinclair, Justice Lewis L. Fawcett, Mrs. A. L. Fawcett, Mrs. James M. Fawcett and Mrs. Theodore Frohne.

The Navy box was occupied by Captain and Mrs. C. W. O. Bunker, Captain and Mrs. C. G. Mayo and Captain and Mrs. T. B. Richey.

The Adelphi Academy Alumnae Association were represented in another box by Miss Adeline Pettit, Miss Emma Jessie Ogg, Mr. and Mrs. William B. Parker, Mr. and Mrs. Seymour Beardsley and Mr. and Mrs. William Slater.

Mrs. Oliver Goldsmith Carter, Mrs. Robert Franklin Ives, Mrs. Theodore Vosseler, Mrs. Edwin Patterson, Mrs. Jason Davis, Mrs. Thomas H. McClintock, Mrs. Wilson Briggs Zimmer, Mrs. Frederick W. Burbank, occupied the box of the Brooklyn Woman's Club.

This concert was the final in a series of five given here this season by the orchestra, under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and the Brooklyn Committee for the Boston Symphony Orchestra Concerts of which Mr. Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport executive chairman.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

APR 6 - 1940

AMUSEMENTS

Boston Symphony Concludes Series

Koussevitzky Devotes Final Program To Beethoven, Ravel, Tschaikowsky

By MILES KASTENDIECK

Ravel came between Beethoven and Tchaikowsky in the concert of the Boston Symphony Orchestra at the Academy of Music last night, thus setting the foreign note of the twentieth century in the midst of nineteenth century music. Otherwise Dr. Koussevitzky adhered closely to the two composers which appear to be his special concern during this final visit with the orchestra for this season. It was the Beethoven First, not the Sixth, that was heard on this program along with the Tchaikowsky Sixth, which was played in Manhattan on Thursday evening.

It was an evening of contrasts, for the Ravel presented an entirely different idiom from the symphonies, while they were in themselves poles apart in everything but the technical aspect of form. Those contrasts were made all the more apparent by the differentiation in the performances, since the entire evening was one to make an audience aware of what a wonderful musical instrument this great orchestra is. Beethoven, Ravel, Tchaikowsky—each one stood out in relief under the penetrating mastery of Koussevitzky.

The performance of the Beethoven was one to cherish not only for the classic purity of the earlier movements but also the rare delicacy of the Finale. The Ravel was a marvel of color not only in the music itself but also in the performance. In such a transparent reading one became aware of the fact that Ravel in such a work holds no kinship to the other impressionist, Debussy, but stands on his own feet as a composer in his own right. By way of record, it should be pointed out that the applause of the audience after the Ravel was as much a tribute to its own responsiveness as to the musicians' playing.

But the towering achievement of the evening was the Tchaikowsky. The love Koussevitzky bears to this music heightened the effect of a magnificent performance. If this music remains "an enigma" for want of a program, it may possibly be that the composer took life to be his province. The symphony starts in darkness in an off-key relationship, only to end in darkness at the close of the last movement. Could it be that the music represents an abstraction of the human soul in its progress out of eternity, through life, back into eternity? A closer analysis of the music bears out the idea as the groping beginning leads into the dramatic Allegro, with its storm and stress eventually giving way to the Andante cantabile. In turn, the third triumphant movement would represent the achievement of a lifetime; the fourth, old age and the return to eternity. Certainly in listening to its evolution in two successive performances such ideas gain credence.

While the impact of the third movement creates the greatest stir in an audience, it is in the other movements that the conductor reveals his greatness, especially where he appears through sheer magnetism to draw such richness of tone from the strings. One appreciates what the composer's "ppppp's" meant when Koussevitzky conducts and what intensity there is to those yearning measures of despair which are the main theme of the Finale. One believes in this symphony all the more after such a performance.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 7 - 1940

Serge Koussevitzky, the best interpreter of Sibelius' music extant, offers the contemporary master's fourth symphony at the Friday night-Saturday afternoon pair this week in Symphony Hall, Boston. Also programmed is Berlioz's "Benvenuto Cellini" overture, Schubert's "Unfinished" symphony and Strauss's "Till Eulenspiegel."

THIS CLIPPING FROM
NATION
NEW YORK, N. Y.
APR 6 - 1940

MUSIC

WITHIN a few days New Yorkers had opportunities to experience those tonal wonders of the age—the playing of the Boston Symphony under Koussevitzky ~~and that of~~ the Philadelphia under Stokowski. The two conductors are extraordinary virtuosos in their medium; but there the similarity ends. The surprising continence of Koussevitzky's performance of Beethoven's First was a measure of his growth as a musician, the greater refinement of his taste in the presentation of older music; whereas Stokowski's increasingly lurid performances are a measure of his deterioration. And it was Koussevitzky's passionate love of music, his passionate desire to make the points in Strauss's "Don Quixote" as effective as possible, that caused him to kill them with overemphasis; but the hash Stokowski made of the Good Friday music of "Parsifal," among other things, represented his insensitiveness and indifference to anything in music but the opportunities it offers to produce gorgeous sounds and stunning effects with lush movements of his hands.

Stokowski at least offers the excitement of virtuosity, such as one gets from Horowitz on the piano or Heifetz on the violin; but Barbirolli does not offer even that to compensate for the musical defects of his performances and the wretchedness of his programs. If a director of an art gallery were to exhibit its collection defaced by his retouching the public clamor would cause him to be thrown out within a week. But Barbirolli, for four seasons, has been defacing Beethoven, Brahms, and in fact all the music in which he does not feel the restrictions imposed by the style of Haydn and Mozart; the press has been sour; even placid Friday afternoon dowagers have been moved to cancel subscriptions; yet he has been reengaged for two years, and the great New York Philharmonic Orchestra will celebrate its hundredth anniversary by exhibiting to an unadmiring world the mediocrity it has descended to under his direction.

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Nor is the reengagement more surprising, more conscienceless than the first engagement. Barbirolli was brought here to share the season of 1936-37 with several other conductors, but was engaged as sole permanent conductor after only a few weeks, before Enesco and Rodzinski had been heard and had demonstrated their overwhelming superiority; and this happened not because of any irresistible brilliance that Barbirolli exhibited in those few weeks, but because it did not take the manager of the orchestra, the directors, and the orchestra itself longer to discover that he was a man who in various ways made life pleasant for them—pleasanter for the orchestra, for example, than Rodzinski, who when he took charge later in the season had occasion not only to speak sharply about the deterioration in its playing but, worse still, to act vigorously about
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to music; but one can well u
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Mrs. Pratt, and to the orchestra
be more important that life
pleasant for them than that
well treated.

In his new 'Cello Concerto—
given its first American perf
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Terms like "main stages of . . . evolution," "retrospection, totalizing the stages," "forward perspective," "crisis" refer to nothing in Prokofiev's music and to nothing that can be said in description or judgment of it; they are merely terms which are considered proper for criticism in Russia, because of the proper ideas about the close relation of art to economics (they recall a *Daily Worker* article some years ago on "A. F. of L.-ism in Music"). As such they are ways of going through required motions; and in this respect they are like the "formalism," "scholasticism," "didacticism" that were applied to Eisenstein, and also like the revolting epithets applied by workers in factories and scientists in laboratories to the Finns, or the revolting hymns of praise to "the peace policy of the Soviet Union, which always respects the rights of small nations." I refer to these political manifestations to make clear what is of concern to me as

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AT EIGHT FORTY-FIVE

Friday Afternoon, April 5, 1940
AT TWO-THIRTY

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Under the Direction of
IGOR STRAVINSKY
Guest Composer-Conductor

STRAVINSKY PROGRAM

1. Symphonic Poem, "Le Chant du Rossignol" ("The Nightingale's Song")
2. Suite from the Danced Story "L'Oiseau de Feu" ("The Firebird")
    - I. Introduction: The Firebird and her Dance
    - II. Dance of the Princesses
    - III. Infernal Dance of Kastcheï
    - IV. Berceuse
    - V. Finale

INTERMISSION

3. "Le Sacre du Printemps" ("The Consecration of the Spring"), Pictures of Pagan Russia
    - I. The Adoration of the Earth.
      Introduction—Harbingers of Spring—Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.
    - II. The Sacrifice.
      Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

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* Instead of Thursday Evening Concert

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THIS CLIPPING FROM
NATION
NEW YORK, N. Y.
APR 6 - 1940

13

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ATES

Those who wish to obtain scores of any of the works on this program for home study should apply at the Music Branch of the New York Public Library, 121 East 58th St., which has a large collection of music available for circulation.

NOTES ON THE PROGRAM

By PITTS SANBORN

SYMPHONIC POEM, "LE CHANT DU ROSSIGNOL" ("The Nightingale's Song")..IGOR FEODOROVITCH STRAVINSKY

In 1908 Mr. Stravinsky composed the first of the three acts of his fairy opera "Le Rossignol" ("The Nightingale"). Here, as in the case of "Le Baiser de La Fée", a story by Hans Christian Andersen supplied the subject. The libretto, written by the composer in collaboration with his friend Stepan Mitoussoff, may be summarized as follows:

A nightingale is brought to the court of the Emperor of China in the hope that the bird's singing will rouse him from the dejection into which he has fallen. So gratifying are the results that the Emperor declares he will grant the bird any favor it desires. The nigtingale replies that the tears shed by the Emperor in his happiness over his recovery are reward enough.

Just then envoys from the Emperor of Japan arrive bearing the Emperor of China the gift of an artificial nightingale. The Chinese ruler is so much pleased by the song of the mechanism that the real nightingale takes offense and flies away. Greatly annoyed, the Emperor officially banishes the bird.

And now his illness returns. Death sits upon the imperial bed, takes possession of crown and sceptre, and lays an icy hand upon the Emperor's forehead. But before Death has secured his prey, the compassionate nightingale flies back and by the eloquence of his singing wins the imperial trophies from the grasp of Death, who quietly vanishes. When the courtiers enter, believing their Emperor dead, they find him restored to health and in full regalia.

The course of composition ran by no means smoothly. Work on smaller pieces, together with the death of Rimsky-Korsakoff, diverted Mr. Stravinsky's attention from "Le Rossignol", which he did not take up again till the summer of 1909 But once more conditions were unfavorable. "By the end of the summer," he says in his autobiography, "the orchestration of the first act was finished, and. . . . I meant to go on with the rest. But a telegram then arrived to upset all my plans. Diaghileff. . . . asked me to write the music for 'L'Oiseau de Feu' for the Russian Ballet season at the Paris Opera House in the spring of 1910."

Only after "Le Sacre du Printemps" had been produced, in May, 1913, did the composer go back to "Le Rossignol". Then the newly founded Théâtre Libre of Moscow requested him to complete the opera. "Only the Prologue—that is to say, Act I—was in existence. It had been written four years earlier, and my musical language had been appreciably modified since then. I feared that in view of my new manner the subsequent scenes would clash with that Prologue." After trying vainly to persuade the Théâtre Libre to be content with the Prologue alone, Mr. Stravinsky acceded to their wishes and went on with the other acts.

"As there is no action until the second act," he explains, "I told myself that it would not be unreasonable if the music of the Prologue bore a somewhat different character from that of the rest. And, indeed, the forest, with its nightingale, the pure soul of the child who falls in love with its song, all this gentle poetry of Hans Andersen's could not be expressed in the same way as the baroque luxury of the Chinese court, with its bizarre etiquette, its palace fêtes, its thousands of little bells and lanterns, and the grotesque humming of the mechanical Japanese nightingale, in short all this exotic fantasy obviously demanded a different musical idiom."

While Mr. Stravinsky was busy completing the score, the Théâtre Libre of Moscow went out of existence. Diaghileff, however, jumped at the chance to obtain "Le Rossignol" for his next season at the Paris Opéra, and there it was produced on May 26, 1914. "Benois created sumptuous scenery and costumes", the composer relates, "and, conducted by Monteux, the opera was performed with the utmost perfection."

Two or three years later Diaghileff proposed to put on "Le Rossignol" as a ballet. "I rejoined with a counter-proposition. I had been thinking of making a symphonic poem for the orchestra by combining the music of the second and third acts of 'Le Rossignol', which were homogeneous, and I told Diaghileff that I would place that at his disposal if he cared to make a ballet of it. He warmly welcomed the suggestion, and I adapted a scenario from Andersen's fairy story to serve the purpose."

The symphonic poem derived from the opera and scored for a smaller orchestra dates from 1919. On November 1, 1923, Walter Damrosch introduced it to New York at a concert of the Symphony Society in Carnegie Hall (the Philadelphia Orchestra, Leopold Stokowski conducting, had given it an American première a few days before in Philadelphia). In the course of that season the work was played in New York so often that in March, 1924, there were actually four performances in Carnegie Hall within the compass of two days—at concerts of the Symphony Society on a Thursday afternoon and a Friday evening and of the Philharmonic Society on a Thursday evening and a Friday afternoon.

On March 6, 1926, the opera was staged for the first time in the United States at the Metropolitan Opera House, New York, in a double bill with a similar première for Manuel de Falla's Spanish opera "La Vida Breve". Marion Talley sang the nightingale, Ralph Errolle the fisherman, Adamo Didur the Emperor of China. Tullio Serafin conducted. French was officially the language employed, the brand dispensed by the cast being "probably quite exact enough for the land of Pidgin English."

In the symphonic poem the nightingale becomes a flute instead of a soprano and the fisherman with his lay a trumpet instead of a tenor. The mechanical nightingale is always represented by a clarinet.

SUITE FROM THE BALLET ("DANCED STORY") "L'OISEAU DE FEU" ("THE FIREBIRD")........................IGOR FEODOROVITCH STRAVINSKY

First of the ballets written by Mr. Stravinsky for the Diaghileff Ballets Russes, "The Firebird" was brought out by that organization at

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the Paris Opéra on June 25, 1910. Michel Fokine, who had derived the scenario from several Russian fairy tales and had provided the choreography, took the role of Ivan Tsarevitch; Thamar Karsavina was the Bird of Fire, Vera Fokina the Beautiful Tsarevna, and Enrico Cecchetti Kastcheï the Immortal. Gabriel Pierné conducted.

The following description of the work is condensed from the "Complete Book of Ballets" by Cyril W. Beaumont: "The ballet commences with an overture which soon creates an atmosphere of witchcraft, goblins, and attendant magic. There are low mutterings, mysterious long-drawn wails, the tramp of gnomes underground, strange rustlings, and above all can be heard the tremulous whirr of the wings of a bird soaring in circular flight.

"When the curtain rises all is dark save only in the centre, where bathed in a circle of amber light, grows a tree, its branches laden with golden fruit. Presently a bird, gleaming with orange radiance, flashes across the background of foliage. Now it is possible to discern a high wall to the right, over which a youth in hunting-dress clambers. It is Ivan Tsarevitch. The whirr of wings is heard and the Bird of Fire flits to the tree. The Prince raises his weapon, takes aim, and looses the bolt, but he misses and the startled bird flies away into the depths of the forest.

"The Prince remains concealed and soon the bird returns. He approaches and catches it in his arms. The bird offers him a golden feather for ransom. Ivan allows it to go free. Through the trees runs a light palisade, ending in two gates, through which is visible a flight of steps. A plaintive melody is heard, and twelve maidens wind their way across a sloping eminence and down the steps. The Prince steps into the shadow.

"The gates open and the maidens go toward the tree, where they are presently joined by another whose rich dress proclaims her rank. They shake the tree so that the apples fall and roll in all directions. The maidens career in pursuit, and each casts her prize high in the air. Ivan comes from his hiding-place, but the leader of the maidens warns him to depart, for he is before the castle of Kastcheï, an enchanter of mighty power, who captures all who trespass on his domains. The Prince, however, already in love with the maiden, wishes to stay.

"Suddenly there sounds a discordant note. The startled maidens run through the gates. The Prince is about to take his departure when darkness descends and he is unable to find an outlet. He runs to and fro in terror and turns to the gates and shakes them. They fly open, the forest blazes with light, and down the eminence pours a motley horde of demons and goblins. They fall on the Prince and hold him fast to await the coming of Kastcheï.

"He glares at his victim and strives to cast a spell upon him, but Ivan remembers the golden feather and waves it aloft. To his aid flies the glorious Bird of Fire, who begins a dance of closely increasing measure. The demons are compelled to follow her until exhausted they sink to the ground and fall into a deep slumber. The Bird of Fire bids Ivan take the chief of the maidens to a place of safety, then shows him a root which marks the base of a hollow tree. He crawls inside to reappear with an iron-bound casket.

"He raises the lid and withdraws an enormous egg, which he throws into the air and catches as it falls, while Kastcheï, who knows that it contains his soul, trembles with fear and apprehension. In desperation he clutches at the precious object, but Ivan dashes it to the ground. There is a deafening crash and darkness falls.

"Presently the stage lightens. Kastcheï, his court, and the Bird of Fire have vanished. In their place a group of young men, dressed richly, pay homage to Ivan. Down the steps comes a beautiful Princess, the maiden to whom he pledged his troth, and in her train a group of nobles and fair dames, now freed from enchantment by the death of Köstchei. They are followed by a procession of pages, who bear in their midst a crown, sceptre, and ermine robe. Ivan is invested with these symbols of power, and the assembly acclaim him as their deliverer and sovereign lord."

It is interesting to recall that the young and unknown Stravinsky was not the composer whom Michel Fokine had in mind when he devised the scenario of "The Firebird". The man of his choice was Anatol Liadoff, of "Music Box" fame. But Liadoff delayed, and eventually the assignment went to the fledgling whose orchestral piece "Fireworks", composed for the wedding of Rimsky-Korsakoff's daughter Nadeshda, who became the wife of Maximilian Steinberg, had impressed connoisseurs in 1908. (The recurrence of the "Fire" element apparently had no significance beyond the coincidental!) Mr. Stravinsky finished the score of the ballet in May, 1910, the month preceding the world première.

"The Firebird" was presented for the first time in America at the Century Theatre, New York, on January 17, 1916, when the Diaghileff Ballets Russes made their initial visit to this country. The conductor was Ernest Ansermet and the cast included Xenia Maclezova as the Bird of Fire, Leonide Massine as Ivan Tsarevitch, Lubov Tchernicheva as the beautiful Tsarevna, and once more Enrico Cecchetti as Kastcheï the Immortal.

The suite performed at these concerts comprises five numbers: I. Introduction: The Firebird and her Dance; II. Dance of the Princesses; III. Infernal Dance of Kastcheï; IV. Berceuse; V. Finale (the disappearance of Kastcheï and his crew and the general rejoicing). There is no pause between sections I. and II. and IV. and V. The theme of the "Dance of the Princesses" is a folk-song from the Government of Novgorod, "As in the Little Green Garden". The horn theme heard in the Finale is another folk-song, "Near the Gate the Pine Was Waving".

In deference to the practical uses of the concert hall the vast array of instruments for which the ballet is scored has in the case of the suite been reduced. The instruments called for here by Mr. Stravinsky are two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

"LE SACRE DU PRINTEMPS" ("The Consecration of the Spring"):
PICTURES OF PAGAN RUSSIA, IN TWO PARTS
IGOR FEODOROVITCH STRAVINSKY

The initial performance of "Le Sacre du Printemps" took place in Paris at the Théâtre des Champs-Elysées on May 29, 1913, in the course of the season of the Diaghileff Ballets Russes, and the response of the audience to what it heard scarcely stopped short of massacre. Pierre

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Monteux conducted. The music was introduced to this country at a concert of the Philadelphia Orchestra in Philadelphia, under the direction of Leopold Stokowski, on March 3, 1922. Mr. Monteux, who meantime had become the conductor of the Boston Symphony Orchestra, gave the work in Boston at the orchestra's concert of January 25, 1924. On the following January 31 Mr. Monteux and the Boston orchestra made the music known to New York at their regular concert in Carnegie Hall. Under the auspices of the League of Composers, "Le Sacre du Printemps" was staged for the first time in this country on April 11, 1930, at the Metropolitan Opera House, Philadelphia. On April 22 the production was shown at the Metropolitan Opera House, New York. The Philadelphia Orchestra, conducted by Mr. Stokowski, officiated. The dancer of the Chosen One on these occasions was Martha Graham.

* * *

Mr. Stravinsky tells in his autobiography of the inception of the "Sacre": "One day, when I was finishing the last pages of 'L'Oiseau de Feu' in St. Petersburg, I had a fleeting vision which came to me as a complete surprise, my mind at the moment being full of other things. I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of the 'Sacre du Printemps'. I must confess that this vision made a deep impression on me, and I at once described it to my friend Nicholas Roerich, he being a painter who had specialized in pagan subjects. He welcomed my inspiration with enthusiasm and became my collaborator in this creation. In Paris I told Diaghileff about it, and he was at once carried away by the idea."

From the first "Le Sacre" has been a matter for deep and learned discussion. According to Edith Sitwell, it "gives us the beginning of energy, the enormous and terrible shaping of the visible and invisible world through movement." And Miss Sitwell further observes: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness."

Lazare Saminsky, in "Music of Our Day", places "Le Sacre" among the "most valuable" of Stravinsky's contributions. "The imagination of Stravinsky," he goes on, "perceives things and presents them musically in terms of noises immanent to those things, eternally present in them. He is curiously and characteristically deaf to the *inner* music of things—to their spiritual pulse. Let us recall the sharp and cold glitter of the *kermesses* from 'Petrouchka', the spring-roundels from the 'Sacre', the Chinese march from the 'Rossignol', those glowing pages of tone-decor. In the creating anew of the inborn noises of things, of their resonance and physical boiling, lies the whole of Stravinsky's talent, magnificent of its kind.

"He is the father of the rebarbarization in music. He has transformed music into a collection of qualified noises, but fascinatingly colored, irresistible. He has reduced melody to the primitive, inarticulate refrain of a Zulu and has converted the orchestra into a gigantic rattle, the toy and mouthpiece of the new savage."

If here a primitive element in Stravinsky's music is emphasized, the unique Erik Satie dwells with no less assurance on the "transparency" of its sound. "This is a quality," he declares, "that one always finds in the purists, who never leave any 'residuum' in their sonority, that residuum which you will ever encounter in the musical fabric of impressionistic composers and also, alas! even in that of the Romantics.

"Palestrina makes us 'hear' this sonorous 'transparency'; he was an expert manipulator of it and seems to have been the first to import this phenomenon into music.

"The exquisite Mozart used it in a way that defies analysis. One stands confounded before such mastery, such a subtle 'clairvoyance' of sound, a phonic lucidity so calm and so perfect.

"Any one of Igor Stravinsky's works will cause you to perceive with extraordinary clearness this vibratory 'transparency' of which I speak. 'Le Sacre du Printemps' is full of it; and it is perhaps in this work that it will appear to you with the most persuasiveness; you will be prodigiously bathed in it, deeply saturated."

That doughty champion, Boris de Schloezer, touches on the subject of Stravinsky's melody: "Whatever be the historic origins of song, even if one admit that it began as the howl, i.e., direct, as you might say, physiological expression of emotion, its development is indisputably due to detaching it from its physiological sources and to organizing it according to acoustic and aesthetic principles. Melody is the creation of human intelligence standing up against nature. . . . There is an intellectual part in every melody, and for that reason it demands comprehension from the auditor. . . .

"As for the great public's taste for melody, it is a matter of only a certain kind of melody to which it has been trained and habituated and which it likes to *recognize;* once you depart from that type we are all more or less disoriented, for the most difficult thing of all to seize is a melody that follows an unexpected course. Thus the first judgment people deliver on a work that they have not understood is that it lacks melody; they said this of Mozart and they say it today of Ravel, Debussy, and Stravinsky.

"If the 'Sacre' finally imposed itself, this was *in spite of* melodic structure and thanks to the hallucinating power of its rhythm, to its glittering timbres, and to its cyclopean chords. But even today the polyphonic idiom of 'Sacre' remains, in all probability, a closed book to many of its auditors. . . . It needed Stravinsky's genius, his radicalism intolerant of compromise, his love of risk, and this absence of aesthetic aristocratism which we have observed in most Russian artists to bring in the renaissance of a classic art and to reconstitute a style in the midst of this 'war of everyone against everyone else' which modern musical life had become."

Thus, in the words of the late Philip Hale, might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

* * *

The large orchestra employed in this score comprises two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with a second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrums, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

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In his new 'Cello Concerto—recently given its first American performances by Piatigorsky and the Boston Symphony—Prokofiev uses all the resources of his technique as ways of going through elaborate motions of saying a great deal when he is saying absolutely nothing. And it is not surprising that this grand-mannered pretense should impress the Soviet Russian critic Kuznetzov who is quoted in the program notes as having disapproved of the "salon spirit" of the charming "Peter and the Wolf," as having demanded of a composer of Prokofiev's stature nothing less than "earnestness and fidelity to himself," and as having observed that the concerto "re-creates successively the main stages of Prokofiev's inner evolution. This is not a panorama, but a synthesized, integrated picture. . . . The present Prokofiev is not yet as clearly discernible as the 'early Prokofiev' or the 'middle-of-the-road' Prokofiev. The Violoncello Concerto bears testimony of this. Its strongest points are in retrospection, totalizing the stages passed by the composer, rather than in its forward perspective. Prokofiev's creative crisis has not been solved, and it cannot be solved without protracted and concentrated effort."

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The French Yellow Book
Reviewed by Robert Dell

R STRAVINSKY

dor Stravinsky planned a legal career for his son g Stravinsky met Rimsky-Korsakoff in Germany he decided to devote his life to music. A few , this time with Serge Diaghileff, had two further the center of Mr. Stravinsky's activity and it er of marked individuality. From 1910 to 1917 d", "Petrouchka", "Le Sacre du Printemps", and " followed in 1920 and "Apollon Musagète" in sky used such unconventional rhythms and harenter of esthetic controversy. Among his other du Soldat", "Symphonies of Wind Instruments a "Mavra", the secular oratorio "Oedipus Rex", iolin concerto, a piano sonata, a piano concerto, ". In 1937 he added "Jeu de Cartes" to his ount of conditions in Russia Mr. Stravinsky has

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RNOON, APRIL 7, AT 3:00

VINSKY PROGRAM
trouchka"
ory "L'Oiseau de Feu" ("The Firebird")
" ("The Consecration of the Spring"),
ssia

er the Direction of
BARBIROLLI

ENING, APRIL 11, AT 8:45
NOON, APRIL 12, AT 2:30
RNOON, APRIL 14, AT 3:00

...........Overture to "La Clemenza di Tito"
..Symphony in D major, B. & H. No. 104
'Moby Dick", A Cantata for Male Chorus,
ra. Text selected and arranged from the
elville, by W. Clark Harrington.
irst performance)
..................................WILLIAM HAIN
................................ROBERT WEEDE
..............................WILLIAM HORNE
....PHILIP REEP
.............................GEAN GREENWELL
the WESTMINSTER CHOIR
y Williamson, Conductor

THIS CLIPPING FROM
NATION
NEW YORK, N. Y.
3
APR 6 - 1940

MUSIC

WITHIN a few days New Yorkers had opportunities to experience those tonal wonders of the age—the playing of the Boston Symphony under Koussevitzky ~~and that of~~ the Philadelphia under Stokowski. The two conductors are extraordinary virtuosos in their medium; but there the similarity ends. The surprising continence of Koussevitzky's performance of Beethoven's First was a measure of his growth as a musician, the greater refinement of his taste in the presentation of older music; whereas Stokowski's increasingly lurid performances are a measure of his deterioration. And it was Koussevitzky's passionate love of music, his passionate desire to make the points in Strauss's "Don Quixote" as effective as possible, that caused him to kill them with overemphasis; but the hash Stokowski made of the Good Friday music of "Parsifal," among other things, represented his insensitiveness and indifference to anything in music but the opportunities it offers to produce gorgeous sounds and stunning effects with lush movements of his hands.

Stokowski at least offers the excitement of virtuosity, such as one gets from Horowitz on the piano or Heifetz on the violin; but Barbirolli does not offer even that to compensate for the musical defects of his performances and the wretchedness of his programs. If a director of an art gallery were to exhibit its collection defaced by his retouching the public clamor would cause him to be thrown out within a week. But Barbirolli, for four seasons, has been defacing Beethoven, Brahms, and in fact all the music in which he does not feel the restrictions imposed by the style of Haydn and Mozart; the press has been sour; even placid Friday afternoon dowagers have been moved to cancel subscriptions; yet he has been reengaged for two years, and the great New York Philharmonic Orchestra will celebrate its hundredth anniversary by exhibiting to an unadmiring world the mediocrity it has descended to under his direction.

Nor is the reengagement more surprising, more conscienceless than the first engagement. Barbirolli was brought here to share the season of 1936-37 with several other conductors, but was engaged as sole permanent conductor after only a few weeks, before Enesco and Rodzinski had been heard and had demonstrated their overwhelming superiority; and this happened not because of any irresistible brilliance that Barbirolli exhibited in those few weeks, but because it did not take the manager of the orchestra, the directors, and the orchestra itself longer to discover that he was a man who in various ways made life pleasant for them—pleasanter for the orchestra, for example, than Rodzinski, who when he took charge later in the season had occasion not only to speak sharply about the deterioration in its playing but, worse still, to act vigorously about it and to make the orchestra act vigorously. Barbirolli may do terrible things to music; but one can well understand how to Mr. Judson, to Mr. Field and Mrs. Pratt, and to the orchestra it would be more important that life be made pleasant for them than that music be well treated.

In his new 'Cello Concerto—recently given its first American performances by Piatigorsky and the Boston Symphony—Prokofiev uses all the resources of his technique as ways of going through elaborate motions of saying a great deal when he is saying absolutely nothing. And it is not surprising that this grand-mannered pretense should impress the Soviet Russian critic Kuznetzov who is quoted in the program notes as having disapproved of the "salon spirit" of the charming "Peter and the Wolf," as having demanded of a composer of Prokofiev's stature nothing less than "earnestness and fidelity to himself," and as having observed that the concerto "re-creates successively the main stages of Prokofiev's inner evolution. This is not a panorama, but a synthesized, integrated picture. . . . The present Prokofiev is not yet as clearly discernible as the 'early Prokofiev' or the 'middle-of-the-road' Prokofiev. The Violoncello Concerto bears testimony of this. Its strongest points are in retrospection, totalizing the stages passed by the composer, rather than in its forward perspective. Prokofiev's creative crisis has not been solved, and it cannot be solved without protracted and concentrated effort."

Terms like "main stages of . . . evolution," "retrospection, totalizing the stages," "forward perspective," "crisis" refer to nothing in Prokofiev's music and to nothing that can be said in description or judgment of it; they are merely terms which are considered proper for criticism in Russia, because of the proper ideas about the close relation of art to economics (they recall a *Daily Worker* article some years ago on "A. F. of L.-ism in Music"). As such they are ways of going through required motions; and in this respect they are like the "formalism," "scholasticism," "didacticism" that were applied to Eisenstein, and also like the revolting epithets applied by workers in factories and scientists in laboratories to the Finns, or the revolting hymns of praise to "the peace policy of the Soviet Union, which always respects the rights of small nations." I refer to these political manifestations to make clear what is of concern to me as a critic: the fact that the same enslavement and degradation of the mind (in a country in which no man may own a factory or a bank, so that other men's minds may not be enslaved and degraded) produce writing about the arts for which—if one is sensitive to intellectual rigor and integrity, and to their opposites—one needs the same strong stomach.

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In Early Issues of
THE *Nation*
Mr. Pitt and America's Birthright
BY J. C. LONG
Reviewed by Rustem Vambery
The French Yellow Book
Reviewed by Robert Dell

R STRAVINSKY
dor Stravinsky planned a legal career for his son
g Stravinsky met Rimsky-Korsakoff in Germany
he decided to devote his life to music. A few
, this time with Serge Diaghileff, had two further
the center of Mr. Stravinsky's activity and it
er of marked individuality. From 1910 to 1917
d", "Petrouchka", "Le Sacre du Printemps", and
' followed in 1920 and "Apollon Musagète" in
sky used such unconventional rhythms and har-
enter of esthetic controversy. Among his other
du Soldat", "Symphonies of Wind Instruments
a "Mavra", the secular oratorio "Oedipus Rex",
iolin concerto, a piano sonata, a piano concerto,
". In 1937 he added "Jeu de Cartes" to his
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RNEGIE HALL
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STRAVINSKY
Composer-Conductor
CONCERT (Students')
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The Philharmonic-Symphony Society of New York

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1939 - NINETY-EIGHTH SEASON - 1940

POPULAR CONCERT
(STUDENTS')

AT

CARNEGIE HALL

Saturday Evening, April 6, 1940
AT EIGHT FORTY-FIVE
3628TH CONCERT

Under the Direction of
IGOR STRAVINSKY
Guest Composer-Conductor

STRAVINSKY PROGRAM

1. Suite from the Ballet "Petrouchka"
   Russian Dance—Petrouchka at Home—The Fair in Festival Week—Dance of the Nurses—The Peasant and the Bear—The Merchant and the Gypsies—Dance of the Coachmen and Grooms—The Masqueraders.
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     Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors— Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

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N Y ~~Times~~ apr 7 40

14

CULLED FROM THE MAIL POUCH

Our Receptivity to New Music—Other Matters

One View of Mr. Britten's Ideas

To the Music Editor:

AS a visiting composer reporting his impressions of American musical life, Mr. Britten's observations in last Sunday's usic section are not wholly accu- ate. Within the last two years I ave traveled across this country ore than ten times. I have attended ncerts by major orchestras in all rts of the country, listened to oadcasts of the better serious sic, commissioned works, festi- , etc. I can therefore consider self one of the better-equipped teners interested in the finest merican music can offer.

Mr. Britten cannot deny the fact— he is really interested in what e American composer is up ainst—that men like Koussevitzky e few and far between, that the ore vital and important works by mericans are completely ignored. ow many of our younger compo- rs receive the same opportunities r performance of their works as r. Britten received? He mentions e variety of opportunities which ist for the production of new usic in this country, but he has idently not investigated the in- rnal politics and kowtowing to nservative public taste which is rampant in this country's musi- l life.

Had Mr. Britten really been just his appraisal of our magnificent pportunities, he would have taken to consideration the absence of orks like the forceful symphony Roger Sessions, the "Symphonic de" by Copland, the symphonies Harris. And what of our other n — Piston, Hanson, Rogers? ow often are their works heard? nd the younger men of promise nd originality: David Diamond, urely e of the most important sing names, whose virile and ex- ting Psalm for Orchestra I heard in St. Louis under Gelschmann, and, as far as I know, has not been given since? And what of Robert McBride, Mark Wessel, Burril Phillips, Hunter Johnson, to mention only a few? Mr. Britten might well examine Mr. Barbirolli's "imaginative" programs since he assumed the conductorship of the orchestra within our city. He will too soon find just what the real state of music is like in America.

There exists no real interest, courage or desire on the part of European conductors in America to seek out the best, the most stimulating that the American composer has to offer. The number of premières given third-rate works by Frenchmen, Rumanians, Austrians and Germans is astounding, considering that we do have the aforementioned Americans and the new works of Stravinsky, Bartók, Hindemith and Berg.

ROBERT MAYER.

New York, March 25, 1940.

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NEW YORK, N. Y.
SUNDAY JOURNAL & AMERICAN
APR 7 - 1940

Boston Symphony Ends Series Here

By GREN A BENNETT

The New York series of concerts by the Boston Symphony Orchestra was completed yesterday afternoon in Carnegie Hall with a Beethoven-Tschaikovsky program. The Fifth symphony by the last-named composer was in line with the celebration of the centenary of the great Slavic melodist, who was born 100 years ago on May 5.

Serge Koussevitzky occupied his customary place at the conductor's desk and directed his men with his well-known authority. It was not his fault that the horns played with occasional insecurity in Beethoven's ingratiating Symphony No. 4, for the indications to the men were the acme of security and lucidity. Otherwise, the beguiling pages of the composer's romantic work (a composition which some historians claim was a tribute to the mysterious "Immortal Beloved" whose real identity has never been definitely solved, was interpreted with the "grace and beauty" and the "mastery of movement" that are acknowledged by famous commentators.

In contrast to the above mentioned work was the Tschaikovsky Symphony, whose brooding and sombre motifs set in magnificent harmonies were communicated to the large and enthusiastic audience with profound and eloquent musicianship.

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Those who wish to obtain scores of any of the works on this program for home study should apply at the Music Branch of the New York Public Library, 121 East 58th St., which has a large collection of music available for circulation.

NOTES ON THE PROGRAM

By Pitts Sanborn

Suite from the Ballet "Petrouchka"

Igor Feodorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, June 5, 1882; now living in Boston)

Of all Mr. Stravinsky's works for the theatre, whether ballet or opera, the most familiar and the best liked is undoubtedly "Petrouchka". There is no need here of relating the plot in detail. The piece might be conveniently described as a sort of tragic burlesque of "Pagliacci", with the Admiralty Square at St. Petersburg in the winter of 1830 as the locale.

To the motley Shrovetide crowd an old mountebank offers a puppet show concerned with a dancing girl who is beloved by both the tragic harlequin Petrouchka and a romantic Moor. To the horror of the crowd the Moor kills Petrouchka. The mountebank endeavors to reassure the people by telling them that Petrouchka was nothing but a big doll stuffed with sawdust. Alas for the mountebank! Back comes the ghost of Petrouchka to threaten him from the roof of the booth. This is too much for the guilty charlatan. Terror-stricken, he takes flight.

The ballet is scored for four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double-bassoon), four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, side drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, glockenspiel, xylophone, gong, celesta, piano, harp, and strings.

There have been conflicting stories about the origin of Petrouchka. According to the authoritative Beaumont, Mr. Stravinsky in 1909 conceived the idea of a ballet based on a primitive pagan rite, which he decided to call "Le Sacre du Printemps". He told Diaghileff of his conception; Diaghileff was enthusiastic and urged him to begin work.

"The composer, however, decided that he would first write a short composition which had been taking shape in his mind for some little time; it was to express a kind of burlesque duel between an animated puppet and an orchestra only, in which the puppet was finally slain by a terrific burst of cacophony. This piece he intended to call 'Petrouchka'.

"When Diaghileff visited Stravinsky he was greatly taken aback to be greeted with some of the themes of 'Petrouchka' instead of the airs for the promised 'Sacre du Printemps'. But he delighted in the novelty of the 'Petrouchka' music, which he saw as material for a fascinating ballet."

The scenario of "Petrouchka" is attributed officially to Mr. Stravinsky and Alexandre Benois, but Mr. Stravinsky himself has declared that his conversations with Diaghileff had much to do with the development of the action, thus admitting as collaborator the eminent director. The choreographer was Michel Fokine.

Diaghileff produced the work at the Théâtre du Châtelet, Paris, on June 13, 1911. Pierre Monteux conducted and the cast included Vaslav Nijinsky in the title role, Thamar Karsavina as the Ballerina, Alexander Orloff as the Moor, and Enrico Cecchetti as the mountebank. When on January 24, 1916, the Diaghileff Ballets Russes introduced "Petrouchka" to this country at the Century Theatre, New York, Leonide Massine impersonated Petrouchka, Adolf Bolm the Moor, and Lydia Lopokova the Ballerina, while Cecchetti resumed his original role.

Suite from the Ballet ("Danced Story") "L'Oiseau de Feu" ("The Firebird")........................Igor Feodorovitch Stravinsky

First of the ballets written by Mr. Stravinsky for the Diaghileff Ballets Russes, "The Firebird" was brought out by that organization at the Paris Opéra on June 25, 1910. Michel Fokine, who had derived the scenario from several Russian fairy tales and had provided the choreography, took the role of Ivan Tsarevitch; Thamar Karsavina was the Bird of Fire, Vera Fokina the Beautiful Tsarevna, and Enrico Cecchetti Köstchei the Immortal. Gabriel Pierné conducted.

The following description of the work is condensed from the "Complete Book of Ballets" by Cyril W. Beaumont: "The ballet commences with an overture which soon creates an atmosphere of witchcraft, goblins, and attendant magic. There are low mutterings, mysterious long-drawn wails, the tramp of gnomes underground, strange rustlings, and above all can be heard the tremulous whirr of the wings of a bird soaring in circular flight.

"When the curtain rises all is dark save only in the centre, where bathed in a circle of amber light, grows a tree, its branches laden with golden fruit. Presently a bird, gleaming with orange radiance, flashes across the background of foliage. Now it is possible to discern a high wall to the right, over which a youth in hunting-dress clambers. It is Ivan Tsarevitch. The whirr of wings is heard and the Bird of Fire flits to the tree. The Prince raises his weapon, takes aim, and looses the bolt, but he misses and the startled bird flies away into the depths of the forest.

"The Prince remains concealed and soon the bird returns. He approaches and catches it in his arms. The bird offers him a golden feather for ransom. Ivan allows it to go free. Through the trees runs a light palisade, ending in two gates, through which is visible a flight of steps. A plaintive melody is heard, and twelve maidens wind their way across a sloping eminence and down the steps. The Prince steps into the shadow.

"The gates open and the maidens go toward the tree, where they are presently joined by another whose rich dress proclaims her rank. They shake the tree so that the apples fall and roll in all directions. The maidens career in pursuit, and each casts her prize high in the air. Ivan comes from his hiding-place, but the leader of the maidens warns him to depart, for he is before the castle of Köstchei, an enchanter of mighty power, who captures all who trespass on his domains. The Prince, however, already in love with the maiden, wishes to stay.

"Suddenly there sounds a discordant note. The startled maidens run through the gates. The Prince is about to take his departure when

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CULLED FROM THE MAIL

NY Times Apr 7 40

One View of Mr. Britten's Ideas

To the Music Editor:

As a visiting composer reporting his impressions of American musical life, Mr. Britten's observations in last Sunday's music section are not wholly accurate. Within the last two years I have traveled across this country more than ten times. I have attended concerts by major orchestras in all parts of the country, listened to broadcasts of the better serious music, commissioned works, festival, etc. I can therefore consider myself one of the better-equipped listeners interested in the finest American music can offer.

Mr. Britten cannot deny the fact—if he is really interested in what the American composer is up against—that men like Koussevitzky are few and far between, that the more vital and important works by Americans are completely ignored. How many of our younger composers receive the same opportunities for performance of their works as Mr. Britten received? He mentions the variety of opportunities which exist for the production of new music in this country, but he has evidently not investigated the internal politics and kowtowing to conservative public taste which is so rampant in this country's musical life.

Had Mr. Britten really been just in his appraisal of our magnificent opportunities, he would have taken into consideration the absence of works like the forceful symphony by Roger Sessions, the "Symphonic Ode" by Copland, the symphonies of Harris. And what of our other men — Piston, Hanson, Rogers? How often are their works heard? And the younger men of promise and originality: David Diamond, surely [illegible]e of the most important rising names, whose virile and exciting Psalm for Orchestra I heard

Our Receptivity to New Music—Other Matters

in St. Louis under Golschmann, and, as far as I know, has not been given since? And what of Robert McBride, Mark Wessel, Burril Phillips, Hunter Johnson, to mention only a few? Mr. Britten might well examine Mr. Barbirolli's "imaginative" programs since he assumed the conductorship of the orchestra within our city. He will too soon find just what the real state of music is like in America.

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darkness descends and he is unable to find an outlet. He runs to and fro in terror and turns to the gates and shakes them. They fly open, the forest blazes with light, and down the eminence pours a motley horde of demons and goblins. They fall on the Prince and hold him fast to await the coming of Köstchei.

"He glares at his victim and strives to cast a spell upon him, but Ivan remembers the golden feather and waves it aloft. To his aid flies the glorious Bird of Fire, who begins a dance of closely increasing measure. The demons are compelled to follow her until exhausted they sink to the ground and fall into a deep slumber. The Bird of Fire bids Ivan take the chief of the maidens to a place of safety, then shows him a root which marks the base of a hollow tree. He crawls inside to reappear with an iron-bound casket.

"He raises the lid and withdraws an enormous egg, which he throws into the air and catches as it falls, while Köstchei, who knows that it contains his soul, trembles with fear and apprehension. In desperation he clutches at the precious object, but Ivan dashes it to the ground. There is a deafening crash and darkness falls.

"Presently the stage lightens. Köstchei, his court, and the Bird of Fire have vanished. In their place a group of young men, dressed richly, pay homage to Ivan. Down the steps comes a beautiful Princess, the maiden to whom he pledged his troth, and in her train a group of nobles and fair dames, now freed from enchantment by the death of Köstchei. They are followed by a procession of pages, who bear in their midst a crown, sceptre, and ermine robe. Ivan is invested with these symbols of power, and the assembly acclaim him as their deliverer and sovereign lord."

It is interesting to recall that the young and unknown Stravinsky was not the composer whom Michel Fokine had in mind when he devised the scenario of "The Firebird". The man of his choice was Anatol Liadoff, of "Music Box" fame. But Liadoff delayed, and eventually the assignment went to the fledgling whose orchestral piece "Fireworks", composed for the wedding of Rimsky-Korsakoff's daughter Nadeshda, who became the wife of Maximilian Steinberg, had impressed connoisseurs in 1908. (The recurrence of the "Fire" element apparently had no significance beyond the coincidental!) Mr. Stravinsky finished the score of the ballet in May, 1910, the month preceding the world première.

"The Firebird" was presented for the first time in America at the Century Theatre, New York, on January 17, 1916, when the Diaghileff Ballets Russes made their initial visit to this country. The conductor was Ernest Ansermet and the cast included Xenia Maclezova as the Bird of Fire, Leonide Massine as Ivan Tsarevitch, Lubov Tchernicheva as the beautiful Tsarevna, and once more Enrico Cecchetti as Köstchei the Immortal.

The suite performed at these concerts comprises five numbers: I. Introduction: The Firebird and her Dance; II. Dance of the Princesses; III. Infernal Dance of Köstchei; IV. Berceuse; V. Finale (the disappearance of Köstchei and his crew and the general rejoicing). There is no pause between sections I. and II. and IV. and V. The theme of the "Dance of the Princesses" is a folk-song from the Government of Novgorod, "As in the Little Green Garden". The horn theme heard in the Finale is another folk-song, "Near the Gate the Pine Was Waving".

In deference to the practical uses of the concert hall the vast array of instruments for which the ballet is scored has in the case of the suite been reduced. The instruments called for here by Mr. Stravinsky are two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

"LE SACRE DU PRINTEMPS" ("The Consecration of the Spring"): PICTURES OF PAGAN RUSSIA, IN TWO PARTS

IGOR FEODOROVITCH STRAVINSKY

The initial performance of "Le Sacre du Printemps" took place in Paris at the Théâtre des Champs-Elysées on May 29, 1913, in the course of the season of the Diaghileff Ballets Russes, and the response of the audience to what it heard scarcely stopped short of massacre. Pierre Monteux conducted. The music was introduced to this country at a concert of the Philadelphia Orchestra in Philadelphia, under the direction of Leopold Stokowski, on March 3, 1922. Mr. Monteux, who meantime had become the conductor of the Boston Symphony Orchestra, gave the work in Boston at the orchestra's concert of January 25, 1924. On the following January 31 Mr. Monteux and the Boston orchestra made the music known to New York at their regular concert in Carnegie Hall. Under the auspices of the League of Composers, "Le Sacre du Printemps" was staged for the first time in this country on April 11, 1930, at the Metropolitan Opera House, Philadelphia. On April 22 the production was shown at the Metropolitan Opera House, New York. The Philadelphia Orchestra, conducted by Mr. Stokowski, officiated. The dancer of the Chosen One on these occasions was Martha Graham.

* * *

Mr. Stravinsky tells in his autobiography of the inception of the "Sacre": "One day, when I was finishing the last pages of 'L'Oiseau de Feu' in St. Petersburg, I had a fleeting vision which came to me as a complete surprise, my mind at the moment being full of other things. I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of the 'Sacre du Printemps'. I must confess that this vision made a deep impression on me, and I at once described it to my friend Nicholas Roerich, he being a painter who had specialized in pagan subjects. He welcomed my inspiration with enthusiasm and became my collaborator in this creation. In Paris I told Diaghileff about it, and he was at once carried away by the idea."

From the first "Le Sacre" has been a matter for deep and learned discussion. According to Edith Sitwell, it "gives us the beginning of energy, the enormous and terrible shaping of the visible and invisible world through movement." And Miss Sitwell further observes: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness."

Lazare Saminsky, in "Music of Our Day", places "Le Sacre" among the "most valuable" of Stravinsky's contributions. "The imagination of Stravinsky," he goes on, "perceives things and presents them musically in terms of noises immanent to those things, eternally present in them. He is curiously and characteristically deaf to the *inner* music of things—to their spiritual pulse. Let us recall the sharp and cold

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"He is the father of the rebarbarization in music. He has transformed music into a collection of qualified noises, but fascinatingly colored, irresistible. He has reduced melody to the primitive, inarticulate refrain of a Zulu and has converted the orchestra into a gigantic rattle, the toy and mouthpiece of the new savage."

If here a primitive element in Stravinsky's music is emphasized, the unique Erik Satie dwells with no less assurance on the "transparency" of its sound. "This is a quality," he declares, "that one always finds in the purists, who never leave any 'residuum' in their sonority, that residuum which you will ever encounter in the musical fabric of impressionistic composers and also, alas! even in that of the Romantics.

"Palestrina makes us 'hear' this sonorous 'transparency'; he was an expert manipulator of it and seems to have been the first to import this phenomenon into music.

"The exquisite Mozart used it in a way that defies analysis. One stands confounded before such mastery, such a subtle 'clairvoyance' of sound, a phonic lucidity so calm and so perfect.

"Any one of Igor Stravinsky's works will cause you to perceive with extraordinary clearness this vibratory 'transparency' of which I speak. 'Le Sacre du Printemps' is full of it; and it is perhaps in this work that it will appear to you with the most persuasiveness; you will be prodigiously bathed in it, deeply saturated."

That doughty champion, Boris de Schloezer, touches on the subject of Stravinsky's melody: "Whatever be the historic origins of song, even if one admit that it began as the howl, i.e., direct, as you might say, physiological expression of emotion, its development is indisputably due to detaching it from its physiological sources and to organizing it according to acoustic and aesthetic principles. Melody is the creation of human intelligence standing up against nature. . . . There is an intellectual part in every melody, and for that reason it demands comprehension from the auditor. . . .

"As for the great public's taste for melody, it is a matter of only a certain kind of melody to which it has been trained and habituated and which it likes to *recognize;* once you depart from that type we are all more or less disoriented, for the most difficult thing of all to seize is a melody that follows an unexpected course. Thus the first judgment people deliver on a work that they have not understood is that it lacks melody; they said this of Mozart and they say it today of Ravel, Debussy, and Stravinsky.

"If the 'Sacre' finally imposed itself, this was *in spite of* melodic structure and thanks to the hallucinating power of its rhythm, to its glittering timbres, and to its cyclopean chords. But even today the polyphonic idiom of 'Sacre' remains, in all probability, a closed book to many of its auditors. . . . It needed Stravinsky's genius, his radicalism intolerant of compromise, his love of risk, and this absence of aesthetic aristocratism which we have observed in most Russian artists to bring in the renaissance of a classic art and to reconstitute a style in the midst of this 'war of everyone against everyone else' which modern musical life had become."

Thus, in the words of the late Philip Hale, might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

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ROBERT MAYER.

New York, March 25, 1940.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUNDAY JOURNAL
& AMERICAN
APR 7 - 1940

Boston Symphony Ends Series Here

By GREN A BENNETT

The New York series of concerts by the Boston Symphony Orchestra was completed yesterday afternoon in Carnegie Hall with a Beethoven-Tschaikovsky program. The Fifth symphony by the last-named composer was in line with the celebration of the centenary of the great Slavic melodist, who was born 100 years ago on May 5.

Serge Koussevitzky occupied his customary place at the conductor's desk and directed his men with his well-known authority. It was not his fault that the horns played with occasional insecurity in Beethoven's ingratiating Symphony No. 4, for the indications to the men were the acme of security and lucidity. Otherwise, the beguiling pages of the composer's romantic work (a composition which some historians claim was a tribute to the mysterious "Immortal Beloved" whose real identity has never been definitely solved, was interpreted with the "grace and beauty" and the "mastery of movement" that are acknowledged by famous commentators.

In contrast to the above mentioned work was the Tschaikovsky Symphony, whose brooding and sombre motifs set in magnificent harmonies were communicated to the large and enthusiastic audience with profound and eloquent musicianship.

* * *

The "standing room only" announcement at the Metropolitan Opera House continued to be displayed at both of yesterday's performances of the Ballet Russe de Monte Carlo. The matinee program was devoted to "Les Sylphides," "Petrouchka," "The Bluebird" and "Prince Igor." In the evening "Rouge et Noir," "Bogatyri," "Bacchanale" and "Capriccio Espagnole" were presented. This evening's offering of "Swan Lake," "Rouge et Noir," "Bachanale" and "Capriccio Espagnole" will inaugurate the final week of the engagement.

The Philharmonic-Symphony Society of New York

1842-1878
CONSOLIDATED 1928

1939 - NINETY-EIGHTH SEASON - 1940

CARNEGIE HALL

Sunday Afternoon, April 7, 1940
AT THREE
3629TH CONCERT

Under the Direction of
IGOR STRAVINSKY
Guest Composer-Conductor

STRAVINSKY PROGRAM

1. Suite from the Ballet "Petrouchka"
   Russian Dance—Petrouchka at Home—The Fair in Festival Week—Dance of the Nurses—The Peasant and the Bear—The Merchant and the Gypsies—Dance of the Coachmen and Grooms—The Masqueraders.
2. Suite from the Danced Story "L'Oiseau de Feu" ("The Firebird")
   - I. Introduction: The Firebird and her Dance
   - II. Dance of the Princesses
   - III. Infernal Dance of Köstchei
   - IV. Berceuse
   - V. Finale

INTERMISSION

3. "Le Sacre du Printemps" ("The Consecration of the Spring"), Pictures of Pagan Russia
   - I. The Adoration of the Earth.
     Introduction—Harbingers of Spring—Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.
   - II. The Sacrifice.
     Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors— Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

ARTHUR JUDSON, Manager
BRUNO ZIRATO, Assistant Manager
THE STEINWAY is the Official Piano of The Philharmonic-Symphony Society
VICTOR RECORDS

ORCHESTRA PENSION FUND—*It is requested that subscribers who are unable to use their tickets, kindly return them to the Philharmonic-Symphony Offices, 113 West 57th Street, or to the Box Office, Carnegie Hall, to be sold for the benefit of the Orchestra Pension Fund. All tickets received will be acknowledged.*

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3. BERNARD HERRMANN......"Moby Dick", A Cantata for Male Chorus, Soloists and Orchestra. Text selected and arranged from the novel by Herman Melville, by W. Clark Harrington.

(First performance)

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Ahab	**ROBERT WEEDE**
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Pip	**PHILIP REEP**
Bass	**GEAN GREENWELL**

Male Chorus of the WESTMINSTER CHOIR

CULLED FROM THE MAIL POUCH

NY Times apr 7 '40

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One View of Mr. Britten's Ideas

To the Music Editor:

As a visiting composer reporting his impressions of American musical life, Mr. Britten's observations in last Sunday's music section are not wholly accurate. Within the last two years I have traveled across this country more than ten times. I have attended concerts by major orchestras in all parts of the country, listened to broadcasts of the better serious music, commissioned works, festival, etc. I can therefore consider myself one of the better-equipped listeners interested in the finest American music can offer.

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ROBERT MAYER.

New York, March 25, 1940.

Those who wish to obtain scores of any of the works on this program for home study should apply at the Music Branch of the New York Public Library, 121 East 58th St., which has a large collection of music available for circulation.

NOTES ON THE PROGRAM

By PITTS SANBORN

SUITE FROM THE BALLET "PETROUCHKA"
IGOR FEODOROVITCH STRAVINSKY

(Born at Oranienbaum, near Leningrad, June 5, 1882; now living in Boston)

Of all Mr. Stravinsky's works for the theatre, whether ballet or opera, the most familiar and the best liked is undoubtedly "Petrouchka". There is no need here of relating the plot in detail. The piece might be conveniently described as a sort of tragic burlesque of "Pagliacci", with the Admiralty Square at St. Petersburg in the winter of 1830 as the locale.

To the motley Shrovetide crowd an old mountebank offers a puppet show concerned with a dancing girl who is beloved by both the tragic harlequin Petrouchka and a romantic Moor. To the horror of the crowd the Moor kills Petrouchka. The mountebank endeavors to reassure the people by telling them that Petrouchka was nothing but a big doll stuffed with sawdust. Alas for the mountebank! Back comes the ghost of Petrouchka to threaten him from the roof of the booth. This is too much for the guilty charlatan. Terror-stricken, he takes flight.

The ballet is scored for four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double-bassoon), four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, side drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, glockenspiel, xylophone, gong, celesta, piano, harp, and strings.

There have been conflicting stories about the origin of Petrouchka. According to the authoritative Beaumont, Mr. Stravinsky in 1909 conceived the idea of a ballet based on a primitive pagan rite, which he decided to call "Le Sacre du Printemps". He told Diaghileff of his conception; Diaghileff was enthusiastic and urged him to begin work.

"The composer, however, decided that he would first write a short composition which had been taking shape in his mind for some little time; it was to express a kind of burlesque duel between an animated puppet and an orchestra only, in which the puppet was finally slain by a terrific burst of cacophony. This piece he intended to call 'Petrouchka'.

"When Diaghileff visited Stravinsky he was greatly taken aback to be greeted with some of the themes of 'Petrouchka' instead of the airs for the promised 'Sacre du Printemps'. But he delighted in the novelty of the 'Petrouchka' music, which he saw as material for a fascinating ballet."

The scenario of "Petrouchka" is attributed officially to Mr. Stravinsky and Alexandre Benois, but Mr. Stravinsky himself has declared that his conversations with Diaghileff had much to do with the development of the action, thus admitting as collaborator the eminent director. The choreographer was Michel Fokine.

Diaghileff produced the work at the Théâtre du Châtelet, Paris, on June 13, 1911. Pierre Monteux conducted and the cast included Vaslav Nijinsky in the title role, Thamar Karsavina as the Ballerina, Alexander Orloff as the Moor, and Enrico Cecchetti as the mountebank. When on January 24, 1916, the Diaghileff Ballets Russes introduced "Petrouchka" to this country at the Century Theatre, New York, Leonide Massine impersonated Petrouchka, Adolf Bolm the Moor, and Lydia Lopokova the Ballerina, while Cecchetti resumed his original role.

SUITE FROM THE BALLET ("DANCED STORY") "L'OISEAU DE FEU"
("THE FIREBIRD")........................IGOR FEODOROVITCH STRAVINSKY

First of the ballets written by Mr. Stravinsky for the Diaghileff Ballets Russes, "The Firebird" was brought out by that organization at the Paris Opéra on June 25, 1910. Michel Fokine, who had derived the scenario from several Russian fairy tales and had provided the choreography, took the role of Ivan Tsarevitch; Thamar Karsavina was the Bird of Fire, Vera Fokina the Beautiful Tsarevna, and Enrico Cecchetti Köstchei the Immortal. Gabriel Pierné conducted.

The following description of the work is condensed from the "Complete Book of Ballets" by Cyril W. Beaumont: "The ballet commences with an overture which soon creates an atmosphere of witchcraft, goblins, and attendant magic. There are low mutterings, mysterious long-drawn wails, the tramp of gnomes underground, strange rustlings, and above all can be heard the tremulous whirr of the wings of a bird soaring in circular flight.

"When the curtain rises all is dark save only in the centre, where bathed in a circle of amber light, grows a tree, its branches laden with golden fruit. Presently a bird, gleaming with orange radiance, flashes across the background of foliage. Now it is possible to discern a high wall to the right, over which a youth in hunting-dress clambers. It is Ivan Tsarevitch. The whirr of wings is heard and the Bird of Fire flits to the tree. The Prince raises his weapon, takes aim, and looses the bolt, but he misses and the startled bird flies away into the depths of the forest.

"The Prince remains concealed and soon the bird returns. He approaches and catches it in his arms. The bird offers him a golden feather for ransom. Ivan allows it to go free. Through the trees runs a light palisade, ending in two gates, through which is visible a flight of steps. A plaintive melody is heard, and twelve maidens wind their way across a sloping eminence and down the steps. The Prince steps into the shadow.

"The gates open and the maidens go toward the tree, where they are presently joined by another whose rich dress proclaims her rank. They shake the tree so that the apples fall and roll in all directions. The maidens career in pursuit, and each casts her prize high in the air. Ivan comes from his hiding-place, but the leader of the maidens warns him to depart, for he is before the castle of Köstchei, an enchanter of mighty power, who captures all who trespass on his domains. The Prince, however, already in love with the maiden, wishes to stay.

"Suddenly there sounds a discordant note. The startled maidens run through the gates. The Prince is about to take his departure when

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ROBERT MAYER.

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darkness descends and he is unable to find an outlet. He runs to and fro in terror and turns to the gates and shakes them. They fly open, the forest blazes with light, and down the eminence pours a motley horde of demons and goblins. They fall on the Prince and hold him fast to await the coming of Köstchei.

"He glares at his victim and strives to cast a spell upon him, but Ivan remembers the golden feather and waves it aloft. To his aid flies the glorious Bird of Fire, who begins a dance of closely increasing measure. The demons are compelled to follow her until exhausted they sink to the ground and fall into a deep slumber. The Bird of Fire bids Ivan take the chief of the maidens to a place of safety, then shows him a root which marks the base of a hollow tree. He crawls inside to reappear with an iron-bound casket.

"He raises the lid and withdraws an enormous egg, which he throws into the air and catches as it falls, while Köstchei, who knows that it contains his soul, trembles with fear and apprehension. In desperation he clutches at the precious object, but Ivan dashes it to the ground. There is a deafening crash and darkness falls.

"Presently the stage lightens. Köstchei, his court, and the Bird of Fire have vanished. In their place a group of young men, dressed richly, pay homage to Ivan. Down the steps comes a beautiful Princess, the maiden to whom he pledged his troth, and in her train a group of nobles and fair dames, now freed from enchantment by the death of Köstchei. They are followed by a procession of pages, who bear in their midst a crown, sceptre, and ermine robe. Ivan is invested with these symbols of power, and the assembly acclaim him as their deliverer and sovereign lord."

It is interesting to recall that the young and unknown Stravinsky was not the composer whom Michel Fokine had in mind when he devised the scenario of "The Firebird". The man of his choice was Anatol Liadoff, of "Music Box" fame. But Liadoff delayed, and eventually the assignment went to the fledgling whose orchestral piece "Fireworks", composed for the wedding of Rimsky-Korsakoff's daughter Nadeshda, who became the wife of Maximilian Steinberg, had impressed connoisseurs in 1908. (The recurrence of the "Fire" element apparently had no significance beyond the coincidental!) Mr. Stravinsky finished the score of the ballet in May, 1910, the month preceding the world première.

"The Firebird" was presented for the first time in America at the Century Theatre, New York, on January 17, 1916, when the Diaghileff Ballets Russes made their initial visit to this country. The conductor was Ernest Ansermet and the cast included Xenia Maclezova as the Bird of Fire, Leonide Massine as Ivan Tsarevitch, Lubov Tchernicheva as the beautiful Tsarevna, and once more Enrico Cecchetti as Köstchei the Immortal.

The suite performed at these concerts comprises five numbers: I. Introduction: The Firebird and her Dance; II. Dance of the Princesses; III. Infernal Dance of Köstchei; IV. Berceuse; V. Finale (the disappearance of Köstchei and his crew and the general rejoicing). There is no pause between sections I. and II. and IV. and V. The theme of the "Dance of the Princesses" is a folk-song from the Government of Novgorod, "As in the Little Green Garden". The horn theme heard in the Finale is another folk-song, "Near the Gate the Pine Was Waving".

In deference to the practical uses of the concert hall the vast array of instruments for which the ballet is scored has in the case of the suite been reduced. The instruments called for here by Mr. Stravinsky are two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

"LE SACRE DU PRINTEMPS" ("The Consecration of the Spring"): PICTURES OF PAGAN RUSSIA, IN TWO PARTS

IGOR FEODOROVITCH STRAVINSKY

The initial performance of "Le Sacre du Printemps" took place in Paris at the Théâtre des Champs-Elysées on May 29, 1913, in the course of the season of the Diaghileff Ballets Russes, and the response of the audience to what it heard scarcely stopped short of massacre. Pierre Monteux conducted. The music was introduced to this country at a concert of the Philadelphia Orchestra in Philadelphia, under the direction of Leopold Stokowski, on March 3, 1922. Mr. Monteux, who meantime had become the conductor of the Boston Symphony Orchestra, gave the work in Boston at the orchestra's concert of January 25, 1924. On the following January 31 Mr. Monteux and the Boston orchestra made the music known to New York at their regular concert in Carnegie Hall. Under the auspices of the League of Composers, "Le Sacre du Printemps" was staged for the first time in this country on April 11, 1930, at the Metropolitan Opera House, Philadelphia. On April 22 the production was shown at the Metropolitan Opera House, New York. The Philadelphia Orchestra, conducted by Mr. Stokowski, officiated. The dancer of the Chosen One on these occasions was Martha Graham.

* * *

Mr. Stravinsky tells in his autobiography of the inception of the "Sacre": "One day, when I was finishing the last pages of 'L'Oiseau de Feu' in St. Petersburg, I had a fleeting vision which came to me as a complete surprise, my mind at the moment being full of other things. I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of the 'Sacre du Printemps'. I must confess that this vision made a deep impression on me, and I at once described it to my friend Nicholas Roerich, he being a painter who had specialized in pagan subjects. He welcomed my inspiration with enthusiasm and became my collaborator in this creation. In Paris I told Diaghileff about it, and he was at once carried away by the idea."

From the first "Le Sacre" has been a matter for deep and learned discussion. According to Edith Sitwell, it "gives us the beginning of energy, the enormous and terrible shaping of the visible and invisible world through movement." And Miss Sitwell further observes: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness."

Lazare Saminsky, in "Music of Our Day", places "Le Sacre" among the "most valuable" of Stravinsky's contributions. "The imagination of Stravinsky," he goes on, "perceives things and presents them musically in terms of noises immanent to those things, eternally present in them. He is curiously and characteristically deaf to the *inner* music of things—to their spiritual pulse. Let us recall the sharp and cold

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Male Chorus of the WESTMINSTER CHOIR

NY ~~Times~~ Apr 7 '40

CULLED FROM THE MAIL POUCH

One View of Mr. Britten's Ideas

To the Music Editor:

As a visiting composer reporting his impressions of American musical life, Mr. Britten's observations in last Sunday's music section are not wholly accurate. Within the last two years I have traveled across this country more than ten times. I have attended concerts by major orchestras in all parts of the country, listened to broadcasts of the better serious music, commissioned works, festival, etc. I can therefore consider myself one of the better-equipped listeners interested in the finest American music can offer.

Mr. Britten cannot deny the fact—if he is really interested in what the American composer is up against—that men like Koussevitzky are few and far between, that the more vital and important works by Americans are completely ignored. How many of our younger composers receive the same opportunities for performance of their works as Mr. Britten received? He mentions the variety of opportunities which exist for the production of new music in this country, but he has evidently not investigated the internal politics and kowtowing to conservative public taste which is so rampant in this country's musical life.

Had Mr. Britten really been just in his appraisal of our magnificent opportunities, he would have taken into consideration the absence of works like the forceful symphony by Roger Sessions, the "Symphonic Ode" by Copland, the symphonies of Harris. And what of our other men — Piston, Hanson, Rogers? How often are their works heard? And the younger men of promise and originality: David Diamond, surely one of the most important rising names, whose virile and exciting Psalm for Orchestra I heard

Our Receptivity to New Music—Other Matters

in St. Louis under Golschmann, and, as far as I know, has not been given since? And what of Robert McBride, Mark Wessel, Burril Phillips, Hunter Johnson, to mention only a few? Mr. Britten might well examine Mr. Barbirolli's "imaginative" programs since he assumed the conductorship of the orchestra within our city. He will too soon find just what the real state of music is like in America.

There exists no real interest, courage or desire on the part of European conductors in America to seek out the best, the most stimulating that the American composer has to offer. The number of premières given third-rate works by Frenchmen, Rumanians, Austrians and Germans is astounding, considering that we do have the aforementioned Americans and the new works of Stravinsky, Bartók, Hindemith and Berg.

ROBERT MAYER.

New York, March 25, 1940.

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glitter of the *kermesses* from 'Petrouchka', the spring-roundels from the 'Sacre', the Chinese march from the 'Rossignol', those glowing pages of tone-decor. In the creating anew of the inborn noises of things, of their resonance and physical boiling, lies the whole of Stravinsky's talent, magnificent of its kind.

"He is the father of the rebarbarization in music. He has transformed music into a collection of qualified noises, but fascinatingly colored, irresistible. He has reduced melody to the primitive, inarticulate refrain of a Zulu and has converted the orchestra into a gigantic rattle, the toy and mouthpiece of the new savage."

If here a primitive element in Stravinsky's music is emphasized, the unique Erik Satie dwells with no less assurance on the "transparency" of its sound. "This is a quality," he declares, "that one always finds in the purists, who never leave any 'residuum' in their sonority, that residuum which you will ever encounter in the musical fabric of impressionistic composers and also, alas! even in that of the Romantics.

"Palestrina makes us 'hear' this sonorous 'transparency'; he was an expert manipulator of it and seems to have been the first to import this phenomenon into music.

"The exquisite Mozart used it in a way that defies analysis. One stands confounded before such mastery, such a subtle 'clairvoyance' of sound, a phonic lucidity so calm and so perfect.

"Any one of Igor Stravinsky's works will cause you to perceive with extraordinary clearness this vibratory 'transparency' of which I speak. 'Le Sacre du Printemps' is full of it; and it is perhaps in this work that it will appear to you with the most persuasiveness; you will be prodigiously bathed in it, deeply saturated."

That doughty champion, Boris de Schloezer, touches on the subject of Stravinsky's melody: "Whatever be the historic origins of song, even if one admit that it began as the howl, i.e., direct, as you might say, physiological expression of emotion, its development is indisputably due to detaching it from its physiological sources and to organizing it according to acoustic and aesthetic principles. Melody is the creation of human intelligence standing up against nature. . . . There is an intellectual part in every melody, and for that reason it demands comprehension from the auditor. . . .

"As for the great public's taste for melody, it is a matter of only a certain kind of melody to which it has been trained and habituated and which it likes to *recognize;* once you depart from that type we are all more or less disoriented, for the most difficult thing of all to seize is a melody that follows an unexpected course. Thus the first judgment people deliver on a work that they have not understood is that it lacks melody; they said this of Mozart and they say it today of Ravel, Debussy, and Stravinsky.

"If the 'Sacre' finally imposed itself, this was *in spite of* melodic structure and thanks to the hallucinating power of its rhythm, to its glittering timbres, and to its cyclopean chords. But even today the polyphonic idiom of 'Sacre' remains, in all probability, a closed book to many of its auditors. . . . It needed Stravinsky's genius, his radicalism intolerant of compromise, his love of risk, and this absence of aesthetic aristocratism which we have observed in most Russian artists to bring in the renaissance of a classic art and to reconstitute a style in the midst of this 'war of everyone against everyone else' which modern musical life had become."

Thus, in the words of the late Philip Hale, might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

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NY ~~Times~~ Apr 7 40

14

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New York, March 25, 1940.

Our Receptivity to New Music—Other Matters

THIS CLIPPING FROM
NEW YORK, N. Y.
SUNDAY JOURNAL & AMERICAN
APR 7 - 1940

Boston Symphony Ends Series Here

By GREN A BENNETT

The New York series of concerts by the Boston Symphony Orchestra was completed yesterday afternoon in Carnegie Hall with a Beethoven-Tschaikovsky program. The Fifth symphony by the last-named composer was in line with the celebration of the centenary of the great Slavic melodist, who was born 100 years ago on May 5.

Serge Koussevitzky occupied his customary place at the conductor's desk and directed his men with his well-known authority. It was not his fault that the horns played with occasional insecurity in Beethoven's ingratiating Symphony No. 4, for the indications to the men were the acme of security and lucidity. Otherwise, the beguiling pages of the composer's romantic work (a composition which some historians claim was a tribute to the mysterious "Immortal Beloved" whose real identity has never been definitely solved, was interpreted with the "grace and beauty" and the "mastery of movement" that are acknowledged by famous commentators.

In contrast to the above mentioned work was the Tschaikovsky Symphony, whose brooding and sombre motifs set in magnificent harmonies were communicated to the large and enthusiastic audience with profound and eloquent musicianship.

* * *

The "standing room only" announcement at the Metropolitan Opera House continued to be displayed at both of yesterday's performances of the Ballet Russe de Monte Carlo. The matinee program was devoted to "Les Sylphides," "Petrouchka," "The Bluebird" and "Prince Igor." In the evening "Rouge et Noir," "Bogatyri," "Bacchanale" and "Capriccio Espagnole" were presented. This evening's offering of "Swan Lake," "Rouge et Noir," "Bachanale" and "Capriccio Espagnole" will inaugurate the final week of the engagement.

The Philharmonic-Symphony Society of New York

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1939 - NINETY-EIGHTH SEASON - 1940

CARNEGIE HALL

Sunday Afternoon, April 7, 1940
AT THREE
3629TH CONCERT

Under the Direction of

IGOR STRAVINSKY

Guest Composer-Conductor

STRAVINSKY PROGRAM

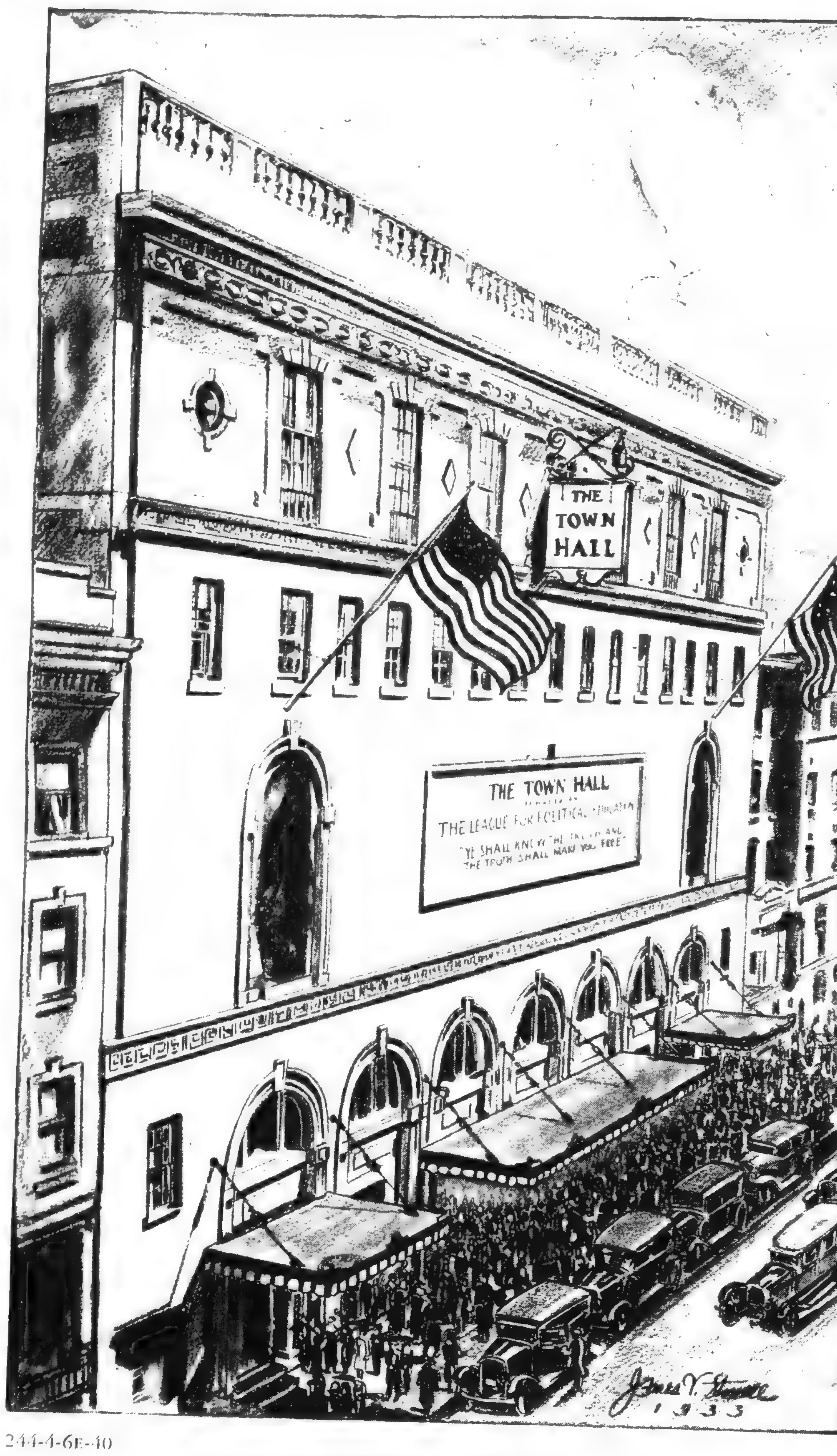
1. Suite from the Ballet "Petrouchka"
   Russian Dance—Petrouchka at Home—The Fair in Festival Week—Dance of the Nurses—The Peasant and the Bear—The Merchant and the Gypsies—Dance of the Coachmen and Grooms—The Masqueraders.
2. Suite from the Danced Story "L'Oiseau de Feu" ("The Firebird")
   I. Introduction: The Firebird and her Dance
   II. Dance of the Princesses
   III. Infernal Dance of Köstchei
   IV. Berceuse
   V. Finale

INTERMISSION

3. "Le Sacre du Printemps" ("The Consecration of the Spring"), Pictures of Pagan Russia
   I. The Adoration of the Earth.
   Introduction—Harbingers of Spring—Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.
   II. The Sacrifice.
   Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors— Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

ARTHUR JUDSON, Manager BRUNO ZIRATO, Assistant Manager
THE STEINWAY is the Official Piano of The Philharmonic-Symphony Society
VICTOR RECORDS

ORCHESTRA PENSION FUND—*It is requested that subscribers who are unable to use their tickets, kindly return them to the Philharmonic-Symphony Offices, 113 West 57th Street, or to the Box Office, Carnegie Hall, to be sold for the benefit of the Orchestra Pension Fund. All tickets received will be acknowledged.*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THE LEAGUE FOR POLITICAL EDUCATION
"YE SHALL KNOW THE TRUTH AND THE TRUTH SHALL MAKE YOU FREE"
1933

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ALFRED SCOTT, *Publisher*, 156 Fifth Avenue, N. Y.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
APR 7 - 1940

MUSIC

By FRANCIS D. PERKINS

From Gabrieli to Casey Jones

HARVARD GLEE CLUB and Radcliffe Choral Society, G. Wallace Woodworth, conductor, concert last night at Town Hall with the assistance of the Boston Symphony Orchestra's brass c[illegible] E. Power Biggs, organist, in the following program:

Giovanni Gabrieli (1557-1612)....Processional and ceremonial music for voices, organ and bass, written for the Church of St. Mark in Venice
Mozart....................Masonic Music
Walter Piston....Carnival Song for Men's Voices and Brass (1938)
Handel....Choruses from "Semele" and "L'Allegro"
Stravinsky..Epilogue from "Oedipus Rex"
Randall Thompson....Howl Ye, from "The Peaceable Kingdom" (1935)
E. B. Lawton (arr. from American folk song).............Casey Jones (1939)
Bach....Cum Sancto Spiritu, from Mass in B minor (with the assistance of former members of the Harvard and Radcliffe Choruses).
Accompanists, William W. Austin, Ralph Renwick Jr.

The student choristers from Harvard and Radcliffe, who are well known in the neighborhood of Boston, and occasionally here, as accomplished interpreters of exceptionally exacting choral works, gave their hearers a rewarding opportunity last night to become acquainted with the dignity, pomp and proclamative color of some of the music composed by Giovanni Gabrieli, the remarkable organist at the Church of St. Mark in Venice from 1585 to 1612. These qualities were particularly notable in the opening "In Ecclesiis Benedicite Domino", from the second book of Gabrieli's "Symphoniae Sacrae, in which the voices and the chanting brass gave a vivid impression of the splendor of a major Venetian festival.

The other choral works on this list from the "Sacrae Symphoniae" of the master who had composed for Venetian church and civic rituals three centuries ago were a Benedictus, dated 1597, for three choirs; "O Jesu mi dulcissime," Christmas music in a more intimate vein, dated 1615, and a resplendent "Jubilate Deo." Each of these choruses was prefaced by a short organ prelude, and the Boston Symphony's instrumentalists also played a high-spirited, elaborately wrought "Canzona per sonare a quattro."

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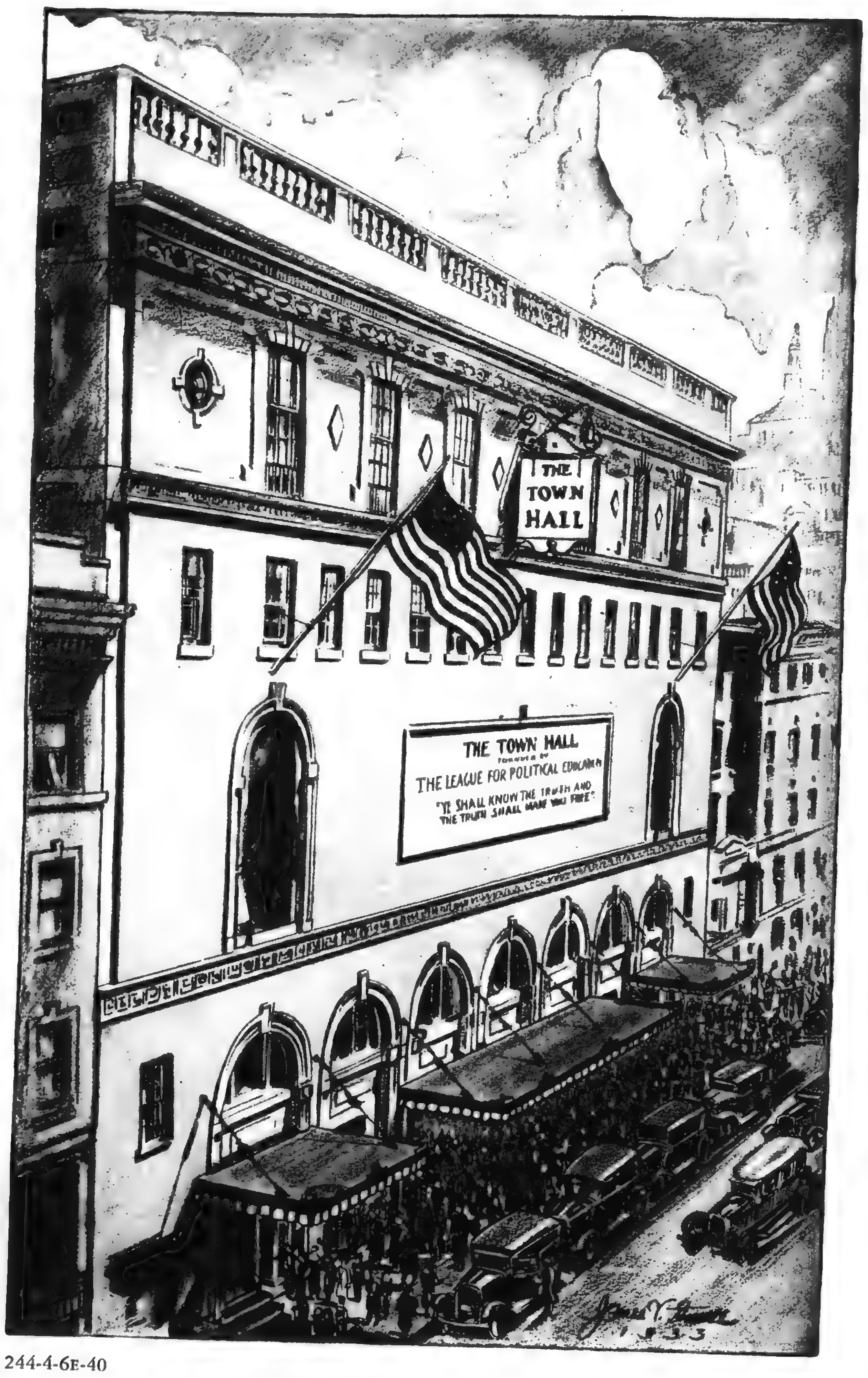
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Bach....Cum Sancto Spiritu, from Mass in B minor (with the assistance of former members of the Harvard and Radcliffe Choruses).
Accompanists, William W. Austin, Ralph Renwick jr.

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Town Hall Announcements

Afternoon events at 3:00, evening events at 8:30 unless otherwise specified

APRIL

Saturday Eve.	Apr. 6	HARVARD *and* RADCLIFFE GLEE CLUBS, *G. Wallace Woodworth, Conductor*
Sunday Aft.	Apr. 7	MARION CORDA, *Diseuse*
Sunday Eve.	Apr. 7	TOSSY SPIVAKOVSKY, *Violinist*
Monday Eve.	Apr. 8	ANTONIO BROSA, *Violinist*
Tuesday Eve.	Apr. 9	PERCY GRAINGER, *Pianist*
Wed. 5:30 p.m.	Apr. 10	OLGA SAMAROFF STOKOWSKI *"Modern Music" (Layman's Music Courses)*
Wednesday Eve.	Apr. 10	THE BACH CIRCLE OF NEW YORK
Thursday Eve.	Apr. 11	"AMERICA'S TOWN MEETING OF THE AIR"
Friday Eve.	Apr. 12	JANOS SCHOLZ, *'Cellist*
Saturday Aft.	Apr. 13	MARIE ZORN, *Pianist*
Sunday Aft.	Apr. 14	WORKMEN'S CIRCLE CHORUS, *Lazar Weiner, Conductor*
Monday Eve.	Apr. 15	GENERAL SOCIETY OF MECHANICS AND TRADESMEN, *Commencement Exercises*
Tuesday Eve.	Apr. 16	JOAN FIELD, *Violinist*
Wednesday Eve.	Apr. 17	EARL ASHCROFT, *Bass Baritone*
Thursday Eve.	Apr. 18	CLASSICAL CYCLE OF STEPHEN FOSTER MELODIES, *arranged by* RAOUL GEORGES VIDAS
Friday Eve.	Apr. 19	RIVERDALE COUNTRY SCHOOL, *8th Annual Choral Concert*
Saturday Eve.	Apr. 20	MARGARITA SALVI, *Soprano;* FREDERICO LONGAS, *Pianist;* ENRIQUE RUIZ, *Tenor*
Tuesday Eve.	Apr. 23	ROBERT GOLDSAND, *Pianist*
Wednesday Eve.	Apr. 24	EGON PETRI, *Pianist*
Friday Eve.	Apr. 26	BELL CHORUS OF NEW YORK
Saturday Eve.	Apr. 27	FREIHEIT MANDOLIN ORCHESTRA
Sun. Aft. at 5:30	April 28	JOHANN SINGER, *Pianist*

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MUSICAL ART QUARTET

SASCHA JACOBSEN, Violin
PAUL BERNARD, Violin
WILLIAM HYMANSON, Viola
MARIE ROEMAET ROSANOFF, 'Cello

TOWN HALL
Monday Evenings
DECEMBER 2, 1940 — MARCH 10, 1941

Management: **RAY HALMANS**, 119 West 57th ST., New York, N. Y.
Former associate of the late Richard Copley

TOWN HALL **Tuesday Evening, April 9th, at 8:30 o'clock**

GRAINGER

I.
Fantasia and Fugue, G Minor..*Bach-Liszt*
II.
Sonata in B Minor, Op. 58..........*Chopin*
III.
"After a Dream" ("Apres un reve") *Gabriel Faure*
"The Fountains" (Jeux d'eau)......*Ravel*
Moonlight (Clair de lune)........*Debussy*
Toccata, C sharp Minor.............*Debussy*

IV.
The Merry King, English Folksong set by *Grainger*
Scotch Strathspey and Reel set by *Grainger*
Lullaby from "Tribute to Foster" *Grainger*
"Maguire's Kick" (Irish March-Jig) *Stanford-Grainger*

Steinway Piano

Tickets: Boxes, $16.50; Orchestra, $2.20 - $1.65; Balcony, $1.10 - 75c.
Including Tax On Sale at Box Office

Manager: **Antonia Morse**
White Plains, N. Y. Tel. Gladstone 1277

TOWN HALL **Friday Evening, APRIL 12th, at 8:30 o'clock**

JANOS SCHOLZ

'CELLIST

OTTO HERZ at the Piano

I.
Sonata in E minor, Op. 38 *Johannes Brahms*
Allegro non troppo
Allegretto quasi Menuetto
Allegro
II.
Sonata, Op. 4 (1922)......*Zoltan Kodaly*
Fantasia
Allegro con spirito

Sonata, Op. 6 (1932)......*Samuel Barber*
Allegro ma non troppo
Adagio, Presto. Adagio.
Allegro appassionato
—INTERMISSION—
Sonata in A, Op. 69......*L. van Beethoven*
Allegro ma non tanto
Scherzo. Allegro molto.
Adagio cantabile. Allegro vivace

Steinway Piano Columbia Records

Tickets: Boxes (seating 6) $16.50; Orchestra $2.20, $1.65, $1.10; Balcony 83c and 40c.
Tax included On sale at Box Office

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VRONSKY AND BABIN
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IGOR GORIN
YEHUDI MENUHIN
EGON PETRI
LOTTE LEHMANN

*WINNER, 1940 TOWN HALL ENDOWMENT SERIES AWARD

DATES: In the order listed above, Nov. 6, 27, Dec. 11, Jan. 8, 22, Feb. 12, 26, March 12. All on Wednesday Evenings. PRICES FOR THE 8 EVENTS: $14., $17.50, $20. Loges seating Six, $120. Tax Exempt. ($8. and $10.50 Seats Sold Out.) DEPOSIT OF $1.00 on each subscription seat will hold reservation until October 1, 1940. Renewal period for present subscribers ends April 1. Public Sale opens April 15, but reservations should be placed at once to be filled in order of receipt. TICKETS FOR SINGLE EVENTS, IF AVAILABLE, WILL NOT BE SOLD UNTIL OCT. 30th. Address: Box 4, Town Hall Endowment Series, 123 W. 43rd St.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
APR 7 - 1940

MUSIC

By FRANCIS D. PERKINS

From Gabrieli to Casey Jones

HARVARD GLEE CLUB and Radcliffe Choral Society, G. Wallace Woodworth, conductor, concert last night at Town Hall with the assistance of the Boston Symphony Orchestra's brass [illegible] E. Power Biggs, organist, in the following program:

Giovanni Gabrieli (1557-1612)....Processional and ceremonial music for voices, organ and bass, written for the Church of St. Mark in Venice
Mozart....................Masonic Music
Walter Piston....Carnival Song for Men's Voices and Brass (1938)
Handel....Choruses from "Semele" and "L'Allegro"
Stravinsky..Epilogue from "Oedipus Rex"
Randall Thompson....Howl Ye, from "The Peaceable Kingdom" (1935)
E. B. Lawton (arr. from American folk song)..........Casey Jones (1939)
Bach....Cum Sancto Spiritu, from Mass in B minor (with the assistance of former members of the Harvard and Radcliffe Choruses).
Accompanists, William W. Austin, Ralph Renwick jr.

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HUGH ROSS, Conductor

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First performance in the United States

Maracatu De Chico Rei .... *Mignone*
Festival. Arrival of the Chieftain Maracatu.
Dance of the Three Macotas. Dance of the Six Slaves.
Finale.

Pater Noster .... *Marx*
First performance anywhere
For Baritone Solo, Mixed Chorus, Boys Chorus, Orchestra and Organ.

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HERALD-TRIBUNE
APR 7 - 1940

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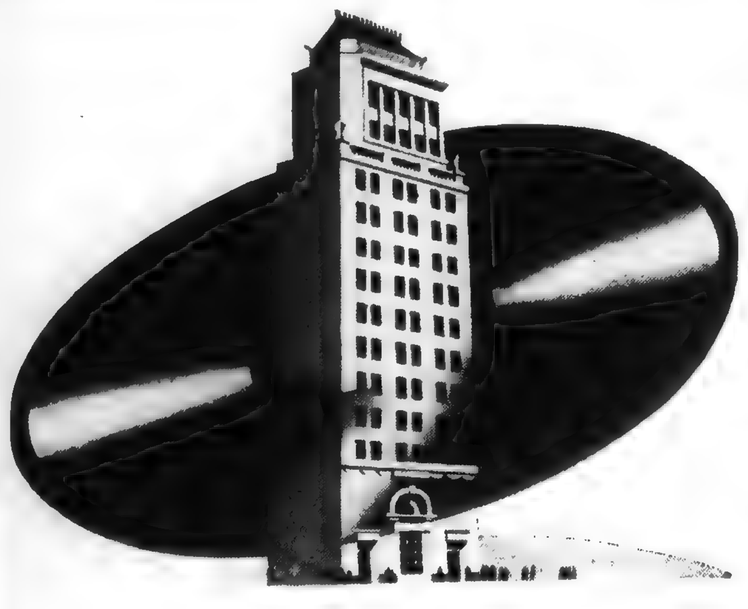

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SEASON 1939-40

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Saturday Evening, April 6th, at 8:45 o'clock

HARVARD GLEE CLUB
RADCLIFFE CHORAL CLUB

G. WALLACE WOODWORTH, *Conductor*
Assisted by the Brass Choir from the
BOSTON SYMPHONY ORCHESTRA
and E. POWER BIGGS, *Organist*

PROGRAM

GIOVANNI GABRIELI
1557-1612

PROCESSIONAL AND CEREMONIAL MUSIC for Voices, Organ, and Brass — *Written for the Church of St. Mark, Venice*

INTONAZIONE PER ORGANO, TONO IX
IN ECCLESIIS BENEDICITE DOMINO
(From Symphoniae Sacrae, Liber Secundus, 1615)
For Double Chorus and Six Instruments, with Basso Continuo

INTONAZIONE PER ORGANO, TONO II
BENEDICTUS
(From Sacrae Symphoniae, 1597)
For Three Choirs

PROGRAM CONTINUED ON SECOND PAGE FOLLOWING

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TOWN HALL Monday Evening, April 8th, at 8:30 o'clock

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VIOLINIST

GEORGE REEVES at the Piano

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O JESU MI DULCISSIME
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For Double Chorus with Basso Continuo

INTONAZIONE PER ORGANO, TONO XI
JUBILATE DEO
(From Sacrae Symphoniae, 1597)
For Eight Voices and Instruments, with Basso Continuo

INTERMISSION

MASONIC MUSIC .... MOZART
Laut verkünde unsre Freude
(Final Chorus from "Eine Freimaurer Kantate," K. 623 (1791)
Lasst uns mit geschlungen Handen (1785)
Finale from Cantata: "Die Maurerfreude," K. 471 (1785)
(*Tenor Solo*: H. M. RANIE, '40)

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HERALD-TRIBUNE
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Questions like these can be argued long after the concert is passed. In the main, in Beethoven's Symphony, read with a fine esprit and objectivity, and in the symphony which contains so much that is poor and so much more that is great, and all characteristic of Tchaikovsky—Dr. Koussevitzky directed superlative performances. They greatly affected the audience and brought a dramatic conclusion of the 1939-40 season in New York of the Boston Symphony Orchestra.

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(For Men's Voices and Brass)
Written for the Harvard Glee Club, 1938
First performance in New York

TWO SECULAR CHORUSES...HANDEL
Hornpipe from "Semele," Act II:
"Now Love, that everlasting boy"
Finale couplet from "L'Allegro":
"These delights if thou canst give"

EPILOGUE from "OEDIPUS REX"..........................STRAVINSKY
(*Bass Solo*: F. WING, 3L)

HOWL YE from "THE PEACEABLE KINGDOM"
RANDALL THOMPSON, '20
Written for the Harvard Glee Club and
The Radcliffe Choral Society, 1935

CASEY JONES
American Folk Song, Arr. by EDWARD B. LAWTON, '34
Written for The Harvard Glee Club, 1939

CUM SANCTO SPIRITU from the Mass in B Minor..............BACH
With the assistance of former members of the
Harvard-Radcliffe Choruses

•

Assistant Conductors
IRVING G. FINE
RICHARD R. FRENCH

Accompanists
WM. W. AUSTIN, 1G
RALPH RENWICK, JR. '42

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TOWN HALL Wednesday Evening, April 10th, at 8:30 o'clock

THE BACH CIRCLE OF NEW YORK

PROGRAM

Concerto Grosso No. 2 ....*Händel*
Cantata .... *Graupner*
Concerto for Harpsichord..............*Haydn*
Oratorio: "Jephte" ....*Carissimi*

ASSISTING ARTISTS: **Viola Philo, Catherine Aspinall, Mary Louise Beltz, Frederick Loadwick, Norman Farrow, Yella Pessl, and BACH CIRCLE CHORUS AND ORCHESTRA, Robert Hufstader, Conductor.**

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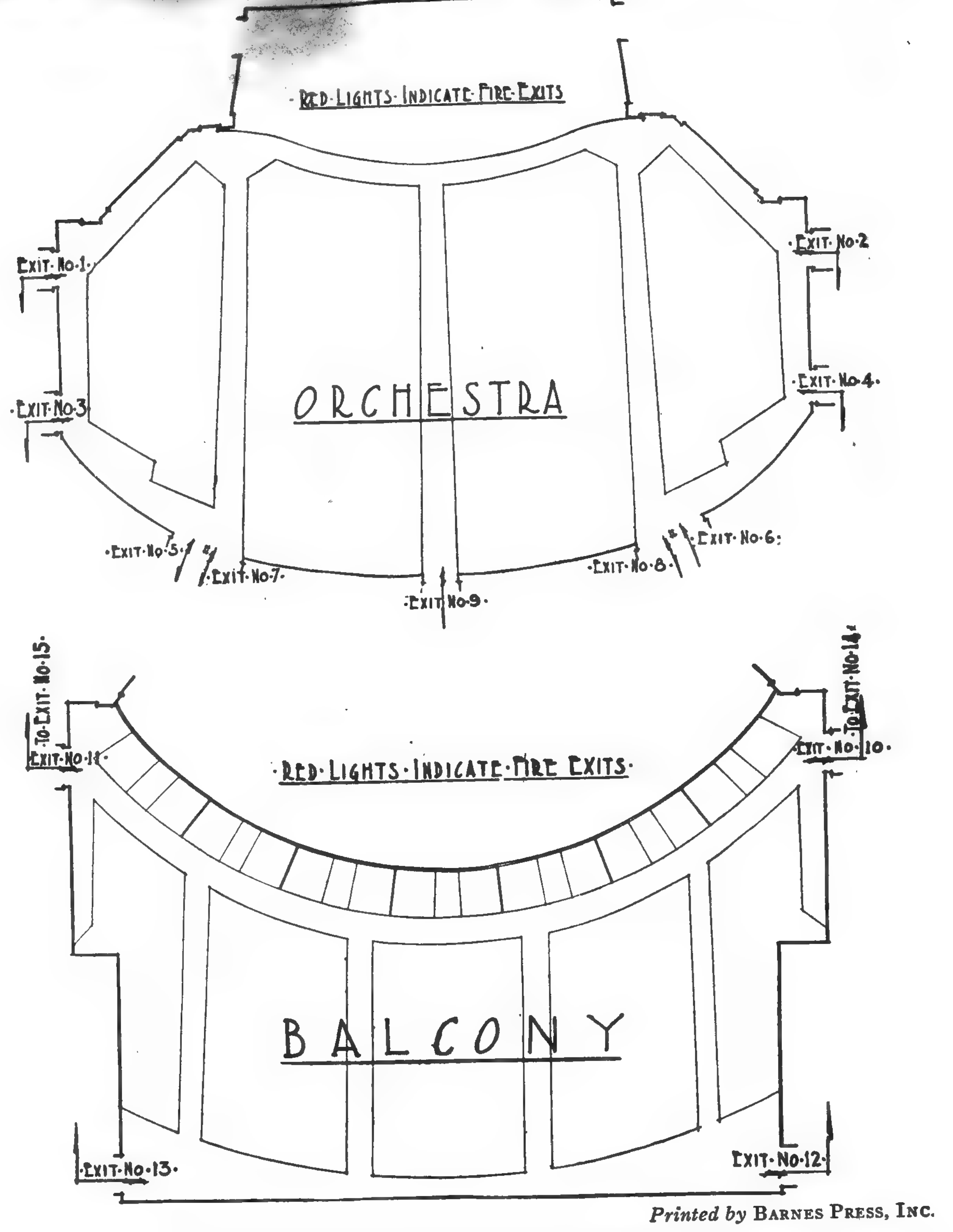
TOWN HALL Saturday Evening, April 6th, at 8:45 o'clock

HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY

G. WALLACE WOODWORTH, Conductor

1st Half—**GIOVANNI GABRIELI** 2nd Half—**MOZART, PISTON, THOMPSON, LAWTON, HANDEL, BACH**

Tickets $1.00 to $2.50 at Town Hall



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THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
APR 7 - 1940

MUSIC

By FRANCIS D. PERKINS

From Gabrieli to Casey Jones

HARVARD GLEE CLUB and Radcliffe Choral Society, G. Wallace Woodworth, conductor, concert last night at Town Hall with the assistance of the Boston Symphony Orchestra's brass [illegible] E. Power Biggs, organist, in the following program:

Giovanni Gabrieli (1557-1612)....Processional and ceremonial music for voices, organ and bass, written for the Church of St. Mark in Venice
Mozart.........................Masonic Music
Walter Piston....Carnival Song for Men's Voices and Brass (1938)
Handel....Choruses from "Semele" and "L'Allegro"
Stravinsky..Epilogue from "Oedipus Rex"
Randall Thompson....Howl Ye, from "The Peaceable Kingdom" (1935)
E. B. Lawton (arr. from American folk song)..............Casey Jones (1939)
Bach....Cum Sancto Spiritu, from Mass in B minor (with the assistance of former members of the Harvard and Radcliffe Choruses).
Accompanists, William W. Austin, Ralph Renwick jr.

The student choristers from Harvard and Radcliffe, who are well known in the neighborhood of Boston, and occasionally here, as accomplished interpreters of exceptionally exacting choral works, gave their hearers a rewarding opportunity last night to become acquainted with the dignity, pomp and proclamative color of some of the music composed by Giovanni Gabrieli, the remarkable organist at the Church of St. Mark in Venice from 1585 to 1612. These qualities were particularly notable in the opening "In Ecclesiis Benedicite Domino", from the second book of Gabrieli's "Symphoniae Sacrae, in which the voices and the chanting brass gave a vivid impression of the splendor of a major Venetian festival.

The other choral works on this list from the "Sacrae Symphoniae" of the master who had composed for Venetian church and civic rituals three centuries ago were a Benedictus, dated 1597, for three choirs; "O Jesu mi dulcissime," Christmas music in a more intimate vein, dated 1615, and a resplendent "Jubilate Deo." Each of these choruses was prefaced by a short organ prelude, and the Boston Symphony's instrumentalists also played a high-spirited, elaborately wrought "Canzona per sonare a quattro."

Of the qualities of Gabrieli's music only a few hints can be given here; spacious complexity of structure and architectonic grandeur, combined with still communicative expressive significance, were among the most prominent first impressions. The first and last of the choruses, in particular, gave a striking musical illustration of the flavor and atmosphere of the time and the place of their composition. At times some of the subtler details of the choral scoring seemed to be obscured in the memorable brilliance and sonority of these two festal works, but this probably was due to the nature of the music itself, written for performance in unusually spacious surroundings, rather than to the well trained choruses or talented players of the trumpets, trombones and the tuba.

* * *

Mr. Woodworth then advanced about a century and three-quarters in history to present three excerpts from the now seldom remembered music written by Mozart for Masonic occasions. The finale from "Eine kleine Freimaurer Kantate" (K. 627) is straightforward, hearty music of distinctly Germanic flavor. The Radcliffe girls sang "Lasst Uns mit Geschlungen Handen," apparently written for a Ladies' Day in the Viennese lodge. The third, with H. M. Raine as the tenor soloist, was the finale from the cantata "Die Maurerfreude" (K. 471).

The first Harvard composer on the list was Walter Piston, whose setting of an Italian text from Lorenzo de' Medici's "Canti Carnascialeschi" for men's voices and brass had its first New York performance. His vocal scoring is well suited to the verbal rhythm, and ably suggests its varying expressive hues in an idiom that sometimes makes discreet use of dissonance with generally melodic results. The brass choir, which has some strikingly plangent measures, plays an important part in the interludes, forecasting the mood of the succeeding verse.

* * *

Despite the loss of orchestral color sustained in a performance with piano accompaniment, the epilogue from "Oedipus Rex" still impressed as dramatically potent music. F. C. Wing made the messenger's tragic announcement, and R. E. I. Strider was the Speaker. Both choruses did notable work in the effective excerpt from Randall Thompson's "The Peaceable Kingdom," written for these two groups and performed by them here a few years ago. Mr. Lawton's version of "Casey Jones" preserved its swing and essentially American savor; the piano accompaniment had its suggestions of machinery and rolling wheels. This was called upon for repetition.

The Harvard Glee Club, throughout the evening, observed high standards in choral technique, quality of tone, unity and expressive responsiveness, and deserved more extensive encomiums than are possible in a midnight review. Similar compliments could be bestowed upon the Radcliffe chorus, whose singing showed marked improvement as compared with its concert here in 1937. Messrs. Pison and Thompson both took bows—Mr. Stravinsky, however, busied with a performance of his music elsewhere in the city, could not acknowledge the applause for the finale of "Oedipus."

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
APR 7 - 1940

Harvard Club Concert

The Harvard Glee Club and the Radcliffe Choral Club, at their joint concert last night in Town Hall, under the direction of Wallace Woodworth, presented an unusually elaborate program, the first half of which was devoted to works by Giovanni Gabrieli, the seventeenth century Italian composer. Although Gabrieli was one of the greatest musical geniuses of his time and the most important composer in the Venetian school, his compositions are virtually unknown today except to connoisseurs. It was therefore, a most praiseworthy effort on the part of the combined choruses to bring public attention to the remarkable creations of this [illegible]countably neglected genius.

Assisted by the brass choir of the Boston Symphony Orchestra and E. Pow[illegible]iggs, organist, the choristers were heard in four of Gabrieli's works from the "Sacrae Symphoniae" of 1597 and 1615. Each of these was preceded by an "Intonation" for organ by the same composer, who was for many years the organist at St. Mark's in Venice. These brief preludes served to establish the key of the choral numbers which they preceded on the program. A "canzona per sonare" played by the brasses completed the Gabrieli selections.

Gabrieli, who was the teacher of Heinrich Schuetz, Michael Praetorius and other celebrated composers of the time, had, as Reimann pointed out, a far weightier influence on the musical production of the first half of the seventeenth century than the famous Florentine monodists. His innovations in matters of form, harmonic modulations and the employment of repeated short phrases gave much of his music performed last night a strikingly modern effect.

The imaginative treatment of the antiphonal part-writing in Gabrieli's choral works presented, the richness of sonorities and the dynamic contrasts displayed in each of them, as well as the emotional impetus behind all of these extraordinary masterpieces made them uncommonly impressive. The powerful climaxes of "In Ecclesiis Benedicite Domino" and "Jubilate Deo" reached an almost unparalleled glory of sound, while the Benedictus for three choirs with its delicate echoings and unconventional coloring looked far into the musical future. But finest was the superb Nativity poem, "O Jesu Mi Dulcissime," with its strikingly modern employment of brief, reiterated phrases, its broad, solemn close, and surprisingly rich harmonic progressions.

The singers found the Gabrieli music more difficult to negotiate than the numbers of later origin on the lengthy list, and the tempi adopted were sometimes open to question. Surely the "Osanna" in the Benedictus should have gone at a brisker pace, and the first part of the whole more delicately set forth. But regardless of any such shortcomings there should be but gratitude for the opportunity granted to hear these magnificent examples of choral invention.

Mozart on Program

After them the three excerpts from Masonic works by Mozart seemed particularly tame affairs, and in fact, they were very weak examples. The choruses from Handel's "Semele" and "L'Allegro" were not much more rewarding. But with the "Carnival Song" for men's voices and brass, the excellent "Howl Ye" from Randall Thompson's "The Peaceable Kingdom" and the "Casey Jones" in the clever arrangement by Edward B. Lawton, the choral forces came into their own.

All three of these contemporary American items were written especially for one or both of the performing forces. Mr. Piston's setting of the verses by Lorenzo de Medici was new here and proved to be an original and fanciful addition to the literature.

The choral body did its best singing of the evening in these compositions and in the extremely difficult Epilogue from Stravinsky's "Oedopus Rex."

Here they were on sure ground emotionally and technically, giving each with a tonal solidity, carefully perfected ensemble and niceness of shading that did them great credit. The schedule was rounded out with the great fugal "Gum Sancto Spiriu" from Bach's Mass in B Minor.

H. M. Rainie was the tenor soloist in the finale from Mozart's "Die Maurerfreude," and R. E. L. Reiner was the Speaker, and F. C. Wing the Messenger in the Stravinsky contribution. N. S.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
APR 7 - 1940

CONCERT IS GIVEN BY KOUSSEVITZKY

Conducts Boston Orchestra in Beethoven and Tchaikovsky Works at Carnegie Hall

TWO SYMPHONIES HEARD

Centenary of Russian's Birth Marked by Playing of 'Fifth' —'Fourth' Presented

By OLIN DOWNES

Dr. Serge Koussevitzky and the Boston Symphony Orchestra gave their final New York concert of the present season yesterday afternoon in Carnegie Hall. The hall was packed. After an overwhelming performance of overwhelming music —the finale of Tchaikovsky's Fifth Symphony—there was an immense demonstration as the audience rose to its feet and stamped and cheered.

Thus the second of the Bostonians' concerts of the week recognized, as the first did, the Tchaikovsky centenary. Again Tchaikovsky and Beethoven, each represented by a symphony, made the program. For reasons of repertory Mr. Koussevitzky did not couple with Tchaikovsky's symphony the one of the same number by Beethoven. Beethoven's Fourth, not his Fifth, began the concert. This provided a grateful contrast, but if the two Fifth symphonies had been played yesterday, as the two Sixth symphonies were placed side by side Thursday night, there would have been a very interesting comparison, because Tchaikovsky and Beethoven, in their Fifth symphonies, have a common theme and a common expressive aim—the struggle of the individual against "fate," the rise of the spirit from the Slough of Despond to victory. Indeed, Tchaikovsky's finale is the one optimistic and victorious page to which one can turn in the list of his major symphonic compositions; and it is a magnificent movement, in a place where one is badly needed, since the Fifth symphony of Tchaikovsky is a curiously uneven creation.

Finale Follows Waltz

It is in fact somewhat typical of the composer, still in his formative period, that this noble finale, as grand in its form as in its spirit, should be placed, cheek by jowl, immediately after the tawdry and banal waltz which Tchaikovsky elects to use here in place of the classic scherzo. This latter movement is the main cause of the Fifth Symphony ranking as far as it does below the "Pathétique."

Yet again, there is such richness and there are such flashes of magnificently symphonic writing that this work may live as long as finer scores by Tchaikovsky, despite discrepancies. By "symphonic" we do not mean merely the carrying over, not only of the "fate" theme and other themes, from movement to movement—a procedure which seems to have astonished Ernest Newman and occasioned his remark that this is "a scheme that is certainly without a parallel in the history of the symphony." Shades of Beethoven's Ninth, Schumann's Second and Fourth, the anticipations of the same "scheme" as early as Beethoven's Second and Fifth symphonies, to say nothing of César Franck's, which came a year after Tchaikovsky's Fifth! The history of the cyclic symphonic form is a pretty old one.

"Symphonic" refers also to the resourcefulness in development displayed in Tchaikovsky opening and closing movements, and to many a pretty feat of thematic manipulation which serves him well. Enough! This Fifth symphony, too, is the symphony of a great genius, and there is no denying that fact, although the innocent public seems to have discovered it somewhat earlier than the more old-fashioned and pedantic school of criticism.

Orchestra "Triumphs"

Again Tchaikovsky, as well as Koussevitzky and the now unrivaled Boston Symphony Orchestra triumphed, because of the inherent qualities of the music they played, and the extraordinary brilliance and euphony of the playing. One need not have listened with unqualified agreement to everything the conductor did to make these remarks; Tchaikovsky's first movement, in particular, was subjected to a special "reading." Where there were opportunities for a retard or accelerando the conductor availed himself of them to the extent that the law allowed. The symphony is a gamut of moods; the tempi are not intended to be strict. The question remains as to what degree of rubato is advisable in performance.

Questions like these can be argued long after the concert is passed. In the main, in Beethoven's Symphony, read with a fine esprit and objectivity, and in the symphony which contains so much that is poor and so much more that is great, and all characteristic of Tchaikovsky—Dr. Koussevitzky directed superlative performances. They greatly affected the audience and brought a dramatic [illegible] of the 1939-40 [illegible] in New York of the Boston Symphony Orchestra.

"Creation" and Bach Mass; Choral Technique Expounded

Herald

By ALEXANDER WILLIAMS April 7

This is customarily the time for choral activity in concert halls, and comment on it is especially apropos this year because of the publication of Dr. Archibald T. Davison's book, "Choral Conducting" (Harvard University Press; $2). One of the most interesting of the regular choral events here is already behind us, namely the Harvard-Radcliffe concert in March. Those of us who attended it will recall with pleasure the remarkable and rarely heard music of Giovanni Gabrieli, which was revived for the occasion, as well as the entertaining modern works.

It is necessary to emphasize the pleasure afforded by a good choral concert, because there is a most unreasonable prejudice in the mind of a large part of the public against concerts where choruses participate. When one is scheduled on a Boston Symphony program, many sighs of complaint are to be heard and many subscribers dispose of their tickets. We do not suggest that the fault lies wholly with the obtuseness of people facing—to them—an unusual form of music. There has undoubtedly been a good deal of poor and dispirited choral singing in the past to account for this hostile attitude.

At the same time it is well for the public to be reminded that some of the greatest of all music has been written inthis medium, so that to pass it by is to deny oneself a stimulating artistic experience. For example, on April 15 and April 21, respectively, there will be given in Symphony Hall two masterpieces involving a chorus. On the former date the Handel and Haydn Society will offer Haydn's "Creation," and on the latter the Boston Symphony, with the Harvard Glee Club and Radcliffe Chorus, will present in two sessions Bach's B minor Mass. Bach's tremendous work needs no introduction in these columns, for it has been heard enough under the same auspices to attract an audience. The modern taste for Bach also makes this long score a greater magnet than Beethoven's Mass.

Such are the twists of artistic fashion that Haydn's "Creation" is probably unfamiliar to the general public, though it has had performances here and there. Modern productions, however, are apt to be grievously cut, which does not do justice to Haydn's conception. We have not been told what the Handel and Haydn Society proposes to do about this problem, but at least we shall have a chance to hear a good chorus in some of the music. The best introduction for an intelligent hearing of "The Creation," by the way, is the long essay by Sir Donald Tovey in the fifth volume of his musical analyses. The only trouble with reading him is that his is such counsel of perfection that any approximation of the ideal will inevitably disappoint the hopes he has raised.

DR. DAVISON

We referred at the beginning of this article to Dr. Davison's little volume on choral conducting. As everyone knows or ought to know, Dr. Davison caused a real revolution in taste by his manner of dealing with college glee clubs and his views of what they ought to sing. Mr. Deems Taylor in his recent book, "The Well-Tempered Listener," has some amusing recollections of what glee club concerts were like when he was in college and not so long ago at that. Dr. Davison, in a relatively small span of years, swept all the trash of such programs away and had his chorus at Harvard singing with the Boston Symphony music from Bach to Stravinsky and in other concerts material from the 17th and 16th centuries.

He does not refer much to this extraordinary revolutionary feat in his book, however, since he is mainly interested in setting down his opinions about how to train a chorus. He says a number of things which will come as a shock to old-fashioned choral conductors. For instance, he likes young singers better than older ones with more experience. He does not find that sight-reading is much of a help in training a chorus and in many cases is actually a nuisance. Any critic and critics are notoriously at sea when writing about choral concerts—will find this volume very useful in re-orienting the loose ideas on the subject picked up merely by attending such events. Even more useful will it be to a man, usually an organist, who suddenly finds himself with a chorus to rehearse for public performance or even private enjoyment. Dr. Davison makes his points clearly and with humor. A much longer book on the same subject may also be recommended at this time. "The Art of the Choral Conductor," by William J. Finn. It is not as agreeable reading as Dr. Davison's, but it rather conservatively comes to most of the same conclusions.

ROCKEFELLER AID TO MUSIC CENTER

Times April 8

Foundation Grants $60,000 to Berkshire Festival Group for School Project

The Rockefeller Foundation has made a grant of $60,000 to the Berkshire Music Center for use during the next two years, it was announced yesterday in a report of the foundation's activities for 1939. The center will open a Summer music school on July 8 at Tanglewood, the home of the Berkshire Symphonic Festival, between Stockbridge and Lenox, Mass.

The sum of $10,000 of the grant is available for physical improvements. The remaining $50,000 will make it possible during the Summer sessions of 1940 and 1941, according to the announcement, "to provide the finest instruction at relatively low cost to the student body."

The report added:

"In 1939 the foundation stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra."

The foundation grant was made because the center will offer six weeks of "living and working in music" in association with Dr. Koussevitzky and members of the Boston Symphony Orchestra. It will help provide equipment for the conduct of the school in all its branches with a student body of 300.

There are three buildings on the estate, known as Tanglewood, that can be remodeled for assembly, rehearsals and classes. The grant will also be sufficient to permit the construction of a practicable unit for a small theatre, which will be used for school rehearsals and chamber concerts and which will permit stage presentations by the class in opera dramatics.

The center will continue its work from July 8 to Aug. 18. During the first three weeks in August the annual festival will be held in the music shed at Tanglewood.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

APR 7 - 1940

Koussevitzky Gives Season's Final Concert

Boston Orchestra Heard in 4thBeethovenSymphony and Tchaikovsky's Fifth

Serge Koussevitsky conducted the Boston Symphony Orchestra yesterday afternoon at Carnegie Hall in the last concert of the fifty-fourth season of its visits to New York, and was called upon for several farewell bows by a cheering audience which had been stirred by an exceptional performance of Tchaikovsky's fifth symphony. Another symphony, the fourth of Beethoven, occupied the first half of the program.

As on Thursday night, when the Bostonians had played the sixth symphonies of both of these composers Dr. Koussevitzky's list consisted of music which has had several performances under his direction in this auditorium, and many interpretations by resident and other visiting organizations. Despite its familiarity, however, it was well chosen from the point of view of contrast. The Beethoven symphony was admirably executed, apart from a pair of brief lapses in the horn choir, with notable finesse of dynamic shading and clarity of detail the variety and range of its expressive atmosphere were also persuasively revealed.

The technical and interpretative qualities which have long given this orchestra standing as one of the foremost organizations of its kind in the Americas were, however. most strikingly revealed in the performance of Tchaikovsky's symphony in E minor. Dr. Koussevitzky, who is commemorating the centenary of the composer's birth in these two concerts, as well as in Boston later this spring, and next summer in the Berkshire Festival, is renowned for his particularly penetrating insight into Tchaikovsky's music, his ability to reveal its complete emotional content. But there were undoubtedly other members of yesterday's capacity gathering, in addition to the writer, who faced the prospects of another hearing of this hard-worked symphony with resignation rather than with fond anticipation.

And yet not many measures had been played before many who were so minded found themselves listening with fresh attention to one of the most memorable interpretations which this work has received in twenty years. Even while noting some rather overwrought changes of pace in the first movement, one could count such impressions as unimportant in comparison with the expressive force of the interpretation as a whole, the superb work of the orchestra and its instant responsiveness to its inspired director.

Obviously, Dr. Koussevitzky did not regard the symphony as a time-honored member of the standard repertoire, but as music to which he was intently devoted and whose full significance he was eager to convey to his orchestra's hearers. In this he was entirely successful, and his ability to cause his hearers to listen to this familiar music and relish its melodic fertility, its many-hued scoring and its unabashed emotionalism in the manner of a new artistic experience was, with the virtuosity of his musicians, one of the major factors in bringing about an unusually memorable result.

Under the same conductor, the Boston Symphony will return next season for its usual quota of five evening and five afternoon concerts in Carnegie Hall, beginning Nov. 21 and 23.

F. D. P.

Music Center in Berkshires Awarded $60,000

Globe April 8

Rockefeller Foundation Makes Grant to Help Organize Summer School

The Rockefeller Foundation, in a report of its activities for the year 1939, makes the first public announcement of a substantial grant to assist in establishing a Summer music school, to be known as the Berkshire Music Center.

The grant is a notable recognition of the ambitious project of the Boston Symphony Orchestra.

"In 1939," the report states, "the foundation stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts there is to be established in 1940 a center for musical education under direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra."

Sixty thousand dollars has been allocated to the Music Center for use during the next two years, of which $10,000 is available for physical improvements. The grant will also be sufficient to permit the construction of a practicable unit for a small theatre, which will be used for school rehearsals and chamber concerts and can permit stage presentations by the class in opera dramatics.

THIS CLIPPING FROM
TIME MAGAZINE
CHICAGO, ILL.

APR 8 - 1940

MUSIC

Home-Grown Composer

Half a century ago, when frail, poetic Edward MacDowell was No. 1 U. S. composer, the models for high-brow music were Brahms, Grieg, Wagner. Just before World War I, *Kulturbolschewiks* Arnold Schönberg and Igor Stravinsky (TIME, March 11) led a revolution against musical romanticism. When the revolution was over, U. S. composers still found themselves writing European music. Such U. S. composers as Aaron Copland and John Alden Carpenter tried to go native by using jazz tunes, but only the tunes were American. The musical grammar and syntax still sounded like Brahms or Stravinsky. Today there is still probably no high-brow U. S. music that can be identified as such in a blindfold test.

ROY HARRIS
If not pure U. S., at least pure Harris.

If any U. S. composer can attain an authentically U. S. symphonic style, a spare, gangling, twangy Oklahoman named Roy Harris may well be the man. Born in a log cabin, Roy Harris is as independent as a Panhandle cowhand, as dryly American as the Dust Bowl where he spent his early childhood. When, in 1926, he appeared in Eastern concert halls with an awkward, homemade symphonic piece under his arm, critics took one look and decided that here was music's own Joaquin Miller. Sent to Paris to study with famed Teacher Nadia Boulanger (TIME, Feb. 28, 1938), Composer Harris showed for a time the influences of the French modernists who sat at Mlle Boulanger's feet. But Harris soon got over these pretty Parisian tricks, and went on composing in his own way.

Most of Harris' music has been experimental, patchy and gaunt. But unlike many a contemporary composer, he has gone on correcting his past mistakes, improving his tools, getting his music clearer & clearer. Last year, after groping steadily upward on a rickety ladder of complex, dry, carpentered scores (*Symphony 1933, When Johnny Comes Marching Home, Song for Occupations*, etc.), Harris really hit his stride with a *Third Symphony*. No sooner was it finished than Boston's pompous Sergei Koussevitzky rushed to give it a première. No sooner had Koussevitzky played it than excitable Maestro Arturo Toscanini (who conducts few U. S. compositions) asked a chance to broadcast it with his NBC Orchestra. Last month (TIME, April 1) Victor recorded it.

By last week, when solemn, plodding Hans Lange gave Chicagoans a chance to hear it with the Chicago Symphony, Harris' *Third Symphony* had become the most talked-about U. S. composition in a decade. Said Koussevitzky: "This is the first truly great symphonic work to be written in America." Chicago critics, admiring its lean economy, lack of bombast and its forthright poetic atmosphere, wrote that "something of the crudeness and strength of pioneer America has crept into this new symphony," found it "as completely outside European experience as the prairie morning itself." To more cautious listeners it was not so much pure U. S. music as pure Harris.

THIS CLIPPING FROM
OKLAHOMA CITY, OKLA.
TIMES

APR 5 - 1940

Secret of Roy Harris' long pull to success is his uncompromising individualism. He was 25 before he ever got a lesson in musical composition. Like Abraham Lincoln, on whose birthday he was born, he got his education the hard way, all by himself. In 1918, when he was mustered out of the Army, he drove a truck for a living, delivering 3,000 lb. of butter and 300 dozen eggs a day around Los Angeles.

Says Roy Harris: "If we create an indigenous music worthy of our people, it will make its way swiftly and unfalteringly. . . . Whether it be a little more or less 'dissonant' or 'original' is of small import—but it must have the pulsing life stuff in it—creative urge and necessity of continuity. It cannot be a scholarly mosaic of all the materials and forms of the last 200 European years. . . ."

April 7

Boston Orchestra

Mit dem Carnegie Hall=Konzert am geſtrigen Nachmittag beendete Serge Kouſſevitzky die New Yorker Spielzeit 1939/40 des Boſton Symphony Orcheſtra, das hier in dieſem Winter wiederum je fünf Konzerte an Donnerstagabenden und Samstagnachmittagen gegeben hat. Wie das letzte Abendprogramm ſo wurde auch das geſtrige von Symphonien Beethovens und Tſchaikowſkys ausgefüllt, diesmal von der vierten des deutſchen und der fünften des ruſſiſchen Meiſters.

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H. St.

"Creation" and Bach Mass; Choral Technique Expounded

Herald

By ALEXANDER WILLIAMS April 7

This is customarily the time for choral activity in concert halls, and comment on it is especially apropos this year because of the publication of Dr. Archibald T. Davison's book, "Choral Conducting" (Harvard University Press; $2). One of the most interesting of the regular choral events here is already behind us, namely the Harvard-Radcliffe concert in March. Those of us who attended it will recall with pleasure the remarkable and rarely heard music of Giovanni Gabrieli, which was revived for the occasion, as well as the entertaining modern works.

It is necessary to emphasize the pleasure afforded by a good choral concert, because there is a most unreasonable prejudice in the mind of a large part of the public against concerts where choruses participate. When one is scheduled on a Boston Symphony program, many sighs of complaint are to be heard and many subscribers dispose of their tickets. We do not suggest that the fault lies wholly with the obtuseness of people facing—to them—an unusual form of music. There has undoubtedly been a good deal of poor and dispirited choral singing in the past to account for this hostile attitude.

At the same time it is well for the public to be reminded that some of the greatest of all music has been written inthis medium, so that to pass it by is to deny oneself a stimulating artistic experience. For example, on April 15 and April 21, respectively, there will be given in Symphony Hall two masterpieces involving a chorus. On the former date the Handel and Haydn Society will offer Haydn's "Creation," and on the latter the Boston Symphony, with the Harvard Glee Club and Radcliffe Chorus, will present in two sessions Bach's B minor Mass. Bach's tremendous work needs no introduction in these columns, for it has been heard enough under the same auspices to attract an audience. The modern taste for Bach also makes this long score a greater magnet than Beethoven's Mass.

Such are the twists of artistic fashion that Haydn's "Creation" is probably unfamiliar to the general public, though it has had performances here and there. Modern productions, however, are apt to be grievously cut, which does not do justice to Haydn's conception. We have not been told what the Handel and Haydn Society proposes to do about this problem, but at least we shall have a chance to hear a good chorus in some of the music. The best introduction for an intelligent hearing of "The Creation," by the way, is the long essay by Sir Donald Tovey in the fifth volume of his musical analyses. The only trouble with reading him is that his is such counsel of perfection that any approximation of the ideal will inevitably disappoint the hopes he has raised.

DR. DAVISON

We referred at the beginning of this article to Dr. Davison's little volume on choral conducting. As everyone knows or ought to know, Dr. Davison caused a real revolution in taste by his manner of dealing with college glee clubs and his views of what they ought to sing. Mr. Deems Taylor in his recent book, "The Well-Tempered Listener," has some amusing recollections of what glee club concerts were like when he was in college and not so long ago at that. Dr. Davison, in a relatively small span of years, swept all the trash of such programs away and had his chorus at Harvard singing with the Boston Symphony music from Bach to Stravinsky and in other concerts material from the 17th and 16th centuries.

He does not refer much to this extraordinary revolutionary feat in his book, however, since he is mainly interested in setting down his opinions about how to train a chorus. He says a number of things which will come as a shock to old-fashioned choral conductors. For instance, he likes young singers better than older ones with more experience. He does not find that sight-reading is much of a help in training a chorus and in many cases is actually a nuisance. Any critic and critics are notoriously at sea when writing about choral concerts—will find this volume very useful in re-orienting the loose ideas on the subject picked up merely by attending such events. Even more useful will it be to a man, usually an organist, who suddenly finds himself with a chorus to rehearse for public performance or even private enjoyment. Dr. Davison makes his points clearly and with humor. A much longer book on the same subject may also be recommended at this time. "The Art of the Choral Conductor," by William J. Finn. It is not as agreeable reading as Dr. Davison's, but it rather conservatively comes to most of the same conclusions.

ROCKEFELLER AID TO MUSIC CENTER

Times April 8

Foundation Grants $60,000 to Berkshire Festival Group for School Project

The Rockefeller Foundation has made a grant of $60,000 to the Berkshire Music Center for use during the next two years, it was announced yesterday in a report of the foundation's activities for 1939. The center will open a Summer music school on July 8 at Tanglewood, the home of the Berkshire Symphonic Festival, between Stockbridge and Lenox, Mass.

The sum of $10,000 of the grant is available for physical improvements. The remaining $50,000 will make it possible during the Summer sessions of 1940 and 1941, according to the announcement, "to provide the finest instruction at relatively low cost to the student body."

The report added:

"In 1939 the foundation stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts, there is to be established in 1940 a center for musical education under the direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra."

The foundation grant was made because the center will offer six weeks of "living and working in music" in association with Dr. Koussevitzky and members of the Boston Symphony Orchestra. It [illegible] equipment for the conduct of the school in all its branches with a student body of 300.

There are three buildings on the estate, known as Tanglewood, that can be remodeled for assembly, rehearsals and classes. The grant will also be sufficient to permit the construction of a practicable unit for a small theatre, which will be used for school rehearsals and chamber concerts and which will permit stage presentations by the class in opera dramatics.

The center will continue its work from July 8 to Aug. 18. During the first three weeks in August the annual festival will be held in the music shed at Tanglewood.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

APR 7 - 1940

Koussevitzky Gives Season's Final Concert

Boston Orchestra Heard in 4thBeethovenSymphony and Tchaikovsky's Fifth

Serge Koussevitzky conducted the Boston Symphony Orchestra yesterday afternoon at Carnegie Hall in the last concert of the fifty-fourth season of its visits to New York, and was called upon for several farewell bows by a cheering audience which had been stirred by an exceptional performance of Tchaikovsky's fifth symphony. Another symphony, the fourth of Beethoven, occupied the first half of the program.

As on Thursday night, when the Bostonians had played the sixth symphonies of both of these composers Dr. Koussevitzky's list consisted of music which has had several performances under his direction in this auditorium, and many interpretations by resident and other visiting organizations. Despite its familiarity, however, it was well chosen from the point of view of contrast. The Beethoven symphony was admirably executed, apart from a pair of brief lapses in the horn choir, with notable finesse of dynamic shading and clarity of detail the variety and range of its expressive atmosphere were also persuasively revealed.

The technical and interpretative qualities which have long given this orchestra standing as one of the foremost organizations of its kind in the Americas were, however, most strikingly revealed in the performance of Tchaikovsky's symphony in E minor. Dr. Koussevitzky, who is commemorating the centenary of the composer's birth in these two concerts, as well as in Boston later this spring, and next summer in the Berkshire Festival, is renowned for his particularly penetrating insight into Tchaikovsky's music, his ability to reveal its complete emotional content. But there were undoubtedly other members of yesterday's capacity gathering, in addition to the writer, who faced the prospects of another hearing of this hard-worked symphony with resignation rather than with fond anticipation.

And yet not many measures had been played before many who were so minded found themselves listening with fresh attention to one of the most memorable interpretations which this work has received in twenty years. Even while noting some rather overwrought changes of pace in the first movement, one could count such impressions as unimportant in comparison with the expressive force of the interpretation as a whole, the superb work of the orchestra and its instant responsiveness to its inspired director.

Obviously, Dr. Koussevitzky did not regard the symphony as a time-honored member of the standard repertoire, but as music to which he was intently devoted and whose full significance he was eager to convey to his orchestra's hearers. In this he was entirely successful, and his ability to cause his hearers to listen to this familiar music and relish its melodic fertility, its many-hued scoring and its unabashed emotionalism in the manner of a new artistic experience was, with the virtuosity of his musicians, one of the major factors in bringing about an unusually memorable result.

Under the same conductor, the Boston Symphony will return next season for its usual quota of five evening and five afternoon concerts in Carnegie Hall, beginning Nov. 21 and 23.

F. D. P.

Music Center in Berkshires Awarded $60,000

Globe April 8

Rockefeller Foundation Makes Grant to Help Organize Summer School

The Rockefeller Foundation, in a report of its activities for the year 1939, makes the first public announcement of a substantial grant to assist in establishing a Summer music school, to be known as the Berkshire Music Center.

The grant is a notable recognition of the ambitious project of the Boston Symphony Orchestra.

"In 1939," the report states, "the foundation stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America. In the familiar setting of the annual Berkshire Symphonic Festival in Massachusetts there is to be established in 1940 a center for musical education under direction of Serge Koussevitzky, leader of the Boston Symphony Orchestra."

Sixty thousand dollars has been allocated to the Music Center for use during the next two years, of which $10,000 is available for physical improvements. The grant will also be sufficient to permit the construction of a practicable unit for a small theatre, which will be used for school rehearsals and chamber concerts and can permit stage presentations by the class in opera dramatics.

THIS CLIPPING FROM
TIME MAGAZINE
CHICAGO, ILL.

APR 8 - 1940

MUSIC

Home-Grown Composer

Half a century ago, when frail, poetic Edward MacDowell was No. 1 U. S. composer, the models for high-brow music were Brahms, Grieg, Wagner. Just before World War I, *Kulturbolschewiks* Arnold Schönberg and Igor Stravinsky (TIME, March 11) led a revolution against musical romanticism. When the revolution was over, U. S. composers still found themselves writing European music. Such U. S. composers as Aaron Copland and John Alden Carpenter tried to go native by using jazz tunes, but only the tunes were American. The musical grammar and syntax still sounded like Brahms or Stravinsky. Today there is still probably no high-brow U. S. music that can be identified as such in a blindfold test.

ROY HARRIS

If not pure U. S., at least pure Harris.

If any U. S. composer can attain an authentically U. S. symphonic style, a spare, gangling, twangy Oklahoman named Roy Harris may well be the man. Born in a log cabin, Roy Harris is as independent as a Panhandle cowhand, as dryly American as the Dust Bowl where he spent his early childhood. When, in 1926, he appeared in Eastern concert halls with an awkward, homemade symphonic piece under his arm, critics took one look and decided that here was music's own Joaquin Miller. Sent to Paris to study with famed Teacher Nadia Boulanger (TIME, Feb. 28, 1938), Composer Harris showed for a time the influences of the French modernists who sat at Mlle Boulanger's feet. But Harris soon got over these pretty Parisian tricks, and went on composing in his own way.

Most of Harris' music has been experimental, patchy and gaunt. But unlike many a contemporary composer, he has gone on correcting his past mistakes, improving his tools, getting his music clearer & clearer. Last year, after groping steadily upward on a rickety ladder of complex, dry, carpentered scores (*Symphony 1933, When Johnny Comes Marching Home, Song for Occupations*, etc.), Harris really hit his stride with a *Third Symphony*. No sooner was it finished than Boston's pompous Sergei Koussevitzky rushed to give it a première. No sooner had Koussevitzky played it than excitable Maestro Arturo Toscanini (who conducts few U. S. compositions) asked a chance to broadcast it with his NBC Orchestra. Last month (TIME, April 1) Victor recorded it.

By last week, when solemn, plodding Hans Lange gave Chicagoans a chance to hear it with the Chicago Symphony, Harris' *Third Symphony* had become the most talked-about U. S. composition in a decade. Said Koussevitzky: "This is the first truly great symphonic work to be written in America." Chicago critics, admiring its lean economy, lack of bombast and its forthright poetic atmosphere, wrote that "something of the crudeness and strength of pioneer America has crept into this new symphony," found it "as completely outside European experience as the prairie morning itself." To more cautious listeners it was not so much pure U. S. music as pure Harris.

THIS CLIPPING FROM
OKLAHOMA CITY, OKLA.
TIMES

APR 5 - 1940

Secret of Roy Harris' long pull to success is his uncompromising individualism. He was 25 before he ever got a lesson in musical composition. Like Abraham Lincoln, on whose birthday he was born, he got his education the hard way, all by himself. In 1918, when he was mustered out of the Army, he drove a truck for a living, delivering 3,000 lb. of butter and 300 dozen eggs a day around Los Angeles.

Says Roy Harris: "If we create an indigenous music worthy of our people, it will make its way swiftly and unfalteringly. . . . Whether it be a little more or less 'dissonant' or 'original' is of small import—but it must have the pulsing life stuff in it—creative urge and necessity of continuity. It cannot be a scholarly mosaic of all the materials and forms of the last 200 European years. . . ."

April 7

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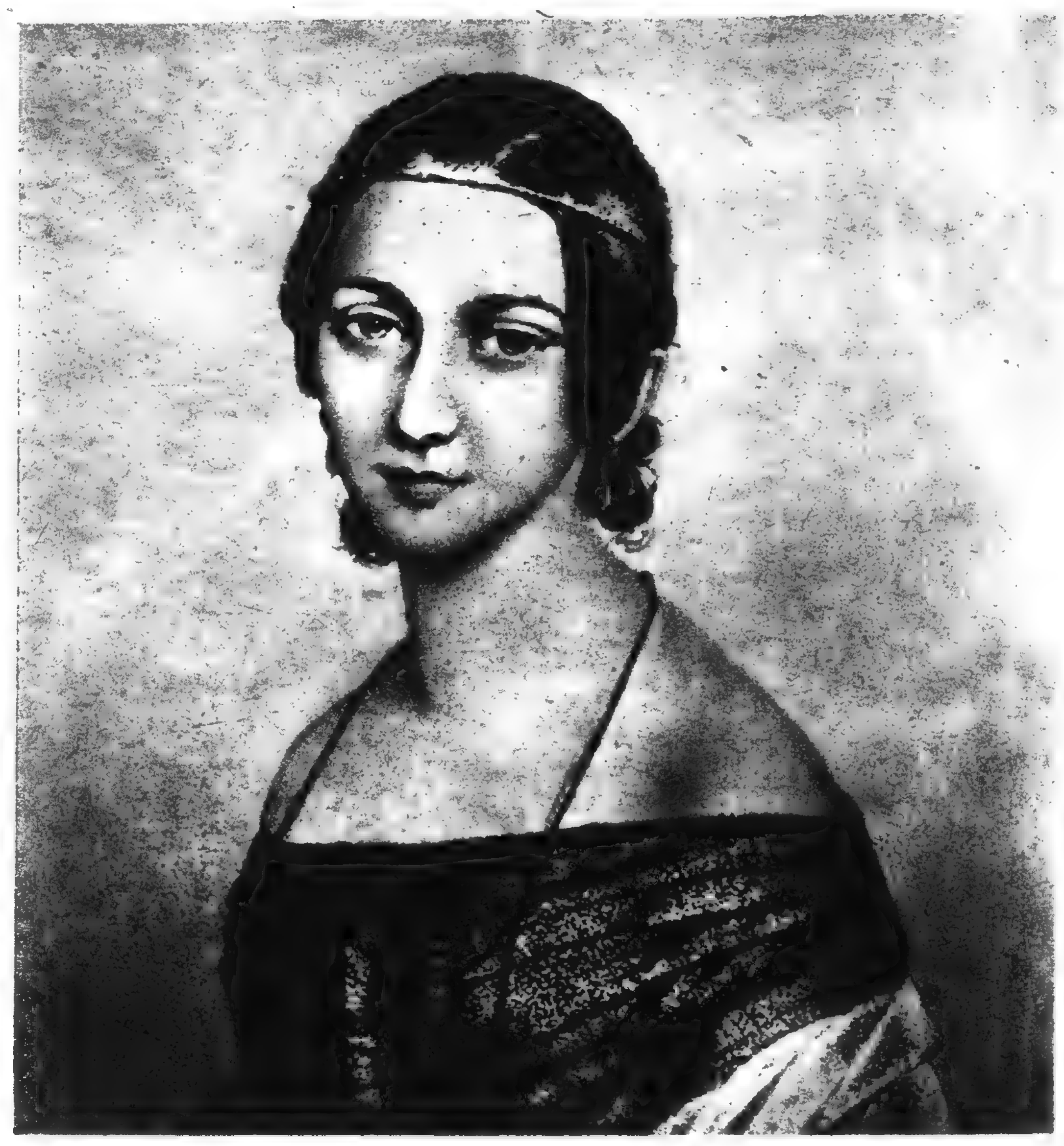
H. St.

The Romantic Life of a Pianist

Into His Biography of Clara Schumann, Mr. Burk Has Woven the Stories of Robert Schumann and Brahms

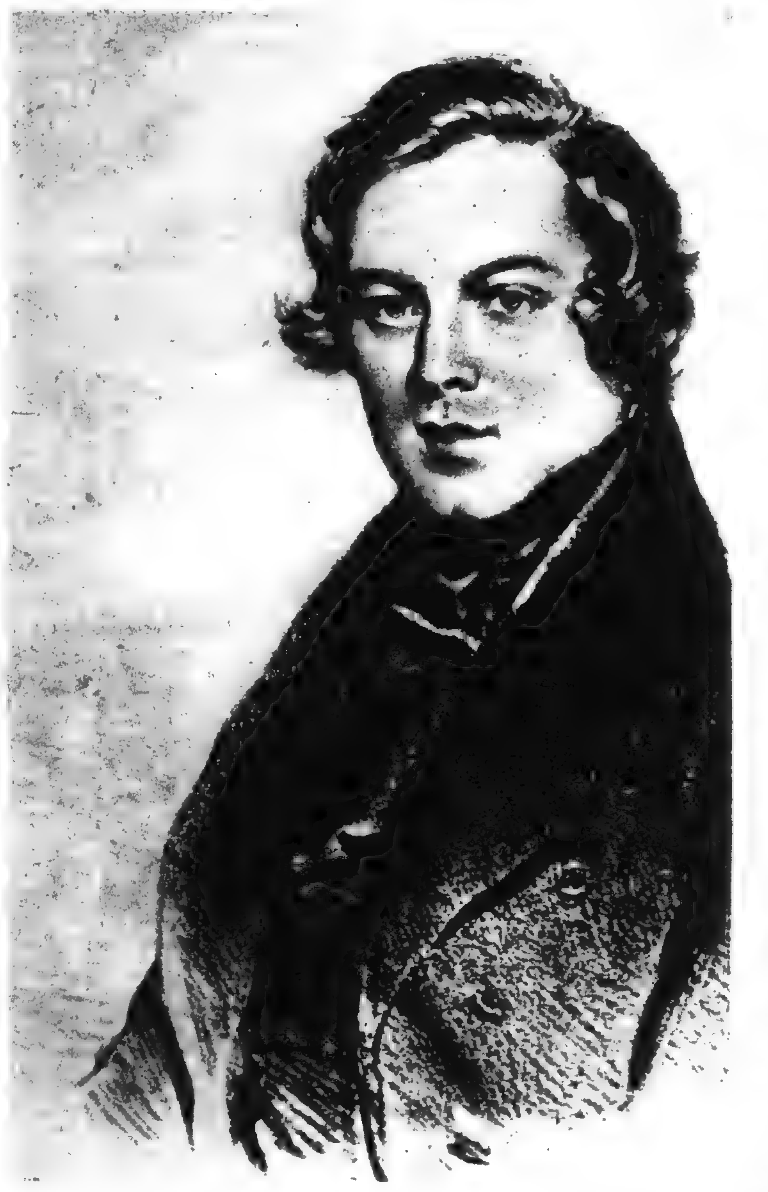


Clara Schumann.

CLARA SCHUMANN, A Romantic Biography. By John N. Burk. Illustrated. 438 pp. New York: Random House. $3.

By HOWARD TAUBMAN

CLARA SCHUMANN, née Wieck, was one of the foremost pianists of the nineteenth century, and there would appear to be no need to qualify that judgment by adding that she was outstanding among women pianists. But her talent as an interpretative artist was only a part of what made her life memorable. Her quality as a human being and her incalculable meaning to two men had momentous import for music. For, in a unique way, she lived close to the creative core of two of the world's great composers: Robert Schumann and Johannes Brahms.



Robert Schumann.

In telling Clara Schumann's story John N. Burk also weaves, as life itself wove, the histories of Schumann and Brahms. But Mr. Burk keeps Clara at the heart of his book and thus gives it focus and unity of feeling. He has given his story something more—a warm, pulsing, human emotion. Clara seems to emerge intact, as do Schumann and Brahms.

Mr. Burk, who took over some years ago the difficult task of following Philip Hale as program annotator for the Boston Symphony Orchestra, has written a book that is not only accurate as to facts but reads like a novel. The lives of Clara and Robert Schumann make one of the most moving love stories in the annals of art. Mr. Burk has told it in detail, with delicacy of sentiment and with what appears to be unwavering insight. He has not relied on his imagination but has let the chief actors speak for themselves wherever possible.

He has combed available sources, and he has been fortunate in the riches at his disposal. Clara kept a diary through most of her life. There exists also a vast fund of correspondence between Clara and Robert and between her and Johannes Brahms. In his acknowledgment of sources Mr. Burk declares that he "has tried simply to order and select, sparing the characters undue assistance from his imagination, hoping to preserve the authenticity of their story by allowing them to act and speak for themselves." Mr. Burk has succeeded, translating into English from German sources some fresh material and producing a net of the best rounded life of Clara Schumann to be had in English.

Mr. Burk gives a fair and balanced picture of Clara's father, Friedrich Wieck, who has been much maligned by some historians. Wieck gave his daughter an excellent musical foundation, teaching her that "skill is a tool, never an aim." The musical progressives thronged his house in a time of fighting the Philistines. Later, of course, Wieck opposed the union of his daughter and Robert Schumann by every means at his disposal, forcing them to go to law. But even here Mr. Burk does not lose perspective.

Clara came to know Robert Schumann when she was a child and he a young man. Mr. Burk traces the enfoldment of their love with a sensitive hand. He lingers, but not unduly, over the years of their marriage, which brought the joyous flowering of Robert's genius. He tells touchingly of the decline of Robert's mental powers and the final two and a half years of his life in a sanatorium.

Clara's character grows with the story, from the young girl who stands firm in her faith in Robert to the bereaved wife in the years when tragedy overtakes the happy marriage. Brahms appears on the scene—uncouth, gruff, shy, tender, devoted. Clara and Robert encourage him; they see in him the successor to Robert's mantle as a romantic composer. He remains through more than forty years Clara's steadfast friend, and he draws strength from her ripe wisdom and from her responsiveness to his creative efforts.

Clara lived a full life, raised a large family and had the burden of seeing some of her children fade and die. But she had reservoirs of energy and will-power within her. Through decades that were filled with the turmoil of a large family and the troubles and discomforts of a traveling concert artist, her shining integrity remained untarnished. Mr. Burk lets these things come through as the story moves along its path.

With Clara, Schumann and Brahms are the principal characters of this book. But momentous figures of history are encountered in these pages, and there are brief but revealing glimpses of them. Mendelssohn, Liszt, Chopin, Wagner, Joachim, Jenny Lind and a host of others, great and near-great, visited the Schumanns or joined with them in making music.

If there is any deficiency in this book it is Mr. Burk's failure to paint in more of the environment and spirit of a time when tremendous issues were at stake. But that would probably have meant a three-volume book, like the life of Richard Wagner by Ernest Newman. Mr. Burk has accomplished admirably what he set out to do.

A Young German Convert to Freedom

CONVERT TO FREEDOM. By Eitel Wolf Dobert. 357 pp. New York: G. P. Putnam's Sons. $3.

By T. R. YBARRA

THIS book is a poignant record of the soul-searchings of a young German, too young to have served in the World War, driven by penniless desperation to join the Nazis, later alienated completely from their doctrines by blinding inner revelation of what he came to consider the real truth underlying human life and international relationships. Genuineness breathes from its pages. One feels instinctively that here is outlined the inner struggle of thousands of German youths of today.

Eitel Wolf Dobert was born in Prussia, dedicated from childhood to unquestioning obedience to the stern Prussian tradition of hardness and efficiency and militarism. When he was still a little boy the World War broke out. Soon its opening months of martial parading, of glorification of coming victory in the Germany of the Hohenzollerns, changed to the bitterness of defeat. All that the Prussian tradition signified—pomp of war, supremacy of the military caste, Germany's destiny to rule the universe—was ground into the dust. Victorious soldiers of other nations stood on German soil. The Treaty of Versailles shackled the Germans. Hunger and despair crushed them.

Yet the old spirit refused to die. Young Eitel Wolf Dobert—his first name was that of one of the fallen Kaiser's sons—was sent to the cadet school at Potsdam. There contempt of the new German Republic was drilled into the cadets day and night. They lived only to wreak vengeance on Germany's foreign enemies, to restore to their country the rule of monarchs and the cult of the grim Prussian tradition. The chapters in Herr Dobert's book in which this part of his life is narrated paint a vivid picture. They carry conviction. As a background for what comes afterward they are invaluable.

Into this post-war Germany of dull suffering and flaming thirst for revenge came Hitler. Around him rallied thousands of Germans of all sorts. In some burned the hope of victory over France and the rest of the nations which had driven the Kaiser from his throne; in others the main hope was for bread enough to keep alive.

Unable to find a job, almost at the end of his courage, young Dobert became a Nazi. Already he had imbibed doctrines of ultranationalism at the Potsdam Cadet School, especially from the head instructor, Schwandten, a super-Prussian; now he drank in a new nationalism, even more violent and uncompromising, from the followers of Hitler—particularly from one called Sassnitz, who soon shaped the impressionable young fellow into a thorough Nazi.

After he was duly shaped he was sent into Switzerland to spread the new doctrine. Instead, he fell in love with the air of freedom blowing over the Swiss valleys. He talked with disciples of democracy. For the first time he doubted.

A French worker in the cause of international reconciliation got him into France. There he mixed with French people of all classes, became convinced of the general French lack of desire for war, of French yearning for a better world, in which youth on both sides of the Rhine could bury the hatchet and live in harmony.

He found eagerness to listen to German arguments, willingness to let him have his say. Nor were all his audiences in France believers in the beauties of international good-will. Once, at a meeting of extremists of the Right, he was denounced as a "boche" and soundly thrashed. But he took it in his stride. It was all part of his new mission—already he felt himself a crusader—to make France and Germany understand each other and stop shedding the blood of their youth on meaningless battlefields.

He resigned from the Nazi party. He wrote a personal letter to Hitler. "I have come to see clearly," he told the Fuehrer, "that our movement is mistaken about the thoughts and sentiments of the French people." He offered to answer any questions that Hitler might put to him. No reply came.

Completely changed in his outlook, he returned to Germany. He rang up old associates. They had heard of his doings abroad. Schwandten, the icy Prussian disciplinarian of the cadet school, reviled him. Sassnitz, who had made him a Nazi, refused to speak to him.

While he was at home Hitler was swept to supreme power. The young man from the lands of freedom realized that, if he was to save his skin, he must get away. Back to Switzerland he fled—and the air of freedom was sweeter to him than ever.

Devoted heart and soul to his crusader's task, vowed absolutely to the propagation of the creed of international solidarity—which now presupposed the extinction of the Nazi doctrine of intolerance and violence—he returned to his lecturing, to informal talking with all sort and conditions of human beings. Now he is in America.

The agony that went into the making of Herr Dobert's book throbs from its author's words. The high resolve animating him commands respect and fervent good wishes for success. One of the most poignant impressions left by those words is the heartbreaking pathos of the position of men like Herr Dobert in this cruel world of today.

All over Europe young people are thinking thoughts like his; in their hearts is boundless fellow-feeling for mankind, the yearning for joy and beauty and peace. Yet again their Europe is at war—the Europe that includes the fair countryside of France and the glorious valley of the German Rhine. Again Europeans are engulfed in the insanity of wholesale bloodshed. The happenings of every day are a mockery of all the strivings and ideals of Herr Dobert and his fellows.

But—he continues his crusade. Even the humblest effort, he feels, is not wasted. May he succeed in his quest for a twentieth century Holy Grail!

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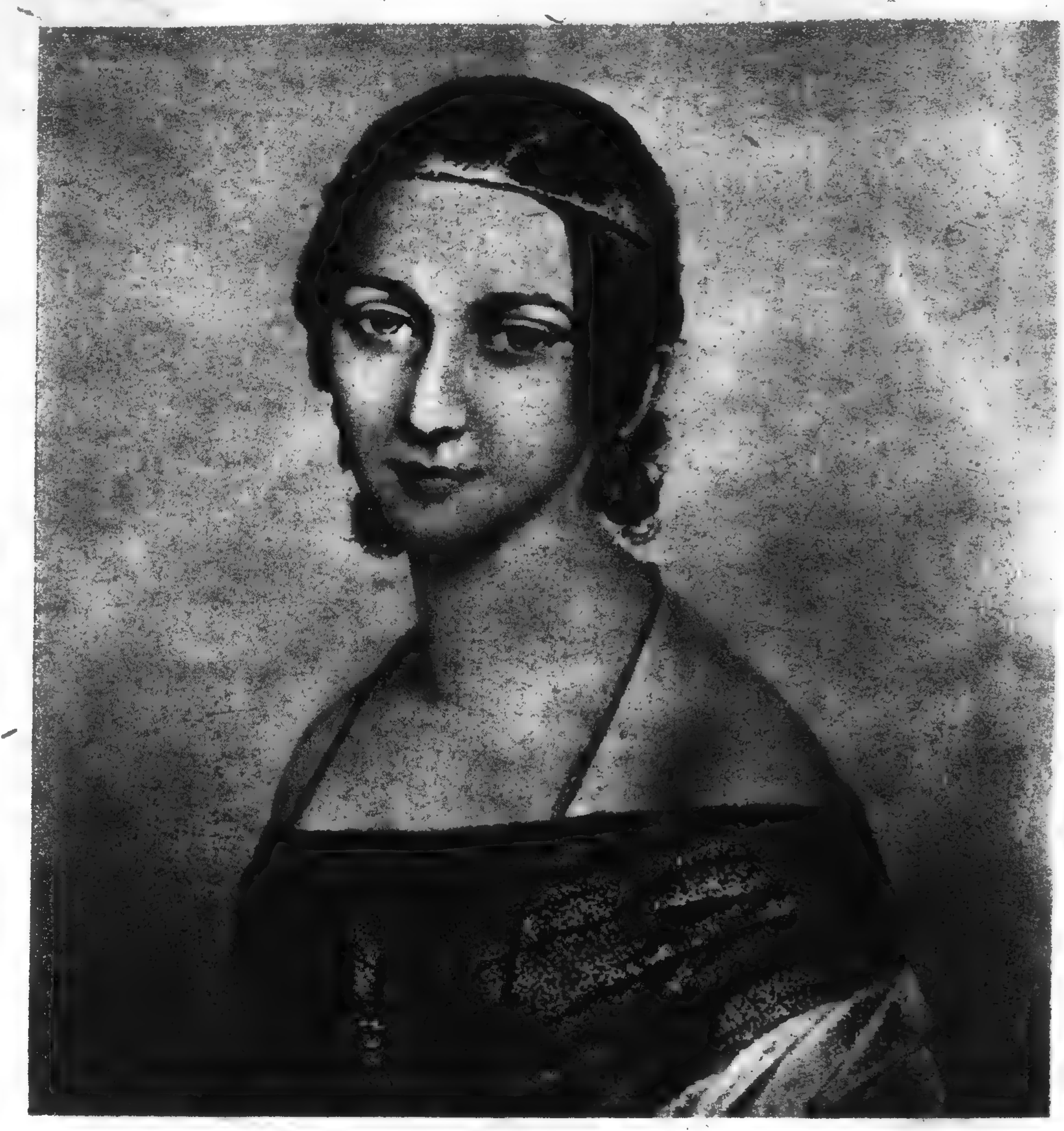

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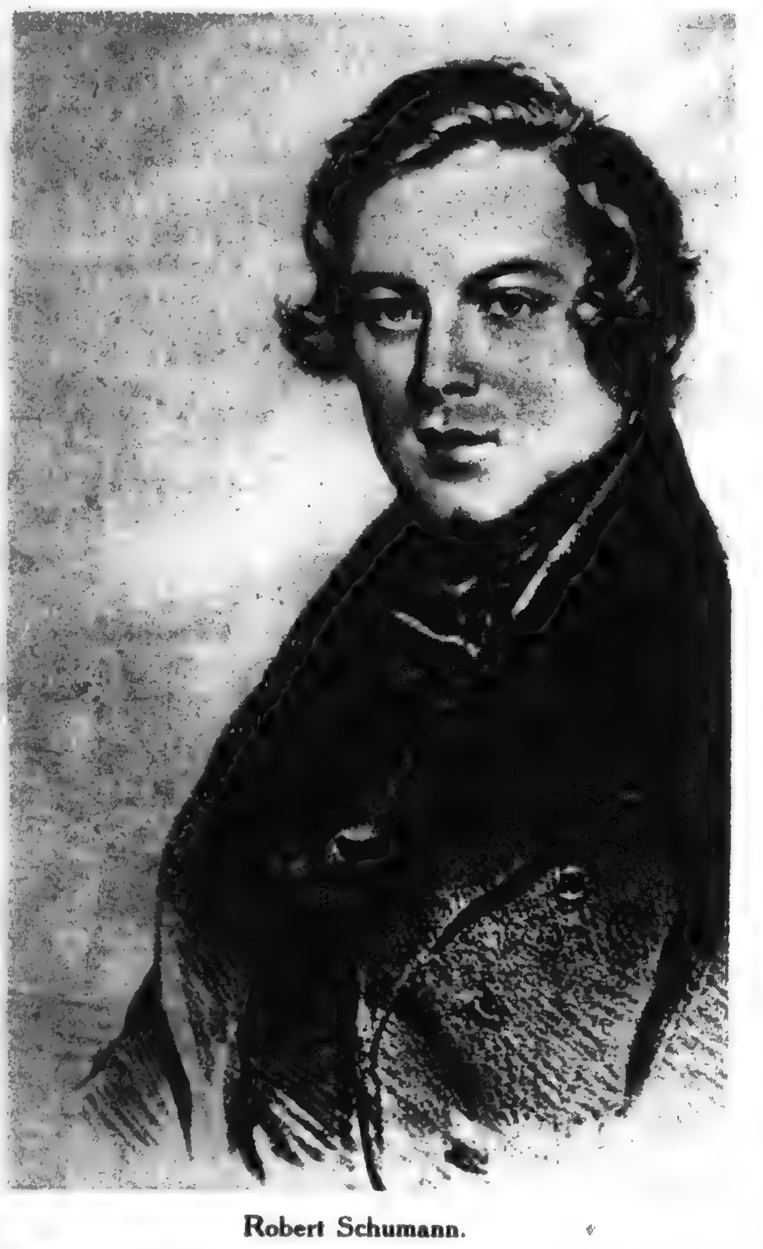
CLARA SCHUMANN, née Wieck, was one of the foremost pianists of the nineteenth century, and there would appear to be no need to qualify that judgment by adding that she was outstanding among women pianists. But her talent as an interpretative artist was only a part of what made her life memorable. Her quality as a human being and her incalculable meaning to two men had momentous import for music. For, in a unique way, she lived close to the creative core of two of the world's great composers: Robert Schumann and Johannes Brahms.



Robert Schumann.

In telling Clara Schumann's story John N. Burk also weaves, as life itself wove, the histories of Schumann and Brahms. But Mr. Burk keeps Clara at the heart of his book and thus gives it focus and unity of feeling. He has given his story something more—a warm, pulsing, human emotion. Clara seems to emerge intact, as do Schumann and Brahms.

Mr. Burk, who took over some years ago the difficult task of following Philip Hale as program annotator for the Boston Symphony Orchestra, has written a book that is not only accurate as to facts but reads like a novel. The lives of Clara and Robert Schumann make one of the most moving love stories in the annals of art. Mr. Burk has told it in detail, with delicacy of sentiment and with what appears to be unwavering insight. He has not relied on his imagination but has let the chief actors speak for themselves wherever possible.

He has combed available sources, and he has been fortunate in the riches at his disposal. Clara kept a diary through most of her life. There exists also a vast fund of correspondence between Clara and Robert and between her and Johannes Brahms. In his acknowledgment of sources Mr. Burk declares that he "has tried simply to order and select, sparing the characters undue assistance from his imagination, hoping to preserve the authenticity of their story by allowing them to act and speak for themselves." Mr. Burk has succeeded, translating into English from German sources some fresh material and producing a net of the best rounded life of Clara Schumann to be had in English.

Mr. Burk gives a fair and balanced picture of Clara's father, Friedrich Wieck, who has been much maligned by some historians. Wieck gave his daughter an excellent musical foundation, teaching her that "skill is a tool, never an aim." The musical progressives thronged his house in a time of fighting the Philistines. Later, of course, Wieck opposed the union of his daughter and Robert Schumann by every means at his disposal, forcing them to go to law. But even here Mr. Burk does not lose perspective.

Clara came to know Robert Schumann when she was a child and he a young man. Mr. Burk traces the enfoldment of their love with a sensitive hand. He lingers, but not unduly, over the years of their marriage, which brought the joyous flowering of Robert's genius. He tells touchingly of the decline of Robert's mental powers and the final two and a half years of his life in a sanatorium.

Clara's character grows with the story, from the young girl who stands firm in her faith in Robert to the bereaved wife in the years when tragedy overtakes the happy marriage. Brahms appears on the scene—uncouth, gruff, shy, tender, devoted. Clara and Robert encourage him; they see in him the successor to Robert's mantle as a romantic composer. He remains through more than forty years Clara's steadfast friend, and he draws strength from her ripe wisdom and from her responsiveness to his creative efforts.

Clara lived a full life, raised a large family and had the burden of seeing some of her children fade and die. But she had reservoirs of energy and will-power within her. Through decades that were filled with the turmoil of a large family and the troubles and discomforts of a traveling concert artist, her shining integrity remained untarnished. Mr. Burk lets these things come through as the story moves along its path.

With Clara, Schumann and Brahms are the principal characters of this book. But momentous figures of history are encountered in these pages, and there are brief but revealing glimpses of them. Mendelssohn, Liszt, Chopin, Wagner, Joachim, Jenny Lind and a host of others, great and near-great, visited the Schumanns or joined with them in making music.

If there is any deficiency in this book it is Mr. Burk's failure to paint in more of the environment and spirit of a time when tremendous issues were at stake. But that would probably have meant a three-volume book, like the life of Richard Wagner by Ernest Newman. Mr. Burk has accomplished admirably what he set out to do.

A Young German Convert to Freedom

CONVERT TO FREEDOM. By Eitel Wolf Dobert. 357 pp. New York: G. P. Putnam's Sons. $3.

By T. R. YBARRA

THIS book is a poignant record of the soul-searchings of a young German, too young to have served in the World War, driven by penniless desperation to join the Nazis, later alienated completely from their doctrines by blinding inner revelation of what he came to consider the real truth underlying human life and international relationships. Genuineness breathes from its pages. One feels instinctively that here is outlined the inner struggle of thousands of German youths of today.

Eitel Wolf Dobert was born in Prussia, dedicated from childhood to unquestioning obedience to the stern Prussian tradition of hardness and efficiency and militarism. When he was still a little boy the World War broke out. Soon its opening months of martial parading, of glorification of coming victory in the Germany of the Hohenzollerns, changed to the bitterness of defeat. All that the Prussian tradition signified—pomp of war, supremacy of the military caste, Germany's destiny to rule the universe—was ground into the dust. Victorious soldiers of other nations stood on German soil. The Treaty of Versailles shackled the Germans. Hunger and despair crushed them.

Yet the old spirit refused to die. Young Eitel Wolf Dobert—his first name was that of one of the fallen Kaiser's sons—was sent to the cadet school at Potsdam. There contempt of the new German Republic was drilled into the cadets day and night. They lived only to wreak vengeance on Germany's foreign enemies, to restore to their country the rule of monarchs and the cult of the grim Prussian tradition. The chapters in Herr Dobert's book in which this part of his life is narrated paint a vivid picture. They carry conviction. As a background for what comes afterward they are invaluable.

Into this post-war Germany of dull suffering and flaming thirst for revenge came Hitler. Around him rallied thousands of Germans of all sorts. In some burned the hope of victory over France and the rest of the nations which had driven the Kaiser from his throne; in others the main hope was for bread enough to keep alive.

Unable to find a job, almost at the end of his courage, young Dobert became a Nazi. Already he had imbibed doctrines of ultranationalism at the Potsdam Cadet School, especially from the head instructor, Schwandten, a super-Prussian; now he drank in a new nationalism, even more violent and uncompromising, from the followers of Hitler—particularly from one called Sassnitz, who soon shaped the impressionable young fellow into a thorough Nazi.

After he was duly shaped he was sent into Switzerland to spread the new doctrine. Instead, he fell in love with the air of freedom blowing over the Swiss valleys. He talked with disciples of democracy. For the first time he doubted.

A French worker in the cause of international reconciliation got him into France. There he mixed with French people of all classes, became convinced of the general French lack of desire for war, of French yearning for a better world, in which youth on both sides of the Rhine could bury the hatchet and live in harmony.

He found eagerness to listen to German arguments, willingness to let him have his say. Nor were all his audiences in France believers in the beauties of international good-will. Once, at a meeting of extremists of the Right, he was denounced as a "boche" and soundly thrashed. But he took it in his stride. It was all part of his new mission—already he felt himself a crusader—to make France and Germany understand each other and stop shedding the blood of their youth on meaningless battlefields.

He resigned from the Nazi party. He wrote a personal letter to Hitler. "I have come to see clearly," he told the Fuehrer, "that our movement is mistaken about the thoughts and sentiments of the French people." He offered to answer any questions that Hitler might put to him. No reply came.

Completely changed in his outlook, he returned to Germany. He rang up old associates. They had heard of his doings abroad. Schwandten, the icy Prussian disciplinarian of the cadet school, reviled him. Sassnitz, who had made him a Nazi, refused to speak to him.

While he was at home Hitler was swept to supreme power. The young man from the lands of freedom realized that, if he was to save his skin, he must get away. Back to Switzerland he fled—and the air of freedom was sweeter to him than ever.

Devoted heart and soul to his crusader's task, vowed absolutely to the propagation of the creed of international solidarity—which now presupposed the extinction of the Nazi doctrine of intolerance and violence—he returned to his lecturing, to informal talking with all sort and conditions of human beings. Now he is in America.

The agony that went into the making of Herr Dobert's book throbs from its author's words. The high resolve animating him commands respect and fervent good wishes for success. One of the most poignant impressions left by those words is the heartbreaking pathos of the position of men like Herr Dobert in this cruel world of today.

All over Europe young people are thinking thoughts like his; in their hearts is boundless fellow-feeling for mankind, the yearning for joy and beauty and peace. Yet again their Europe is at war—the Europe that includes the fair countryside of France and the glorious valley of the German Rhine. Again Europeans are engulfed in the insanity of wholesale bloodshed. The happenings of every day are a mockery of all the strivings and ideals of Herr Dobert and his fellows.

But—he continues his crusade. Even the humblest effort, he feels, is not wasted. May he succeed in his quest for a twentieth century Holy Grail!

SYMPHONY CONCERT

Koussevitzky Applauded in Sibelius Fourth, Works of Strauss and Berlioz

By **EDWARD DOWNES**

The return of Serge Koussevitzky to the podium of the Boston Symphony is always an occasion for rejoicing, even after the briefest of his absences. Yesterday afternoon in Symphony Hall the exceptionally rewarding program he offered made the pleasure a double one. It included Berlioz's Overture to "Benvenuto Cellini," Sibelius' Fourth Symphony, the Schubert "Unfinished" Symphony and "Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Rougish Manner—in Rondo Form" by Richard Strauss. Fascinating and instructive as it is to hear composers lead their own works, great as may be our well justified curiosity to hear other conductors of different styles and approach from Mr. Koussevitzky, there is no baton which makes our virtuoso musicians speak with quite the same unanimity and eloquence as Mr. Koussevitzky's.

The above remarks may be as familiar as the most shop-worn commonplace. Yet, yesterday afternoon, for the hundredth time, the miracle of this collaboration burst upon the ears with a fresh impact and a newness that was startling only because we had for the moment forgotten that it is a permanent characteristic of all great art.

Orchestral Sleight of Hand

The program was framed by two of the greatest wizards of modern orchestration: Berlioz and Richard Strauss. Hearing these composers in such close proximity made clearer than ever the amazing spiritual affinity of the two men. In a certain sense Berlioz was perhaps the more literary of the two geniuses but the Overture to "Benvenuto Cellini," for all its extravagance and noise, is to this day a potent and exciting tone-poem in miniature. Seldom have we heard a performance which penetrated with such acute understanding and intuitive sympathy to the very core of Berlioz's exalted temperament. Passages, which in less sensitive interpretations emerge as mere bombast and theatricalism, sounded with a certain nobility and above all with deep sincerity.

"Till Eulenspiegel," of course, goes much farther than the Berlioz in orchestral eccentricity, and yet, oddly enough, it has a more classical aspect. The day is past when Strauss represented to us wildest of orchestral cacophony, and with the passing of that day has come a better understanding of his music. Strauss himself conducts "Till Eulenspiegel" with emphasis on the intimate humor of the score and of the tenderness which is there as well. Three-quarters of the time he makes the gigantic apparatus of the modern orchestra sound like a chamber music ensemble. The quiet chuckles of the wood-winds, the sly impudence of those muted brass, the light-hearted, skittery, violins: these are the things on which he bestows his most loving care, and the result is an Eulenspiegel the exact opposite of the noisy lout to whom many of us have been accustomed.

Yesterday Dr. Koussevitzky led his men with all the finesse and clarity of the Straussian interpretation and with classic restraint where restraint was in place. But this does not mean that his orchestra did not roar with boisterous glee at Till's most violent practical jokes or leer offensively with Strauss's irrepressible hero at the bourgeois complacencies which they both sought to disturb.

The trial and execution of Till had something of the mock horror of a fairy tale about it as did the last pathetic squeaks of the doomed ruffian. In the tender epilogue was captured all the atmosphere of "once upon a time."

The Mature Sibelius

Sibelius' Fourth Symphony will probably never have the popular appeal of his first two works in that form. As he himself said, there is "nothing, absolutely nothing of the circus about it." Spare, somber and introspective, there is little that is inviting about its exterior aspect. Yet it represents Sibelius' real maturity, the final casting off of external influences. Koussevitzky probed its depths with a restraint and conscientiousness that would probably have the composer's complete approval.

Schubert's "Unfinished" Symphony was a rewarding contrast to the sophistications of modern orchestration and harmony. It reminded one again that the basis of all our music is song. And our orchestra sang with an eloquence that is given to few.

THIS CLIPPING FROM
FALL RIVER, MASS.
HERALD-NEWS
APR 9 _ 1940

Woman's Club Members To Hear Koussevitzky

Mrs. Austin A. McCaulin, chairman of the Music Department of the Woman's Club, and Mrs. Warren C. Herrick, member of the executive committee, will attend the Festival of Music of the Massachusetts State Federation of Women's Clubs at the Copley Plaza Hotel, Boston, tomorrow. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will address the gathering and tell of the Music Center at Tanglewood.

Also on the program, which starts at 10:15 A. M., are several musical presentations, among them those of the Women's Symphony Orchestra and the Massachusetts State Federation Choral Society. Composers and other soloists are scheduled to talk or demonstrate their talents.

THIS CLIPPING FROM
McALLEN, TEXAS
PRESS

APR 9 - 1940

We Can All Enjoy Classical Music

THE mistaken idea of the "difficulty" of symphonic form and fear of classical music have kept many individuals from a richer enjoyment of life, in the opinion of Oscar Levant, famous musician and composer, who writes a music 'clinic' for Good Housekeeping Magazine.

In the April issue of the magazine, Mr. Levant discusses the comparative methods used by modern composers and the methods of such well-known impressionists as Debussy, Ravel and Strauss. For example, he points out two of the most popular songs of the past year, "My Reverie" and "The Lamp Is Low." The former was based on a Debussy piano piece and the latter is lifted almost literally from Ravel's Pavan for a Dead Princess.

Records recommended by Mr. Levant for those who would like to build a music library and learn to understand as they build include Serge Koussevitzky's direction of the Boston Symphony Orchestra in Beethoven's Second Symphony, Gieseking's recording of Reverie, and the orchestral version of the Ravel Pavan.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
APR 8 - 1940

AMUSEMENTS

Music of Weekend Mostly Orchestral

Four Ranking Organizations Concentrate Attention on Works of Single Comp

By **MILES KASTENDIECK**

Great moments in Carnegie Hall occur during a musical season. Not infrequently phony Orchestra is on the stage and Serge the podium. Such a moment came on S when the first of symphony orchestras a ductor played Tchaikowsky's Fifth Sympho credible performance. Thrice familiar the music was, thrice familiar Koussevitzky's interpretation, but this was a moment of re-creation. All that had been done before was pushed aside and the music was played as though it were among the newest works in the repertoire. No wonder, then, that the audience was carried away by the stupendous performance. It was a triumph for the performers; it was perhaps a greater triumph for the much-maligned Tchaikowsky.

The Bostonians' final visit was designed to give due recognition to the approaching centenary of the composer's birth. In the concerts of Thursday in Carnegie Hall and of Friday in the Academy of Music, the Sixth Symphony had been given memorable performances. The performance of the Fifth promised to be equally memorable. It was. All the conductor's love for this music, all his understanding of the Russian temperament were expressed in this interpretation. There will probably be no more eloquent disclosures of this music during the entire observation of the Tchaikowsky centenary.

What Koussevitzky had in mind when he paired Beethoven and Tchaikowsky in these programs is not known, but their juxtaposition gave rise to certain inevitable comparisons which led to the credit of Tchaikowsky. The intellectuals have had their innings as to the "defects" of the composer's symphonic writing and the purists among them will still have cause for argument. But they have been unable to detract from the greatness of this music which touches the human heart. In these performances it was possible to admire the construction of the music and when that technical aspect was placed beside the craftsmanship of Beethoven it was far from being too shabby or inferior.

Beethoven's Fourth Symphony was admirably set forth, making the audience aware once again how entrancing the "minor" Beethoven is.

RARE TOUCH OF SYMPHONIES

Bost

april 12

Dr. Koussevitzky Shows Brilliance

BY WARREN STOREY SMITH

An unusual programme for Dr. Koussevitzky, that of this week's pair of Symphony Concerts, in that it groups four pieces not one of which could be described as unfamiliar, though Berlioz' Overture to his opera, "Benvenuto Cellini," was last played at these concerts in 1927 and Sibelius' Fourth Symphony in 1932. The other numbers were Schubert's "Unfinished" Symphony and Strauss' "Till Eulenspiegel's Merry Pranks."

It would be convenient to lump the above as four masterpieces, but it would take courage to do so. Schubert's Symphony and Strauss' tone poem are fairly safe, but Berlioz' Overture, though it has survived for over a hundred years, is too erratic for such classification; containing, for all its brilliance, its tonal excitements, too much "effect," too little real music. And that brings us to the most debatable work of the afternoon, the Symphony of Sibelius.

Composed in 1911, introduced to Boston by Dr. Muck, who protested that he did not in the least understand it, and played here in all a half dozen times, the Symphony still seems obscure; or rather, Sibelius' reason for writing such a symphony seems obscure. That he was trying to reduce his music to the barest essentials is clear enough, but that there is any profound significance in this elaborate understatement is not so plain. Granted that he never again reverted to the frank outspokenness of the First and Second Symphonies, there is no such reticence and self-denial in the Fifth, while even the Sixth and Seventh lack the Fourth's studied avoidance of the obvious. What a contrast to the Strauss of "Till," who makes use of the tritest harmonies and progressions, yet touches them with the spark of genius.

Though the last movement falls below the other three, this A minor Symphony may be classed with those works that speak intimately and persuasively to a limited number of listeners. And it might thus find itself in some very good company, too. Elusive and fragmentary, though they are, there are beauties in this Symphony, the more precious because they are so tantalizingly brief, such as the F-sharp section in the first movement and the delicious turn of melody near the beginning of the Scherzo.

From the conductor's standpoint the programme exacted much, since the four compositions were representative of four wholly different musical temperaments—Berlioz, all fire and fustian, exaggeration and exuberance; Sibelius, withdrawing as far as possible from the world in which Berloiz exulted; Schubert, lyrical, with a touch of tragedy, and obsessed with beauty for its own sake; and Strauss, witty, pictorial, ironic, sentimental and folksy, combining bizzarrerie and tenderness in a fashion pecular to himself, peculiar even to this particular piece. Time was when Dr. Koussevitzky might not have put each man in his niche quite so neatly as he did yesterday. It is probably not too much to say that it was a feat of interpretation that no other conductor, now before the American public, could have duplicated. The orchestra, needless to say, responded nobly to his every intention.

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april 8 AMUSEMENTS Times 8 THE

[From Late Editions of Yesterday's TIMES.]

OTHER MUSIC IN REVIEW

Toscanini Plays Tchaikovsky at NBC—Harvard Glee Club Heard With Radcliffe Choral Group

[From Late Editions of Yesterday's TIMES.]

Harvard Club Concert

The Harvard Glee Club and the Radcliffe Choral Club, at their joint concert last night in Town Hall, under the direction of Wallace Woodworth, presented an unusually elaborate program, the first half of which was devoted to works by Giovanni Gabrieli, the seventeenth century Italian composer. Although Gabrieli was one of the greatest musical geniuses of his time and the most important composer in the Venetian school, his compositions are virtually unknown today except to connoisseurs. It was therefore, a most praiseworthy effort on the part of the combined choruses to bring public attention to the remarkable creations of this unaccountably neglected genius.

Assisted by the brass choir of the Boston Symphony Orchestra and E. Power Biggs, organist, the choristers were heard in four of Gabrieli's works from the "Sacrae Symphoniae" of 1597 and 1615. Each of these was preceded by an "Intonation" for organ by the same composer, who was for many years the organist at St. Mark's in Venice. These brief preludes served to establish the key of the choral numbers which they preceded on the program. A "canzona per sonare" played by the brasses completed the Gabrieli selections.

Gabrieli, who was the teacher of Heinrich Schuetz, Michael Praetorius and other celebrated composers of the time, had, as Riemann pointed out, a far weightier influence on the musical production of the first half of the seventeenth century than the famous Florentine monodists. His innovations in matters of form, harmonic modulations and the employment of repeated short phrases gave much of his music performed last night a strikingly modern effect.

The imaginative treatment of the antiphonal part-writing in Gabrieli's choral works presented, the richness of sonorities and the dynamic contrasts displayed in each of them, as well as the emotional impetus behind all of these extraordinary masterpieces made them uncommonly impressive. The powerful climaxes of "In Ecclesiis Benedicite Domino" and "Jubilate Deo" reached an almost unparalleled glory of sound, while the Benedictus for three choirs with its delicate echoings and unconventional coloring looked far into the musical future. But finest was the superb Nativity poem, "O Jesu Mi Dulcissime," with its strikingly modern employment of brief, reiterated phrases, its broad, solemn close, and surprisingly rich harmonic progressions.

The singers found the Gabrieli music more difficult to negotiate than the numbers of later origin on the lengthy list, and the tempi adopted were sometimes open to question. Surely the "Osanna" in the Benedictus should have gone at a brisker pace, and the first part of the whole more delicately set forth. But regardless of any such shortcomings there should be but gratitude for the opportunity granted to hear these magnificent examples of choral invention.

Mozart on Program

After them the three excerpts from Masonic works by Mozart seemed particularly tame affairs, and, in fact, they were very weak examples. The choruses from Handel's "Semele" and "L'Allegro" were not much more rewarding. But with the "Carnival Song" for men's voices and brass, the excellent "Howl Ye" from Randall Thompson's "The Peaceable Kingdom" and the "Casey Jones" in the clever arrangement by Edward B. Lawton, the choral forces came into their own.

All three of these contemporary American items were written especially for one or both of the performing forces. Mr. Piston's setting of the verses by Lorenzo de Medici was new here and proved to be an original and fanciful addition to the literature.

The choral body did its best singing of the evening in these compositions and in the extremely difficult Epilogue from Stravinsky's "Oedipus Rex."

Here they were on sure ground emotionally and technically, giving each with a tonal solidity, carefully perfected ensemble and niceness of shading that did them great credit. The schedule was rounded out with the great fugal "Cum Sancto Spiritu" from Bach's Mass in B Minor.

H. M. Rainie was the tenor soloist in the finale from Mozart's "Die Maurerfreude," and R. E. L. Reiner was the Speaker, and F. C. Wing the Messenger in the Stravinsky contribution. N. S.

New York Times WEDNESDAY, APRIL 10, 1940

Sound Waves 'Rock' Carnegie Hall As 'Enhanced Music' Is Played

'Stereophonic Reproduction' Demonstrated by Bell Laboratories—Tones Near Limit That the Human Ear Can Hear

The loudest musical sounds ever created crashed and echoed through venerable Carnegie Hall last night as a specially invited audience listened, spellbound, and at times not a little terrified.

Staged by the engineers of the Bell Telephone Laboratories, the performance was not a concert but a demonstration of the seemingly unlimited capabilities of a new system of "stereophonic reproduction of enhanced music" previously recorded on films.

Three huge loudspeaking devices, concealed behind stage front drops of gossamer-like fabrics, over which various colored lighting effects were cast, received the electrical power created by three large amplifiers in the basement of the hall.

The musical impetus supplied to each bank of loudspeakers came from a separate sound track on the same film, each track feeding its respective tonal message to one of the speaker units. A fourth track on the film was used automatically to govern the overall tonal loudness of the program.

Demonstration Is Explained

Before the musical presentation, Dr. Frank B. Jewett, president of Bell Laboratories, explained that the music of orchestra or drama, first had been recorded in the usual way, after which the conductor or dramatic director again was called in to "enhance" the sound film. Dr. Jewett and others explained that in recording very wide dynamic ranges in music, the original sounds had been compressed automatically.

In the playback or performance of the music, the 2,000 odd guests were told, it finally was necessary to "expand" the music again to its original dynamic proportions. This is where the "enhancement" comes in.

As the music from the original film or films is heard, it is re-recorded on a fresh film, from which to be projected to listeners. At this point the conductor uses a small machine somewhat resembling a cash register. By moving three controls he is able relatively to expand or compress each of the sound tracks and thus to "enhance" the general output as a whole, or any specific part of it.

It was explained that in the original recording, three separate microphones, widely separated, are used. Each microphone puts its own version upon the film. Then, when reproduced through the separate loudspeakers at the final performance, after being "enhanced" the music is heard by the audience in "stereophonic" proportions, or in a kind of musical "third dimension."

The sounds heard varied in "level" or acoustical power by as much as one billion times. When the conductor who did the "enhancing" in making the film wanted a very faint sound, it did not seem to matter whether the performance was by a full orchestra or a giant chorus. The enhanser could tone it down. When he wanted a stupefying volume of tone, that in Carnegie Hall seemed to shake the building, he got it instantly.

Miss Hazel Hayes was the soloist. But, as the Bell Laboratory men pointed out, the performance was a demonstration, not a concert.

Huge Tone Variation

The musical tones heard varied, according to the engineers, from 40 to 15,000 cycles, completely covering the average range of human hearing. At the maximum sound level about 1,500 watts of acoustic energy was being generated. In comparison, the average home radio set is intolerable to most listeners when more than a small fraction of an acoustic watt is generated.

In preparing for the demonstration the Bell Laboratory men, by a series of tests, established the sound level of 120 decibels as that at which tone becomes painful. They chose the 100 decibel maximum level, therefore, as being safe to project in the demonstration.

At the 100 decibel level the tone created was said to be about equivalent to that which 2,000 musicians could produce if they played on the same stage at the same time.

The films used were prepared in cooperation with the Philadelphia Orchestra, with Dr. Leopold Stokowski conducting. Dr. Stokowski "enhanced" the films made from the music of his organization.

After intermission, Paul Robeson, baritone, was heard in a scene from "The Emperor Jones." This was enhanced by Harold Burris-Meyer. Next the Salt Lake City Tabernacle Choir, with Frank W. Asper at the organ, was heard in several choral selections and Mr. Asper played three organ compositions. The music ended with the immolation scene from Wagner's "Goetterdaemmerung."

Dr. Harvey Fletcher, director of the Bell Laboratories, and a large staff of assistants operated the equipment which was created under his direction in a long series of researches that began about 1933. The recordings heard last night were made in 1939.

The concert will be repeated tonight for anotther audience of invited guests.

THIS CLIPPING FROM
OAKLAND, CAL.
POST-INQUIRER

APR 11 1940

THE HUMAN SIDE of IT

by A. E. Anderson

Mr. Anderson is a lecturer in the Extension Division of the University of California and a member of The Post-Enquirer editorial staff. His articles are a daily feature of this page.

Composer as a Freshman

With the performance of his Third Symphony by Arturo Toscanini conducting the N. B. C. Symphony orchestra, American composer Roy Harris has gained a recognition given to no other native composer in recent years. Boston Symphony orchestra's Sergei Koussevitzky is reported to have said of it: "This is the first truly great symphonic work to be written in America."

I can't claim enough technical knowledge of music to plunge recklessly into a controversial field and announce whether or not I appreciated the symphony as I heard it over the air. I'll admit it didn't seem to have the scope and power of a symphony by Beethoven nor the rich musical inventiveness of one by Mozart. Like most modern music, it sounded to me somewhat vague and loosely put together, rather casual and forced in spots, but I dare say the composer himself doesn't expect his friends to believe that in this effort to create an authentically American musical composition he has attained at one stride the perfection of the greatest masters of his art with their centuries of development back of them.

I know that Roy Harris is both an earnest artist and one not easily satisfied with his own achievements. You see, I knew him when he was starting to compose—in fact, before he had clearly made up his mind to be a composer.

That was about 20 years ago. He was taking some courses at the University of California when I was teaching on the campus and he happened to be enrolled in my course in English composition. I noticed the blond gangling young fellow from Oklahoma because he wrote interesting essays and free-verse poems and we became well acquainted. He used to like to come into my office to talk.

One day he put a problem before me. It was this: should he go into music as a life work, or into philosophy, or into writing poems like Walt Whitman's? He found these three possibilities almost equally alluring and couldn't make up his mind which to choose. Could he perhaps pursue all three of them?

It was an astonishing issue for a freshman to present to his instructor. He had been reading widely and had formed his own ideas and felt as much at home in the worlds of Plato, Wagner and Whitman as the average freshman in the realm of inter-collegiate football.

I advised him to go into music. His poems in Whitman's manner, I pointed out to him, were imitative and even crude, his philosophical thoughts and the essays in which he expressed them at once suggested Nietzsche as their source, but in music he had mastered a technique and developed an accent of his own. Wouldn't it be better to do in music what Nietzsche had done in philosophy and Whitman in poetry than to echo their effects in their own provinces?

He invited me to his room to hear some of his earliest compositions. Though a freshman student, he was married and lived with his young wife in a queer hexagonal cabin built for private theatricals. It had a platform across one end and on this platform stood his grand piano. Harris and his wife were raw food addicts at that time and sitting on the floor, we ate a meal of nuts, raisins and fruit. Then the youthful composer mounted the platform and played.

I seem to remember being struck by a note of independence in those early compositions of his. They were awkward and simple, but not trivial. He seemed to be groping his way towards some expression of his own.

I'm pretty sure he would have become a composer no matter what I had advised him, but it gives me a satisfaction to remember that I had the discernment to recommend the road he took.

Globe MUSIC April 13

SYMPHONY HALL

Boston Symphony Orchestra

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Yet the A minor Symphony was a logical successor to the first three and a mark of progress in the instrumental compression, the emotional reticence and condensation of form that found its peak in the single movement of the Seventh Symphony. The brass in the first movement of the Fourth echo a little the Sibelius Second, and elsewhere there are suggestions of the "pastoral" quality of the Third.

The short phrases, seemingly unrelated but actually component parts of a shrewdly conceived form; the increasing use of dissonance; the sudden, capricious endings of the movements, a tendency to fewer big emotional outbursts, all these point the way to the later Sibelius. If any one characteristic persists all the way through, it is an introspective lonelines. Purely as music the Fourth Symphony is subtle and fascinating. Let us hope we shall hear it again before another seven years have passed.

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C. W. D.

THIS CLIPPING FROM
AMERICAN HEBREW
NEW YORK CITY

APR 12 1940

MUSIC

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At the Philharmonic concerts, Rosalyn Tureck gave a rather unimpressive interpretation of the Emperor concerto of Beethoven.

Pianism of an extraordinary character, however, was to be heard at Josef Hofmann's only recital. To speak of Hofmann's command of his instrument, to describe his tone, touch, command of dynamics, is to indulge in lavish rhapsodies; there is no one quite like him. We had an opportunity to hear him play for the first time the Bach-Busoni *Chaconne.* True he did not adhere meticulously to the printed page; but what matter, if the result was a performance of such power and majesty?

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Her. Apr 13

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Sibelius..Symphony No. 4 in A minor Op. 63
Schubert..."Unfinished" Symphony in B minor Strauss.
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All this is by way of prelude to the reluctant confession that we can not count ourselves among the elect. Anyone, of course, must respect the tremendous individuality of the music. Nor should we wish to deny the touches of genius, especially in the finale. It is only that we feel these to be rare and occasional flashes that do not for us illuminate the whole symphony. Possibly this is a long way of saying that much of the Symphony is a bore, but out of respect to Sibelius one must find at first polite terms for expressing an impolite attitude.

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The rest of the music on yesterday's program does not need much comment. The familiar beauties of Schubert's Unfinished Symphony, the wit and vigor of "Till Eulenspiegel" were marvellously recreated for us by the orchestra under Mr. Koussevitzky. Actually the performance of "Till" was a miracle of precision, sonority and rythmical vitality. To open the program Mr. Koussevitzky gave us, as he does not often do, an overture, the noisy and effective "Benevenuto Cellini" by Berlioz.

The concert will be repeated tonight. Next week the program is as follows: Edward Burlingame Hill's Concertino for string orchestra Op. 46 (for the first time); Paul Hindemith's Violin Concerto (also for the first time, with Richard Burgin, the orchestra's concert master, as soloist); Alexander Scriabin's "The Divine Poem," Symphony No. 3 in C minor Op. 43.

New York Times

WEDNESDAY, APRIL 10, 1940

Sound Waves 'Rock' Carnegie Hall As 'Enhanced Music' Is Played

'Stereophonic Reproduction' Demonstrated by Bell Laboratories—Tones Near Limit That the Human Ear Can Hear

The loudest musical sounds ever created crashed and echoed through venerable Carnegie Hall last night as a specially invited audience listened, spellbound, and at times not a little terrified.

Staged by the engineers of the Bell Telephone Laboratories, the performance was not a concert but a demonstration of the seemingly unlimited capabilities of a new system of "stereophonic reproduction of enhanced music" previously recorded on films.

Three huge loudspeaking devices, concealed behind stage front drops of gossamer-like fabrics, over which various colored lighting effects were cast, received the electrical power created by three large amplifiers in the basement of the hall.

The musical impetus supplied to each bank of loudspeakers came from a separate sound track on the same film, each track feeding its respective tonal message to one of the speaker units. A fourth track on the film was used automatically to govern the overall tonal loudness of the program.

Demonstration Is Explained

Before the musical presentation, Dr. Frank B. Jewett, president of Bell Laboratories, explained that the music of orchestra or drama, first had been recorded in the usual way, after which the conductor or dramatic director again was called in to "enhance" the sound film. Dr. Jewett and others explained that in recording very wide dynamic ranges in music, the original sounds had been compressed automatically.

In the playback or performance of the music, the 2,000 odd guests were told, it finally was necessary to "expand" the music again to its original dynamic proportions. This is where the "enhancement" comes in.

As the music from the original film or films is heard, it is rerecorded on a fresh film, from which to be projected to listeners. At this point the conductor uses a small machine somewhat resembling a cash register. By moving three controls he is able relatively to expand or compress each of the sound tracks and thus to "enhance" the general output as a whole, or any specific part of it.

It was explained that in the original recording, three separate microphones, widely separated, are used. Each microphone puts its own version upon the film. Then, when reproduced through the separate loudspeakers at the final performance, after being "enhanced" the music is heard by the audience in "stereophonic" proportions, or in a kind of musical "third dimension."

The sounds heard varied in "level" or acoustical power by as much as one billion times. When the conductor who did the "enhancing" in making the film wanted a very faint sound, it did not seem to matter whether the performance was by a full orchestra or a giant chorus. The enhanser could tone it down. When he wanted a stupefying volume of tone, that in Carnegie Hall seemed to shake the building, he got it instantly.

Miss Hazel Hayes was the soloist. But, as the Bell Laboratory men pointed out, the performance was a demonstration, not a concert.

Huge Tone Variation

The musical tones heard varied, according to the engineers, from 40 to 15,000 cycles, completely covering the average range of human hearing. At the maximum sound level about 1,500 watts of acoustic energy was being generated. In comparison, the average home radio set is intolerable to most listeners when more than a small fraction of an acoustic watt is generated.

In preparing for the demonstration the Bell Laboratory men, by a series of tests, established the sound level of 120 decibels as that at which tone becomes painful. They chose the 100 decibel maximum level, therefore, as being safe to project in the demonstration.

At the 100 decibel level the tone created was said to be about equivalent to that which 2,000 musicians could produce if they played on the same stage at the same time.

The films used were prepared in cooperation with the Philadelphia Orchestra, with Dr. Leopold Stokowski conducting. Dr. Stokowski "enhanced" the films made from the music of his organization.

After intermission, Paul Robeson, baritone, was heard in a scene from "The Emperor Jones." This was enhanced by Harold Burris-Meyer. Next the Salt Lake City Tabernacle Choir, with Frank W. Asper at the organ, was heard in several choral selections and Mr. Asper played three organ compositions. The music ended with the immolation scene from Wagner's "Goetterdaemmerung."

Dr. Harvey Fletcher, director of the Bell Laboratories, and a large staff of assistants operated the equipment which was created under his direction in a long series of researches that began about 1933. The recordings heard last night were made in 1939.

The concert will be repeated tonight for anotther audience of invited guests.

THIS CLIPPING FROM
OAKLAND, CAL.
POST-INQUIRER

APR 11 1940

THE HUMAN SIDE of IT

by A. E. Anderson

Mr. Anderson is a lecturer in the Extension Division of the University of California and a member of The Post-Enquirer editorial staff. His articles are a daily feature of this page.

Composer as a Freshman

With the performance of his Third Symphony by Arturo Toscanini conducting the N. B. C. Symphony orchestra, American composer Roy Harris has gained a recognition given to no other native composer in recent years. Boston Symphony orchestra's Sergei Koussevitzky is reported to have said of it: "This is the first truly great symphonic work to be written in America."

I can't claim enough technical knowledge of music to plunge recklessly into a controversial field and announce whether or not I appreciated the symphony as I heard it over the air. I'll admit it didn't seem to have the scope and power of a symphony by Beethoven nor the rich musical inventiveness of one by Mozart. Like most modern music, it sounded to me somewhat vague and loosely put together, rather casual and forced in spots, but I dare say the composer himself doesn't expect his friends to believe that in this effort to create an authentically American musical composition he has attained at one stride the perfection of the greatest masters of his art with their centuries of development back of them.

I know that Roy Harris is both an earnest artist and one not easily satisfied with his own achievements. You see, I knew him when he was starting to compose—in fact, before he had clearly made up his mind to be a composer.

That was about 20 years ago. He was taking some courses at the University of California when I was teaching on the campus and he happened to be enrolled in my course in English composition. I noticed the blond gangling young fellow from Oklahoma because he wrote interesting essays and free-verse poems and we became well acquainted. He used to like to come into my office to talk.

One day he put a problem before me. It was this: should he go into music as a life work, or into philosophy, or into writing poems like Walt Whitman's? He found these three possibilities almost equally alluring and couldn't make up his mind which to choose. Could he perhaps pursue all three of them?

It was an astonishing issue for a freshman to present to his instructor. He had been reading widely and had formed his own ideas and felt as much at home in the worlds of Plato, Wagner and Whitman as the average freshman in the realm of inter-collegiate football.

I advised him to go into music. His poems in Whitman's manner, I pointed out to him, were imitative and even crude, his philosophical thoughts and the essays in which he expressed them at once suggested Nietzsche as their source, but in music he had mastered a technique and developed an accent of his own. Wouldn't it be better to do in music what Nietzsche had done in philosophy and Whitman in poetry than to echo their effects in their own provinces?

He invited me to his room to hear some of his earliest compositions. Though a freshman student, he was married and lived with his young wife in a queer hexagonal cabin built for private theatricals. It had a platform across one end and on this platform stood his grand piano. Harris and his wife were raw food addicts at that time and sitting on the floor, we ate a meal of nuts, raisins and fruit. Then the youthful composer mounted the platform and played.

I seem to remember being struck by a note of independence in those early compositions of his. They were awkward and simple, but not trivial. He seemed to be groping his way towards some expression of his own.

I'm pretty sure he would have become a composer no matter what I had advised him, but it gives me a satisfaction to remember that I had the discernment to recommend the road he took.

Globe April 13

MUSIC

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Hannikainen Here

Transcript April 12

Finnish Conductor Leads Special Pops Concert for Finnish Relief on May 12

Tauno Hannikainen, famous Finnish conductor, who came recently from Helsinki with his charming wife Arvida, dramatic opera singer, to direct as guest conductor the Boston Symphony Orchestra in Boston and New York and to give some other concerts for Finnish relief, has given no interviews the last few days.

More than one newspaperman who has tried to ask his reaction to the late news from the Scandinavian countries, has been told: "Please excuse us if we cannot answer your questions. We cannot think. We cannot talk. We have been waiting for six weeks from minute to minute for news of our 19-year-old son, Ylermi, who has been fighting in Finland. . . ."

But those who have seen the Hannikainens lately in their Boston residence, are aware of the anguish and anxiety which they bravely conceal in their gallant attempt to do their part for their mutilated homeland through their own distinguished musical talents.

The other evening, Mrs. Hannikainen, in a conversation after dinner, said pathetically: "No news from our son. . . . No news from our parents. . . . We have recently learned that our beautiful home in Turku has been bombed and burned by Russian planes

Mrs. Hannikainen, a slender attractive woman, who, though Finnish has dark hair but typical blue eyes, in her pretty broken accent continued: "When I first came to this country I had planned to assist my husband in his work for Finland, by giving supplementary recitals of vocal music. You see, I am an opera singer. I have studied dramatic opera in Milan with Mr. Wigley and Giraldoni and in Paris with Madame Litwinne, whose husband was a conductor at the Metropolitan in New York.

"My last appearance on the stage was in 'La Tosca' in Helsinki with the Finnish Opera Company one year ago. But I have experienced so many horrors of war in Finland before I left, and news from Finland has been so frightful since our arrival in this country, that I really do not find it in my heart to sing. . . . Not knowing anything of my Ylermi I was planning to go back to Finland as soon as possible, to do my part in helping my country over there, where help of every kind is now much needed."

"But Finland is in a bag now" Mr. Hannikainen interrupted. "With the Baltic sea full of German mines, with fighting in Norway, with Russia not allowing any trespassing of foreigners, how can my wife go back to Finland?"

Mrs. Hannikainen left us and walked alone into an adjoining room, which was unlighted. In a moment Mr. Hannikainen followed her. "Would you like to come for a walk, Arvida?" he asked. "No, Tauno," she answered "you must stay at home and practice for your next concerts, and I should practice for mine, too."

Then in a few minutes, from the music room, came the opening of a stirring Finnish folksong.

Tomorrow afternoon at 2.45 Mr. Hannikainen appears at the Gardner Museum as 'cello soloist in a Corelli Sonata, a Bach Chorale-Prelude, a Handel Menuett, an Elegy by Van Goens, Sibelius's "Song of My Heart," a Finnish folksong arranged for 'cello by Palmgren, Kreisler's "Liebebleid" and a Tarantella by Popper.

On the 12th of May Mr. Hannikainen will conduct a special Boston Symphony "Pop" Concert for the Finnish Relief. The first half of his program will consist of works by Sibelius.

Renato Mazza

Boston Symphony At Sanders Theater

The Boston Symphony concluded its Cambridge season last night with a brilliant concert at Sanders Theater. The program, including only three numbers, was an ascending series in effectiveness and enthusiasm.

The evening began with the overture to Berlioz's opera "Benvenuto Cellini," still a striking piece of music after a hundred years, if a bit too clamorous for the narrow confines of Sanders. It should go better in Symphony Hall, where it has not been heard for more than a decade.

The gentle lyricism of Schubert's "Unfinished" Symphony was a happy contrast. Mr. Koussevitzky, blessed with unparalleled woodwinds and horns, gave it a restrained and beautiful performance that lent all the more credibility to the theory that Schubert left the symphony in its two brief movements because thus it was a complete and perfect whole.

The playing of Tchaikovsky's Fifth was a rare and eloquent triumph for both conductor and orchestra. Mr. Koussevitzky is noted for his ability to find a meaning, a genuineness, in Tchaikovsky that other conductors miss. Last night he offered a performance that will not soon be surpassed, one which brought the Harvard audience to its feet cheering. Particularly memorable was the second movement with its marvelous interplay of the two themes between strings and woodwinds, in which Mr. Koussevitzky kept each voice separated and yet unified.

E. B. S.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

APR 13 1940

Final Symphony Program

The Boston Symphony orchestra will give its fifth and last concert of the season in Providence next Tuesday evening in the Metropolitan Theatre. Serge Koussevitzky has chosen Tchaikovsky as the composer for the closing number, this in observance of the 100th anniversary of the Russian composer's birth being celebrated this spring. The program will open with Berlioz's overture to "Benvenuto Cellini" and also include the Symphony in B minor, known as the "Unfinished" Symphony, by Franz Schubert. Tchaikovsky's Fifth Symphony in E minor will conclude the concert and the season.

THIS CLIPPING FROM
CINCINNATI, OHIO
TIMES-STAR

APR 13 1940

AT RADCLIFFE—

Miss Barbara Gatchell, daughter of Mr. and Mrs. Theodore A. Gatchell, will be one of the members of the Choral Society of Radcliffe College to take part in the annual pension fund concert of the Boston Symphony Orchestra on Sunday, April 21. This year the orchestra, under the direction of Serge Koussevitsky, will present Bach's "Mass in B-minor," assisted by the Radcliffe Choral Society, the Harvard Glee Club and soloists.

The appearance of the Radcliffe and Harvard singers with the orchestra has been an annual occurrence since 1924. This year marks the fortieth anniversary of the organization of the Radcliffe group.

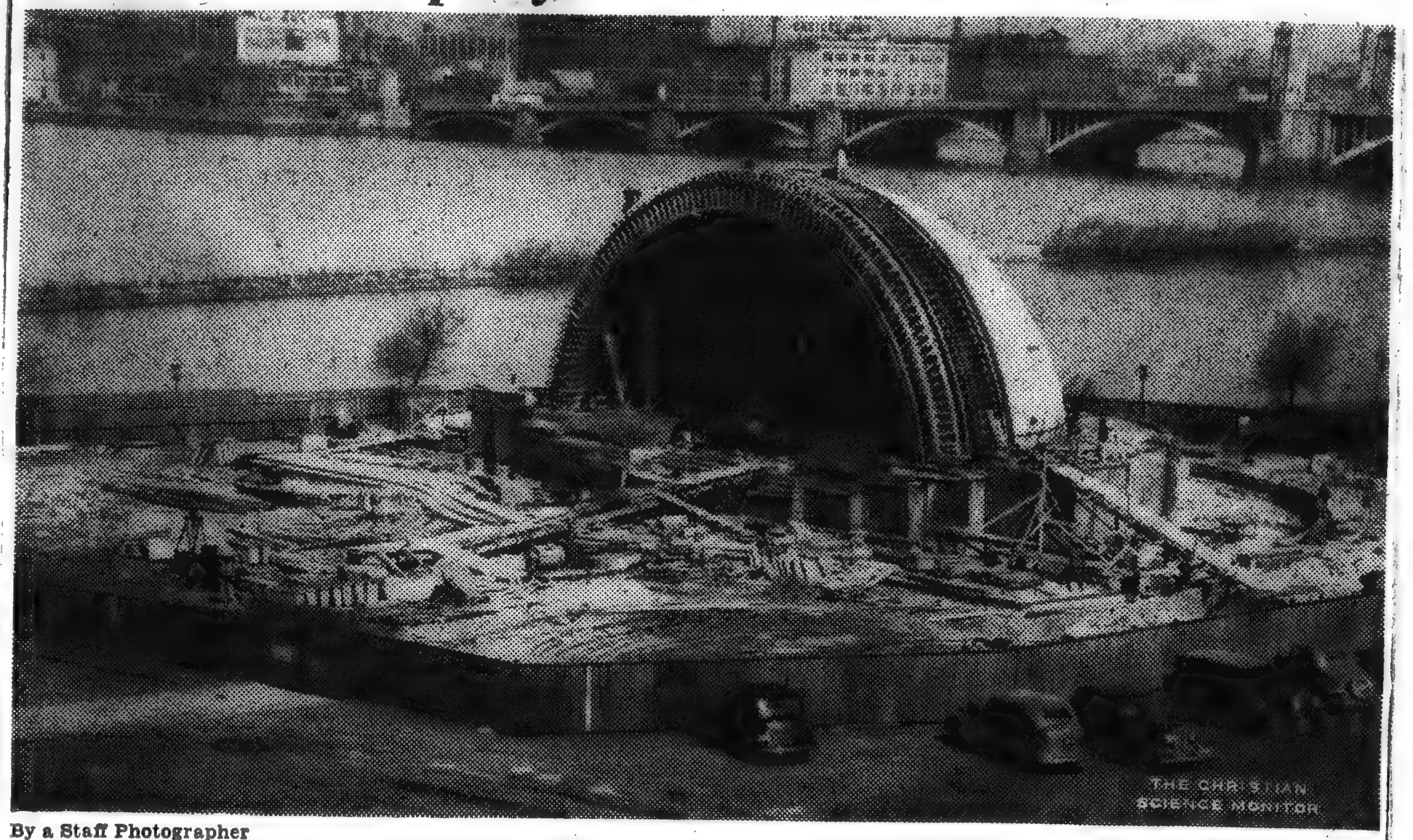
YORK VILLAGE, ME
OLD YORK
TRANSCRIPT
4/15/40

Among those who were in attendance when Mrs. Carl Dreyfus gave, at the Chilton Club in Boston recently, a lecture on "Serge Koussevitsky—A Personal Portrait," were Mrs. Robert Farley Clark and Mrs. Eben Stanwood. The lecture was given under the auspices of the Woman's Civic Federation of Massachusetts.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, APRIL 12, 1940

20

Will Amplify Summer Music Tones



By a Staff Photographer

THE CHRISTIAN SCIENCE MONITOR

How Edward Hatch Memorial Shell Looks Now

Workmen are making satisfying progress toward completing this $270,000 acoustical structure on the Charles River Esplanade at Boston, which will add to the enjoyment of many thousands of listeners at the popular outdoor Pop Concerts. The shell diffuses and multiplies the sound of the orchestra by sounding board methods. New shell is three times size of one formerly used by Arthur Fiedler.

Concert Shell Work Gains

Rapid progress is being made toward completion of the new $270,000 Edward Hatch Memorial Shell, which will house the Charles River Esplanade Concerts this coming summer. This shell will be three times the size of the former acoustical shell used by Conductor Arthur Fiedler, and will have a seating capacity for 150 musicians.

Green granite from Conway, N. H., in an 18-inch base, will mark the shrubbery line on the horizontal of the shell. Pink granite, according to the architects' specifications, will trim the front. A retreating "cone" of teakwood, brushed and filled with aluminum paint will make up the interior of the shell.

The exterior—now well along—will have an unusual composition. It may be of garnet, or, if not, of a quartz terrazzo of undetermined color, but with the effect of thousands of reflecting mirrors.

The new shell will have seven concentric rings or sounding boards. The old 60-foot apron has increased to 150 feet. The stage will be 101 feet deep and will have a 51-foot span from apex to stage. The floor space thus will be slightly larger than the stage in Symphony Hall.

Another feature of the shell will be the use of reflectors providing indirect light and producing the illusion of lifting the musicians out against a background. Showers and locker rooms for the musicians will be built beneath the stage.

THIS CLIPPING FROM
LOS ANGELES, CALIF.
EXAMINER

APR 13 1940

Koussevitzky Style Wins N. Y. Plaudits

By Florence Lawrence

NEW YORK, April 12.—This symphony-mad city is still unwilling to see the end of the orchestral season, and recently packed Carnegie Hall to its utmost in standing room to hear Serge Koussevitzky and the Boston Symphony. Final in a concert series which has brought the Massachusetts group regularly to delight New York sponsors, the reception to conductor and instrumentalists was thrilling, and the program itself of dramatically contrasting effect.

* * *

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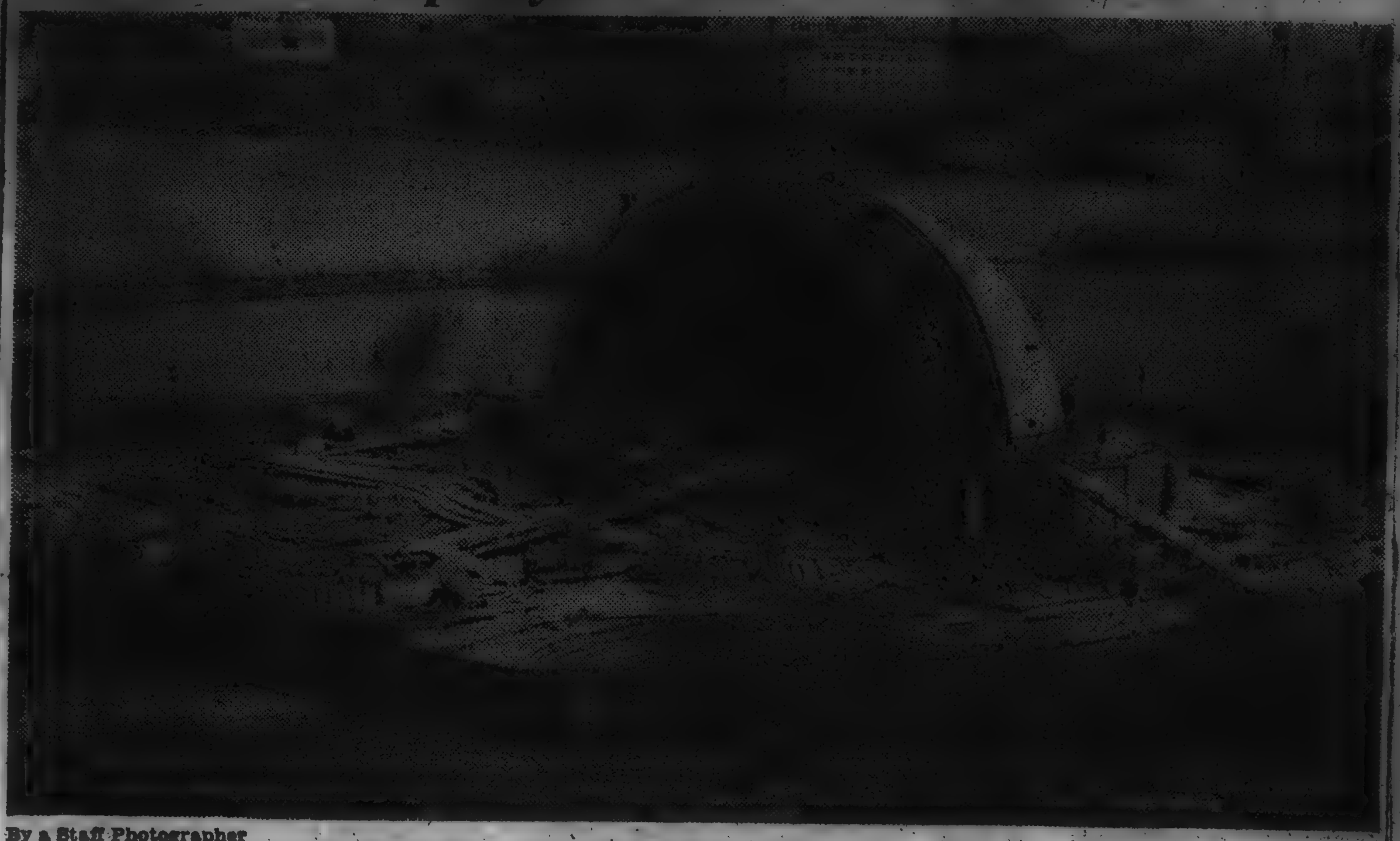

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MUSICAL EVENTS

Tchaikovsky Returns

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With the hundredth anniversary of Tchaikovsky's birth coming up on the seventh of next month, however, Tchaikovsky's compositions, in the original, have become fashionable again. Serge Koussevitzky conducted the fifth and sixth symphonies with the Boston Symphony Orchestra last week in Carnegie Hall. Arturo Toscanini and the N.B.C. Symphony broadcast an all-Tchaikovsky program. Going back a bit further, perhaps you'll recall Vladimir Horowitz's brilliant performance of the B-flat minor piano concerto with the Philharmonic-Symphony, especially if you heard it—in Carnegie Hall or on the radio.

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But those who have seen the Hannikainens lately in their Boston residence, are aware of the anguish and anxiety which they bravely conceal in their gallant attempt to do their part for their mutilated homeland through their own distinguished musical talents.

The other evening, Mrs. Hannikainen, in a conversation after dinner, said pathetically: "No news from our son . . . No news from our parents. . . We have recently learned that our beautiful home in Turku has been bombed and burned by Russian planes."

Mrs. Hannikainen, a slender attractive woman, who, though Finnish has dark hair but typical blue eyes, in her pretty broken accent continued: "When I first came to this country I had planned to assist my husband in his work for Finland, by giving supplementary recitals of vocal music. You see, I am an opera singer. I have studied dramatic opera in Milan with Mr. Wigley and Giraldoni and in Paris with Madame Litwinne, whose husband was a conductor at the Metropolitan in New York.

"My last appearance on the stage was in 'La Tosca' in Helsinki with the Finnish Opera Company one year ago. But I have experienced so many horrors of war in Finland before I left, and news from Finland has been so frightful since our arrival in this country, that I really do not find it in my heart to sing. . . . Not knowing anything of my Ylermi I was planning to go back to Finland as soon as possible, to do my part in helping my country over there, where help of every kind is now much needed."

"But Finland is in a bag now" Mr. Hannikainen interrupted. "With the Baltic sea full of German mines, with fighting in Norway, with Russia not allowing any trespassing of foreigners, how can my wife go back to Finland?"

Mrs. Hannikainen left us and walked alone into an adjoining room, which was unlighted. In a moment Mr. Hannikainen followed her. "Would you like to come for a walk, Arvida?" he asked. "No, Tauno," she answered "you must stay at home and practice for your next concerts, and I should practice for mine, too."

Then in a few minutes, from the music room, came the opening of a stirring Finnish folksong.

Tomorrow afternoon at 2.45 Mr. Hannikainen appears at the Gardner Museum as 'cello soloist in a Corelli Sonata, a Bach Chorale-Prelude, a Handel Menuett, an Elegy by Van Goens, Sibelius's "Song of My Heart," a Finnish folksong arranged for 'cello by Palmgren, Kreisler's "Liebeleid" and a Tarantella by Popper.

On the 12th of May Mr. Hannikainen will conduct a special Boston Symphony "Pop" Concert for the Finnish Relief. The first half of his program will consist of works by Sibelius.

Renato Massa

Boston Symphony At Sanders Theater

The Boston Symphony concluded its Cambridge season last night with a brilliant concert at Sanders Theater. The program, including only three numbers, was an ascending series in effectiveness and enthusiasm.

The evening began with the overture to Berlioz's opera "Benvenuto Cellini," still a striking piece of music after a hundred years, if a bit too clamorous for the narrow confines of Sanders. It should go better in Symphony Hall, where it has not been heard for more than a decade.

The gentle lyricism of Schubert's "Unfinished" Symphony was a happy contrast. Mr. Koussevitzky, blessed with unparalleled woodwinds and horns, gave it a restrained and beautiful performance that lent all the more credibility to the theory that Schubert left the symphony in its two brief movements because thus it was a complete and perfect whole.

The playing of Tchaikovsky's Fifth was a rare and eloquent triumph for both conductor and orchestra. Mr. Koussevitzky is noted for his ability to find a meaning, a genuineness, in Tchaikovsky that other conductors miss. Last night he offered a performance that will not soon be surpassed, one which brought the Harvard audience to its feet cheering. Particularly memorable was the second movement with its marvelous interplay of the two themes between strings and woodwinds, in which Mr. Koussevitzky kept each voice separated and yet unified.

E. B. S.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

APR 13 1940

Final Symphony Program

The Boston Symphony orchestra will give its fifth and last concert of the season in Providence next Tuesday evening in the Metropolitan Theatre. Serge Koussevitzky has chosen Tchaikovsky as the composer for the closing number, this in observance of the 100th anniversary of the Russian composer's birth being celebrated this spring. The program will open with Berlioz's overture to "Benvenuto Cellini" and also include the Symphony in B minor, known as the "Unfinished" Symphony, by Frans Schubert. Tchaikovsky's Fifth Symphony in E minor will conclude the concert and the season.

THIS CLIPPING FROM
CINCINNATI, OHIO
TIMES-STAR

APR 13 1940

AT RADCLIFFE—

Miss Barbara Gatchell, daughter of Mr. and Mrs. Theodore A. Gatchell, will be one of the members of the Choral Society of Radcliffe College to take part in the annual pension fund concert of the Boston Symphony Orchestra on Sunday, April 21. This year the orchestra, under the direction of Serge Koussevitzky, will present Bach's "Mass in B-minor," assisted by the Radcliffe Choral Society, the Harvard Glee Club and soloists.

The appearance of the Radcliffe and Harvard singers with the orchestra has been an annual occurrence since 1924. This year marks the fortieth anniversary of the organization of the Radcliffe group.

YORK VILLAGE, ME
OLD YORK
TRANSCRIPT
4/15/40

Among those who were in attendance when Mrs. Carl Dreyfus gave, at the Chilton Club in Boston recently, a lecture on "Serge Koussevitsky—A Personal Portrait," were Mrs. Robert Farley Clark and Mrs. Eben Stanwood. The lecture was given under the auspices of the [illegible] Civic Federation of Mass-

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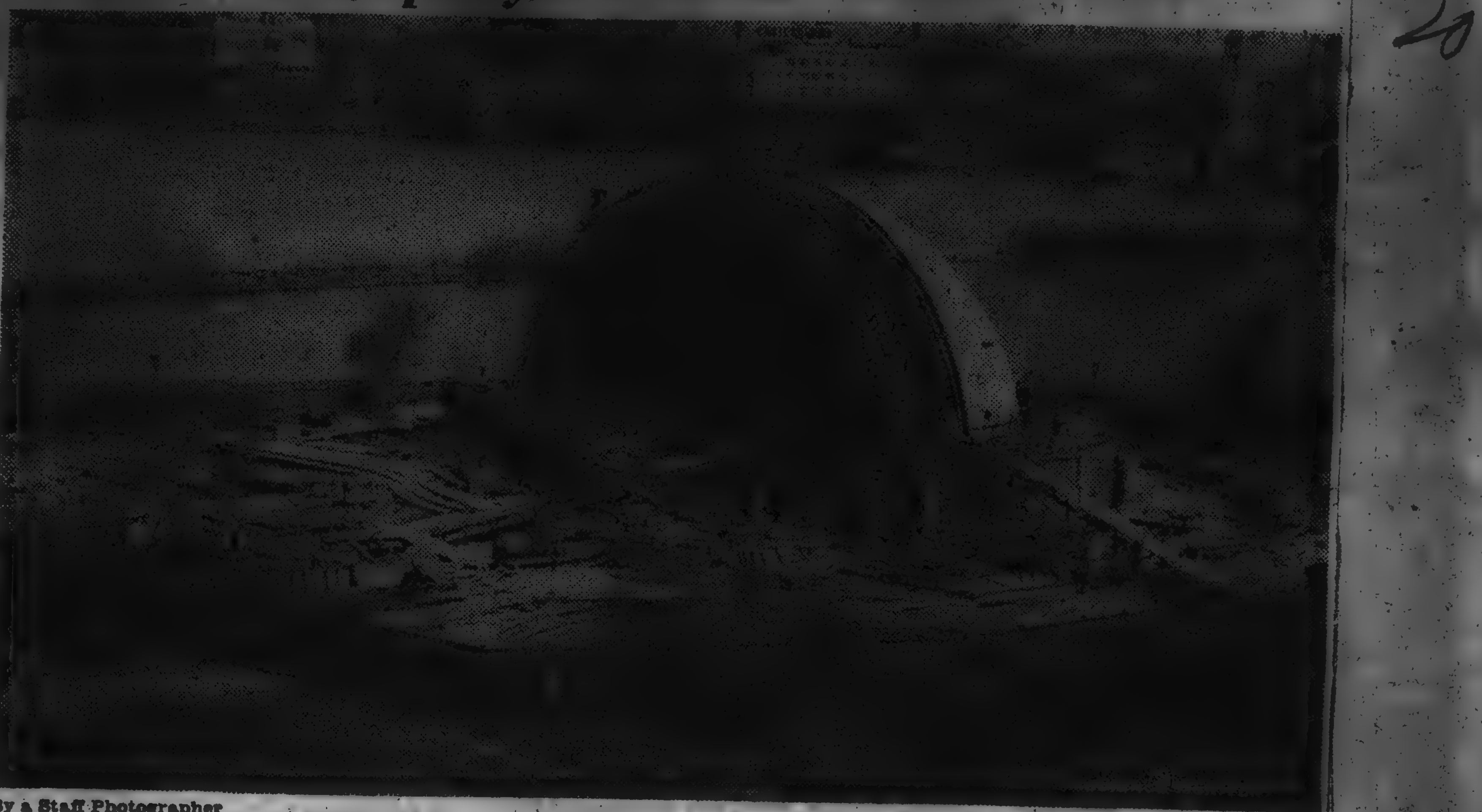
THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, APRIL 12, 1940

Will Amplify Summer Music Tones



By a Staff Photographer

How Edward Hatch Memorial Shell Looks Now

Workmen are making satisfying progress toward completing this $270,000 acoustical structure on the Charles River Esplanade at Boston, which will add to the enjoyment of many thousands of listeners at the popular outdoor Pop Concerts. The shell diffuses and multiplies the sound of the orchestra by sounding board methods. New shell is three times size of one formerly used by Arthur Fiedler.

Concert Shell Work Gains

Rapid progress is being made toward completion of the new $270,000 Edward Hatch Memorial Shell, which will house the Charles River Esplanade Concerts this coming summer. This shell will be three times the size of the former acoustical shell used by Conductor Arthur Fiedler, and will have a seating capacity for 150 musicians.

Green granite from Conway, N. H., in an 18-inch base, will mark the shrubbery line on the horizontal of the shell. Pink granite, according to the architects' specifications, will trim the front. A retreating "cone" of teakwood, brushed and filled with aluminum paint will make up the interior of the shell.

The exterior—now well along—will have an unusual composition. It may be of garnet, or, if not, of a quartz terrazzo of undetermined color, but with the effect of thousands of reflecting mirrors.

The new shell will have seven concentric rings or sounding boards. The old 60-foot apron has increased to 150 feet. The stage will be 101 feet deep and will have a 51-foot span from apex to stage. The floor space thus will be slightly larger than the stage in Symphony Hall.

Another feature of the shell will be the use of reflectors providing indirect light and producing the illusion of lifting the musicians out against a background. Showers and locker rooms for the musicians will be built beneath the stage.

THIS CLIPPING FROM
LOS ANGELES, CALIF.
EXAMINER

APR 13 1940

Koussevitzky Style Wins N.Y. Plaudits

By Florence Lawrence

NEW YORK, April 12.—This symphony-mad city is still unwilling to see the end of the orchestral season, and recently packed Carnegie Hall to its utmost in standing room to hear Serge Koussevitzky and the Boston Symphony. Final in a concert series which has brought the Massachusetts group regularly to delight New York sponsors, the reception to conductor and instrumentalists was thrilling, and the program itself of dramatically contrasting effect.

* * *

Koussevitzky has great dignity and a masterful but extremely simple directorial method. He admits of no physical gyrations, uses a baton and, on rare occasions where he must turn from his full face to his men, makes an almost military about face without disturbing the elegance of his upright posture or bending of the body from the waist. The orchestra and the music is apparently the sole object of his presence on the podium, and he seems to essay a formality which aims to be inconspicuous. Not that he is. The audience watches him closely and, like the instrumentalists before him, responds to every change of rhythm or tempo.

Two symphonies, the Beethoven No. 4 in B flat major, opus 60, and Tschaikowsky's No. 5, in E minor, constituted the program. Most notable feature of the Beethoven was the amazing tone color of the strings. In this work, with its limited use of woodwinds and brasses, violas and cellos have frequent opportunity to lend unusual poignancy to the score. The gracious and concise beauty of this symphony was magnificently expressed and the performance was greeted with storms of plaudits.

* * *

A studied interpretation of the Tschaikowsky gave little leeway to Russian temperament, but the magnificent crescendo which completed the second movement was brilliantly handled. Despite several fortissimo passages, the strings were always singing and melodious, and the Andante Maestoso and Allegro Vivace of the last movement were powerful and moving, enriched by brilliant elucidation of secondary themes.

Cheers and plaudits which lasted for nearly 10 minutes at the conclusion of the concert marked the audience's approval of this event.

THIS CLIPPING FROM
NEWARK, N. J.
STAR-LEDGER

APR 14 1940

Three girls from the suburbs are members of the Choral Society at Radcliffe College and will take part in the annual Pension Fund Concert of the Boston Symphony Orchestra next Sunday. They are: Miss Joyce Peloubet, daughter of Mr. and Mrs. Sidney Wardell Peloubet, of Sagamore rd., Maplewood, and Miss Doris Ann Hoagland, daughter of Mrs. W. C. Hoagland, of Summit st., and Miss Jane Hyde, daughter of Mr. and Mrs. Reed Warren Hyde, of Mountain ave., both of Summit.

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.

APR 13 1940

seems to me that this music is more welcome as a revival than as something to be heard frequently. Certain awkward or repetitious passages grow too obvious when one listens more or less constantly to the symphony. If one takes it sparingly, one isn't so aware of these infelicities. The emotional power then reasserts itself, and, unless one has developed an allergy to the score, the symphony becomes a stimulating experience.

MR. TOSCANINI's Tchaikovsky session included, along with the symphony, the "Romeo and Juliet" overture-fantasy and the "Nutcracker" suite. Mr. Toscanini's last previous performance of the suite took place, it is said, more than forty years ago, and he made up for his abstinence from this charming collection of ballet bits with a fascinating projection of their merits.

The normally well-behaved studio audience broke with convention at two points during the symphony. After the second movement, somebody tried to start applause, and after the third, everybody tried—and succeeded. Nobody, however, emulated the example of a Western concert audience which, if the story isn't an invention, accompanied the "Our Love" melody in "Romeo and Juliet" with a whistling obbligato.

haps you'll recall Vladimir Horowitz's brilliant performance of the B-flat minor piano concerto with the Philharmonic-Symphony, especially if you heard it—in Carnegie Hall or on the radio.

Fifteen years ago, Tchaikovsky's sixth symphony, the "Pathetic," was the nation's No. 1 on the orchestral hit parade. Almost every conductor shook a stick at it, and the mere announcement that it would be played was money in the box office. Since then the symphony's career hasn't been so spectacular. The music hasn't been neglected, but, except for Mr. Toscanini's performances of it last season (the first times he had directed it here), most of the hearings haven't started any especial ruckus.

Mr. Koussevitzky and Mr. Toscanini presented this symphony only three days apart, so now is probably as good a time as any to check on one's reactions to it. Mr. Koussevitzky's handling was dramatic and sometimes florid, with emphasis on details; Mr. Toscanini's was pointed and unified. The former's interpretation may have appeared more high-tension than it really was because it had been preceded by a singularly gracious and delicately modelled performance of Beethoven's "Pastoral" symphony.

Tossing out any literary or personal associations the "Pathetic" may have, it

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL
APR 14 1940

Boston Symphony Orchestra's Splendid Achievement Is Believed Due in Part to Cooperation of Members

By Pierre Key

Pierre Key

NEW YORK, April 13.—If anyone questions the place our youth is playing in our music life the answer forthcoming must be impressive. Because youth is distinctly being heard from in the ranks of professionals.

It is true that some of the young people who play and sing before the public seem to be hurrying matters, but they are gaining recognition of a sort that promises encouraging things for their future.

There is the National Orchestral association, which gave a Gabrilowitsch memorial concert the other evening in Carnegie hall . . . with Leon Barzin doing a superior piece of conducting. Here is an orchestra which is all youth, which begins each season with a large percentage of newcomers, yet manages under Mr. Barzin's outstanding directing to become a plastic and serviceable unit before a season is half finished.

In concert, as in opera, the list of young men and women who are making their achievement felt is steadily growing. When our musical youth justifies its right to be heard I am enthusiastically for each one. Only when these young people insist on appearing publicly before they are adequately prepared do I raise an objection.

Boston Symphony

The Boston symphony orchestra continues a superlative group. There is a spirit which I am confident has much to do with the beauty of tone, the technical precision, and the responsiveness of the personnel to the demands of Conductor Serge Koussevitzky.

Members of the Philharmonic-Symphony and the NBC symphony orchestras have told me that Toscanini makes them play better than they know how to play . . . by which they mean that the magnetism and the sincerity of the Italian leader exerts a highly stimulating influence upon their efficiency.

A Huge Task

I am of the opinion that the Boston symphony men—who have just completed their final New York program of this season—take so keen a pride in the prestige of their orchestra that they strive to outdo themselves on each successive appearance.

Few persons realize how huge is the task of conducting a major symphony orchestra. Especially in centers such as New York, Boston, Chicago, Cleveland, Cincinnati and Philadelphia. For there are cliques among most major symphony boards of directors and influential subscribers: men and women whose wishes regarding certain matters are too often made known in ways embarassing to a conductor.

So the baton-wielder needs—besides his ability as a program builder, orchestra trainer, and conductor—a deal of tact, and sense of humor.

Right now I know of two major symphony bands which appear likely to change conductors before another two years elapse. In one instance the leader isn't—or does not seem to be—quite ready for the important post he holds. The second case is one wherein a powerful clique wants somebody else. Whenever there are too many cooks the broth is very likely to be . . . well, at least, burned.

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THIS CLIPPING FROM
MISSOULA, MONT.
MISSOULIAN

APR 14 1940

Storms blow over in music as in other spheres. Alexander Nicolaievich Scriabin died 25 years ago today. During his life and for some time after, his critics were mostly divided into ecstatic admirers and violent detractors. Now, although a New York group is celebrating "Scriabin commemoration week" with special activity, most people don't get particularly exercised about his music one way or the other. In fact, we don't hear it much more except for a few piano pieces. This may indicate that the adverse critics were right, or it may not. The original fuss suggested that the music had some kind of merit, else it could not have aroused so much passion. Also, Scriabin's detractors lumped him, in their dispraise, with what many people now regard as excellent company. Taneiev, under whom he studied composition at the Moscow Conservatory, said of him, "Murky waves are running in music," and applied the same phrase to Ravel, Debussy and Richard Strauss. Cecil Gray's diatribe against Scriabin immediately follows a vicious attack on Stravinsky in his book, "A Survey of Contemporary Music," published in 1924.

Apparently, it boils down to the old tug-o'-war between conservatives and revolutionaries. Taneiev was a devotee of Glinka and Tchaikovsky. Rimsky-Korsakov, member of "The Five" who in their day set the musical world by the ears with their departures from tradition, knew Scriabin at the same time and in the same way as Taneiev, and although describing him as personally "somewhat warped, posing, and self-opinionated," considered him a true genius.

In the light of all this, one can not agree with Gray in disapproving the sort of treatment N. Montagu-Nathan gave the question in "A History of Russian Music" in 1912-14. This was an attempt at dispassionate analysis, and a reservation of judgment until Scriabin's idiom should lose so much of its strangeness as comes purely from unfamiliarity. The music itself falls into three categories, overlapping and distinct. First, the young composer turned out music unanimously dubbed "Chopinesque," although there was disagreement as to whether it was mere imitation or had some elements of originality. Later, there were works that showed Wagnerian influence. The final stage may perhaps best be understood from the following condensation of Nathan-Montagu's statement:

"In Prometheus Scriabin has arrived at a full development of the harmonic scale system of harmonization. This he now definitely allies with the musical enunciation of theosophical principles, together with an avowed belief in an affinity existing between sound and color. The majority of musicians, it is true, are as chary of committing themselves to any downright statement touching upon the scheme followed by their expression of sound in terms of color as at one time they would have been of publishing an experimental departure from the approved diatonic scale. Scriabin has had the temerity to associate himself with a belief in both and into the bargain has come forward as a twentieth century apostle of Wagner and Strauss by investing his music with an ethical message.

"Nor is it to end here, for Prometheus is to be succeeded by a more daring experiment. The dance and perfume are to be called upon to reinforce tone and color, with the object of producing the fullest possible effect upon the senses and mind of the audience, which, like an ideal congregation, will, it is anticipated, be stirred to a pitch of ecstasy by a combined sensuous impulsion."

The 'more daring experiment,' Mysterium, remained incomplete when its composer died at the age of 43, but this idea, which moved Cecil Gray to scathing remarks about prostituting music to uses already too well achieved by liquor and narcotics, has interested other composers, and there has been talk off and on of further experiments of the sort. As for the color business, haven't we "color organs" today, and who protests the synchronization of floodlighted fountains with music at our two world' fairs last year?

The Scriabin Circle and the Boston Symphony have the greatest prominence in the anniversary celebrations, which will include a performance by Koussevitzky and his men of Sriabin's Poem of Ecstasy.

Bach Mass Next Sunday

April 14

BACH'S Mass in B minor will have a notable performance when presented by Koussevitzky with the Boston Symphony Orchestra, chorus and soloists, at Symphony Hall next Sunday. The performance will be divided into two parts, beginning at 4:30 and 8. The orchestra will be assisted by a full double chorus of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor. The soloists will be Elisabeth Schumann, soprano; Viola Silva, contralto; William Hain, tenor, and Alexander Kipnis, bass.

THIS CLIPPING FROM
DAVENPORT, IA.
Democrat-Leader

APR 14 1940

MUSIC PLAYS AN . . . important part in the plans of the major orchestras and this year there have been many deficits in spite of the fact that music is becoming more popular. The Chicago Symphony needs about $127,000 to wipe out the deficit; friends of the Boston Symphony are soliciting money for almost half of the orchestra's deficit is yet to be met. The St. Louis Symphony is asking contributions to its maintenance fund, estimated at $135,000 for 1940-41 and the Detroit Symphony's budget estimated at $275,000, requires about $160,000 to overcome its deficit.

THE ROCKEFELLER . . . Foundation has made a grant of $60,000 to the Berkshire Music center for use during the next two years in helping to promote its summer activities. Ten thousand of the sum is for physical improvements and the remaining money is for "the finest instruction at relatively low cost to the student body" of the summer music school. This money will help to improve the buildings at the site. There are three buildings at Tanglewood that can be remodeled for assembly rehearsals and classes. It is hoped that funds will be forthcoming for a small theater for chamber concerts and stage presentations.

Next Symphony Program

THE new violin concerto of Paul Hindemith, a score of which has recently arrived from Europe, will have its first public performances at the next pair of concerts by the Boston Symphony Orchestra, to be given on Friday afternoon and Saturday evening, April 19 and 20. Richard Burgin will be the soloist.

Dr. Koussevitzky will open the program with another new piece—a concertino for string orchestra by Edward Burlingame Hill—and close it with the Symphony No. 3, "The Divine Poem," of Alexander Scriabin.

Symphony Soloist

Globe April 16

RICHARD BURGIN

The Boston Symphony Orchestra's concertmaster who will be soloist in the new Hindemith Violin Concerto at Symphony Hall Friday and Saturday.

Concerts Coming Soon

SYMPHONY HALL—Boston Symphony Orchestra, Serge Koussevitzky conductor, Friday afternoon and Saturday evening series, April 26 and 27, May 3 and 4 (last concerts of the season); Monday evening series, April 29 (last concert of series); Tuesday afternoon series, April 30 (last concert of series). The Metropolitan Singers, Roy Harlow conductor, Wednesday evening, April 24, in a concert to benefit the Metropolitan Singers' Foundation for Crippled Children; Oscar Levant, pianist and star of "Information Please"; Vladimir Zorin, bass, and Mariam Burroughs, violinist, will be soloists.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
APR 17 1940

MUSIC

Boston Symphony Closes Season With Superbly Done Program.

By G. Y. Loveridge

A program with a distinctly fin-de-saison flavor was offered by the Boston Symphony Orchestra in Metropolitan Theatre last night as it took leave of its Providence audience until next fall.

A Berlioz overture opened the session and a Tchaikovsky symphony ended it—matters that permit this magnificent musical team to get up and expand its chest and display its muscles with awesome effect. There was also a light workout on Schubert's "Unfinished."

Dr. Serge Koussevitzky, with prodigious skill and energy, evoked from the mighty instrument such moods as only the elect can command, at times furious, at times lyric, all artfully balanced and contrasted. He and the orchestra were ardently applauded, particularly at parting.

The overture to "Benvenuto Cellini," whatever its merits or faults otherwise, unquestionably makes a startling prelude to the B-minor symphony of Schubert. One sets out with the thunder of kettle-drums and proceeds through a satisfying sample of Berlioz's famed brilliance in orchestration. Upon the memory of this high excitement descends the exquisite poetry of Schubert, like moonlight on a heaving sea. It was a significant example, in more than one way, of program-making by a master.

Neither of these works received a performance technically without flaw, but the overture was uttered with such vigor and the symphony with such attention to its dramatic, as well as lyric, possibilities, that one cannot easily complain, unless one is in practice, as we are. Dr. Koussevitzky played the second movement of the symphony somewhat faster than he did the last time he brought it to Providence; his second judgment seemed the better.

The Tchaikovsky symphony in E minor was something that one can easily remember until the orchestra comes to town again. Here, indeed, was all the surge and tension, the flame and color, that a great composer and a superb orchestra can summon from the mysterious world of tone. Everything was made luminous and clear by Dr. Koussevitzky in his reading; the musicians responded to his wishes splendidly. Every moment there was something marvellous to hear, such as the brooding melody of the horn beginning the andante, the bassoon in the last measures of the waltz, and a hundred other details that burst finally into one of those stupendous perorations by which we have come to recognize in delighted sorrow the combination of Tchaikovsky, Koussevitzky and the end of the season.

THIS CLIPPING FROM
BALTIMORE, MD.
MORNING SUN
APR 14 1940

Manhattan Musical Events

By JOHN ALAN HAUGHTON

NEW YORK.

STRAVINSKY conducting the Philharmonic-Symphony in programs of his own works was perhaps the most interesting thing that happened in the music world during the past week. The recitals field was not unduly brilliant. The Boston Symphony paid its last visit of the season.

Mr. Stravinsky's personal success and the obvious improvement of the orchestra under his baton were reflected in its storms of applause which were bestowed upon him. Personally, I have always thought "Petroushka" was a dull work both as music and as a ballet, but people seem to like it. "Le Sacre du Printemps" is just as noisy as it always was, but it doesn't startle as it did fifteen years ago when it first smote the shrinking tympani of New York concertgoers' ears. But the lovely "Firebird," whose charm never seems to wane, and the suite from "Le Chant du Rossignol," one of the best things the Metropolitan ever put on, even though the public did not realize the fact, were still lovely. Mr. Stravinsky may naturally be supposed to have given all of his own works to their best advantage.

Koussevitzky Selections

Koussevitzky played the Beethoven "Pastorale" and Tchaikovsky's "Pathétic" symphonies at one concert, and Beethoven's Fourth and Fifth at his last appearance here this year.

The Boston conductor's playing of Russian music has always been considered the best thing he does, also the most authentic, hence the morbid, overemotionalized "Pathétic" was the most interesting of the four works given. The quality of the orchestra itself was fine, as usual.

Percy Grainger

Percy Grainger, who has not played here for several years, drew what is usually referred to as "a large and enthusiastic audience" to the Town Hall and treated it to some excellent playing. The Liszt transcription of the Bach G Minor Fantasy and Fugue was well given, and the Chopin B Minor Sonata which Mr. Grainer finds "surely the grandest sonata in the whole piano literature" (in spite of the fact that it is not a sonata at all, in the strictest sense of the word) had much that was admirable. Mr. Grainger's transcription of Fauré's song, "Après un Rêve," was one of the high lights of the program.

Erno Valasek, of Czech extraction though hailing from Cleveland, gave an interesting evening of violin playing in spite of some technical insufficiency. The Grieg G Major Sonata was especially well given and the D Minor Concerto of Bach had an interpretation that was both individual and agreeable. This was given with a harpsichord and string accompaniment as the composer intended, to its greater advantage.

Choral Clubs

The Harvard-Radcliffe choral clubs glee in the first instance, that is, and choral in the second, gave a joint concert which was worth while. The first half of the program was given over to some highly interesting ecclesiastical music by Gabrieli, who was organist at St. Mark's, Venice, during the seventeenth century, and also a teacher who had a powerful and lasting effect upon composers of his time. These four pieces had "Intonations" for the organ, as preludes in each case, and a *conzona per suonare* played by the brass choir of the Boston Symphony following. The second half of the program was of modern works which brought a version of "Casey Jones" into strange juxtaposition with a portion of the "Credo" from Bach's B Minor Mass!

Antonio Brosa, who won favor by his excellent playing of the Britten violin concerto at a recent concert of the Philharmonic-Symphony, gave a recital on his own, the most interesting item of which was the lovely César Franck Sonata. A Sonata for Violin Alone by Bernard van Dieren had its first hearing in America. The composer, who is Dutch, has lived most of his life in London. His work is well conceived and constructed but does not seem to add a great deal to the sum of musical composition.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

APR 15 1940

Music

Verdandi Male Chorus Celebrates 45th Anniversary with Concert in Plantations Auditorium.—Boston Symphony Orchestra Plays Tomorrow Night at Metropolitan.

The Verdandi Male Chorus celebrated its 45th year with a concert in Plantations auditorium yesterday afternoon. Oscar Ekeberg, who was the first director and has been elected director for life, conducted two groups of songs, and Hugo Olson conducted a third.

The soloist was Einar Hansen, violinist, of the Boston Symphony Orchestra. He was accompanied by Edith Gyllenberg Waxberg. Stanley Price was pianist for the chorus in two songs; the others were sung without accompaniment.

The Verdandi, like any other ensemble, performs better on some occasions than others, but never does it fall below a certain solid standard. One can always look forward to a substantial and strong-textured choral tone intelligently moulded, to good diction, to sincere effort.

So it was yesterday. The program began with "Stridsbon," a prayer before battle, which has dramatic and unhappy significance to Swedes in these days. It was sung with dignity and fervor. The mood changed with "The Lad in a Deep Forest," which Mr. Ekeberg phrased exquisitely. The chorus yielded a beautifully balanced, smooth and transparent tone, especially in the lower volumes. The quality was not duplicated elsewhere except in "Aftenroster."

"Varens Dag" (Spring Song), while filled with exultation (possibly premature in view of prevailing temperatures), did not find the parts fitting together as well as was necessary, and there was some strain noticeable in the tenor voices.

Mr. Olson capably conducted three songs in English. "Open Our Eyes" delivered a cappella, was solemnly effective. In humorous mood, the chorus made bright work of "Sea Song," and then proclaimed the dawn in the vigorous manner made popular by Oley Speaks. Good accompaniments to the latter two were provided by Mr. Price.

The last group included the favorite "Norrland." Mr. Ekeberg added "Dear Land of Home," which the chorus made exceptionally impressive by richness of tone and sober depth of feeling.

The whole program was sung without notes, in the thoroughly workmanlike tradition of the chorus.

Mr. Hansen was in his best form, producing a refined and eloquent tone, and demonstrating at every point his virtuoso control of bow and strings. His playing of the Bruch concerto in G minor earned cordial applause. The adagio was performed with commendable restraint, and in the finale there was much brilliant work in scale and arpeggio passages. The Sibelius item had a dark, poetic charm. In the other pieces, as well as "The Little White Donkey," which he played as an extra number, Mr. Hansen had occasion to show rare precision in harmonics, double-stops and other tricks of the trade. Mrs. Waxberg gave sure and sympathetic support.

The program:

Stridsbon	Lindblad
Gossen I Skogen	Soderman
Varens Dag	Sven Korling
Chorus	
Violin Konzert in G Minor	Max Bruch
Prelude Adagio Finale	
Einar Hansen	
Open Our Eyes	Macfarlane
Sea Song	Bernard Hemblin
Morning	Oley Speaks
Chorus	
Adagio	Sibelius
Puck	Grieg
Valse Lento	Mericanto
Valse Caprice	Wieniawski
Bavardage	Barzini
Einar Hansen	
Bjorneborgarnes Marsch	arr. Pacius
Aftenroster	Borg
Norrland	Stenhammar
Chorus	

G. Y. L.

SYMPHONY PROGRAM

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, takes leave of this city for the season tomorrow night in Metropolitan Theatre. The program will comprise the overture to "Benvenuto Cellini," by Berlioz; the "Unfinished Symphony," by Schubert, and the Fifth symphony, in E minor, by Tchaikovsky.

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C.S.M. 22

R, BOSTON, TUESDAY, APRIL 16, 1940 —New England News—

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BROCKTON, MASS.
ENTERPRISE

APR 17 1940

Swinging Through the Hub

By D. O. T.

Koussevitzky
The Women's Symphony

IF there has been one thing in this world that the writer has craved fo more than another—one thing, that is, which only the Gods coul bestow—it is a voice! We don't claim to have been born dumb (Webste meaning!) we yelled as lustily as any, but being brought up in a hom where one member was blessed with a lovely singing voice and used it we have ever felt that being able to carry your musical instrument withi yourself and being able to charm with it at will, anytime or any place must be the greatest gift bestowed. Hence, when the proper age arrived having been adequately trained at the piano, we started a weekly trip t town to take our vocal lessons. All this led eventually to a part in th college choir and choral society, but hardly endowed us with a gloriou voice. Nevertheless, no reminiscences carry with them the thrill of the would-be singer when the Choral Society sang for the first time with th Boston Symphony Orchestra under Serge Koussevitzky! A thrill which was repeated every one of the four times this happened to us during an unusually eventful college career. Such artists as Maria Jeritza, Richard Crooks and Roland Hayes were the soloists at these concerts, and the privileges of shaking hands with them held an additional heart throb which we always felt might be heard above the bass drums.

But, of course, the greatest privilege of all was to be able to sing under the direction of such a great master as Mr. Koussevitzky even though you were only one of fifty! We remember him, always as the artist, as slight, of medium height, and as good looking as any matinee idol had a right to be, definitely and distinctly immaculate, self-possessed and pale. When he stepped upon the director's stand before an important concert, and turned his back on an impressive Boston audience, we wondered at his complete control over that great orchestra, chorus, and the entire audience, as a pin-drop silence greeted the rise of those slender, artistic hands. The concert has begun and as the master throws himself into the creation of beautiful music, his immaculate self is forgotten—every thought of his brain, every fiber of his body is engrossed in this creation. As the first movement ends and he walks off the stage for intermission he is a man entirely spent. His erstwhile immaculate dress suit is completely drenched so he hurries away to make an entire change.

It is now nearly 10 years since we watched and marvelled at this spectacle—nearly 10 years since we shook the hand of the sincerely democratic Mr. Koussevitzky, 10 years, that is, until a few days ago. Then by great good fortune we again chanced to have that opportunity. But it might have been a stranger whom we gazed upon, so different was he in appearance from him to whom we had accorded a sort of hero worship. There was the evidence on that face and in that figure of a man who had put his entire heart and soul in his art without thought of self. Instead of the slight man of medium height whom we had known, this man had become stout and stooped. His hair had grown sparse and grey, his face showed a ruddy hue such as we only used to see at the end of a concert in the past. Such an outward change! Yet when he spoke the spirit and the idealism of his thoughts and aspirations remained the same, the same which he had kept so steadfastly through the years and now after a past of agony, (his escape from Russia during the revolution there was nothing short of miraculous) sweat, hard work and triumph, he was able to stand before a vast audience and announce in his broken English his aims and aspirations and their fulfillment in a free country. It was the third and last of these ambitions that he was telling us about. The desire to establish a musical centre which would emanate rays of musical culture. He said that he found that here in this country it was not only possible but absolutely necessary, going on to say "No good cause could ever come to life without a good fight." He proudly announced that the summer of 1940 would mark the opening of the Berkshire Music Centre, Tanglewood.

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PROVIDENCE, R. I.
BULLETIN

APR 15 1940

Music

Verdandi Male Chorus Celebrates 45th Anniversary with Concert in Plantations Auditorium.—Boston Symphony Orchestra Plays Tomorrow Night at Metropolitan.

The Verdandi Male Chorus celebrated its 45th year with a concert in Plantations auditorium yesterday afternoon. Oscar Ekeberg, who was the first director and has been elected director for life, conducted two groups of songs, and Hugo Olson conducted a third.

The soloist was Einar Hansen, violinist, of the Boston Symphony Orchestra. He was accompanied by Edith Gyllenberg Waxberg. Stanley Price was pianist for the chorus in two songs; the others were sung without accompaniment.

The Verdandi, like any other ensemble, performs better on some occasions than others, but never does it fall below a certain solid standard. One can always look forward to a substantial and strong-textured choral tone intelligently moulded, to good diction, to sincere effort.

So it was yesterday. The program began with "Stridsbon," a prayer before battle, which has dramatic and unhappy significance to Swedes in these days. It was sung with dignity and fervor. The mood changed with "The Lad in a Deep Forest," which Mr. Ekeberg phrased exquisitely. The chorus yielded a beautifully balanced, smooth and transparent tone, especially in the lower volumes. The quality was not duplicated elsewhere except in "Aftenroster."

"Varens Dag" (Spring Song), while filled with exultation (possibly premature in view of prevailing temperatures), did not find the parts fitting together as well as was necessary, and there was some strain noticeable in the tenor voices.

Mr. Olson capably conducted three songs in English. "Open Our Eyes" delivered a cappella, was solemnly effective. In humorous mood, the chorus made bright work of "Sea Song," and then proclaimed the dawn in the vigorous manner made popular by Oley Speaks. Good accompaniments to the latter two were provided by Mr. Price.

The last group included the favorite "Norrland." Mr. Ekeberg added "Dear Land of Home," which the chorus made exceptionally impressive by richness of tone and sober depth of feeling.

The whole program was sung without notes, in the thoroughly workmanlike tradition of the chorus.

Mr. Hansen was in his best form, producing a refined and eloquent tone, and demonstrating at every point his virtuoso control of bow and strings. His playing of the Bruch concerto in G minor earned cordial applause. The adagio was performed with commendable restraint, and in the finale there was much brilliant work in scale and arpeggio passages. The Sibelius item had a dark, poetic charm. In the other pieces, as well as "The Little White Donkey," which he played as an extra number, Mr. Hansen had occasion to show rare precision in harmonics, double-stops and other tricks of the trade. Mrs. Waxberg gave sure and sympathetic support.

The program:

Stridsbon	Lindblad
Gossen I Skogen	Soderman
Varens Dag	Sven Korling
Chorus	
Violin Konzert in G Minor	Max Bruch
Prelude	
Adagio	
Finale	
Einar Hansen	
Open Our Eyes	Macfarlane
Sea Song	Bernard Hemblin
Morning	Oley Speaks
Chorus	
Adagio	Sibelius
Puck	Grieg
Valse Lento	Mericanto
Valse Caprice	Wieniawski
Bavardage	Barzini
Einar Hansen	
Bjorneborgarnes Marsch	arr. Pacius
Aftenroster	Borg
Norrland	Stenhammar
Chorus	

G. Y. L.

* * *

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LOWELL, MASS.
COURIER-CITIZEN
APR 17 1940

23

Seminary Singers.

For a choral program of music for male voices the Boston University Seminary Singers directed by Dr. James R. Houghton are coming to the First Congregational church on the evening of May 13. This is the only chorus in the country composed of college graduates who are training for the ministry. The chorus of 50 voices specializes in modern hymns, Russian liturgical music, the Latin canticles, German chorales and excerpts from the great oratorios. A varied program may be expected, the details of which will be announced later.

Fenton Compositions Heard.

A meeting of the Women Organists Club of Boston was held recently at the East Baptist church in Lynn, where the president of the club, Mrs. Edith Mehaffey, is organist. During the program which also featured singing by the women of Marblehead Staff and Cleff Club directed by Mrs. Gladys Thorndike, Miss Clara H. Fenton of this city played two of her own organ compositions, Offertoire in F and the Short Festival Postlude. In a short program following the noon luncheon the duet arrangement of Miss Fenton's Waltz in B flat for piano was played by Mrs. Mehaffey and Mrs. Thorndike.

A Requiem Mass.

The Massachusetts WPA Symphony Orchestra and the Commonwealth Chorus combined under the baton of Peter Bodge will offer a first performance of a Requiem Mass by Mario Balsamo of Lawrence at Phillips Academy, Andover, on Sunday evening, April 21, at 8 o'clock.

Mr. Balsamo, the composer, is a young Lawrence musician whose work shows excellent craftsmanship. The orchestra has previously played several of his works. This one is regarded as a composition of much merit. His "Two Island Sketches" were recently recorded by this same orchestra for broadcasting purposes. The Requiem Mass is written for four solo voices with chorus and full symphony orchestra.

Boston Programs.

For the regular concerts of the Boston Symphony Orchestra this week Friday afternoon and Saturday evening Dr. Koussevitzky has prepared an interesting program in the course of which the concert master, Richard Burgin, will be a soloist, playing the Hindemith Concerto for Violin. The orchestral numbers will include the Concertino for String Orhcestra, Hill; and the Scriabin Symphony No. 3, "The Divine Poem."

Next Sunday afternoon and evening for the benefit of the pension fund of the orchestra there will be a performance of Bach's impressive Mass in B minor under the direction of Mr. Koussevitzky. The orchestra and the Harvard Glee Club and Radcliffe Choral Society will assist and the soloists will be Elizabeth Schumann, soprano; Viola Silva, contralto; William Hain, tenor, and Alexander Kipnis, bass. The first part of the mass will be given at 4.30 in the afternoon, after which there will be an intermission until 8 p. m. when the remainder of the work will be sung.

There is musical interest in the performance by the Ballet Russe in the Boston Opera House this week. The matinee performances are on Thursday and Saturday. On Saturday evening the engagement comes to a close. There are several interesting new ballets in the company's repertory. Among the dancers are many young Americans.

His Home Bombed.

Tauno Hannikainen, the Finnish conductor, who directed one of the concerts by the Boston Symphony Orchestra and was introduced by Dr. Koussevitzky to audiences in New York, is to conduct a special Pops concert on May 12 in Symphony hall, Boston, the proceeds of which will go to the Finnish relief fund. At last accounts he and his wife had been waiting for six weeks for news of their son Yiemi who had been fighting with the Finnish forces before the surrender to Russia. They have had no news from their parents either and recently learned that their beautiful home in Turko had been bombed and burned by Russian planes. Mrs. Hannikainen is an opera singer and last appeared a year ago in Helsinki in "La Tosca" with the Finnish Opera company. Just now, she says, she cannot find it in her heart to sing.

The Berkshire Festival.

Dr. James Phinney Baxter 3rd, president of Williams college, and Mrs. Myron C. Taylor of New York have been elected to the board of the Berkshire Symphonic Festival, it is announced by the trustees. Mrs. Taylor fills the vacancy caused by the death of Miss Mary Parsons of New York and Lenox.

It was also announced by the trustees that there has been "a most encouraging" response to announcements concerning subscriptions and boxes for the seventh annual festival concerts to be presented by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. The nine concerts will be given the first three weeks in August at Tanglewood, the festival's home, located between Lenox and Stockbridge. Already 168 of the 240 boxes available for the three weeks have been sold. The returns on subscription and box sales are substantially ahead of the same date last year.

Harold V. Ruback, executive secretary of the festival for two years, has resigned to accept an executive position in Shreveport, La., and his place is being filled by Dale Phalen, secretary to Olin Downes, music editor of the New York Times. Peter Malevsky of New York has been added to the staff as assistant manager.

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EAGLE

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION
APR 19 1940

May Be Purchased By Koussevitzkys

Lenox Estate Is Viewed by Conductor and Wife

PITTSFIELD, April 18 — Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Mrs. Koussevitzky are reported considering the purchase of the estate of the late Miss Kate S. Buckingham in Lenox. Mrs. Koussevitzky has returned to Boston after looking at several Berkshire estates.

The Buckingham property is on the south slope of Bald Head Mountain which overlooks Shadowbrook, the Jesuit novitiate, formerly the home of Andrew Carnegie, and Lake Mahkeenac. The estate was willed by Miss Buckingham to the Art Institute of Chicago with the provision it might be disposed of as the Institute wished.

The property consists of 162 acres of land. There is a large white house, which clings to the side of the mountain. This is assessed for $30,000. There are also barns and sheds and a superintendent's house.

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TRIBUNE
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The returns on subscription and box sales are substantially ahead of the same date last year, indicating an increased interest from far flung areas in the Berkshire venture. Even Latin America is showing increased interest in the festival and in response to requests and acting through the Pan-American Union, the festival is forwarding literature in Spanish to the 26 Latin American nations.

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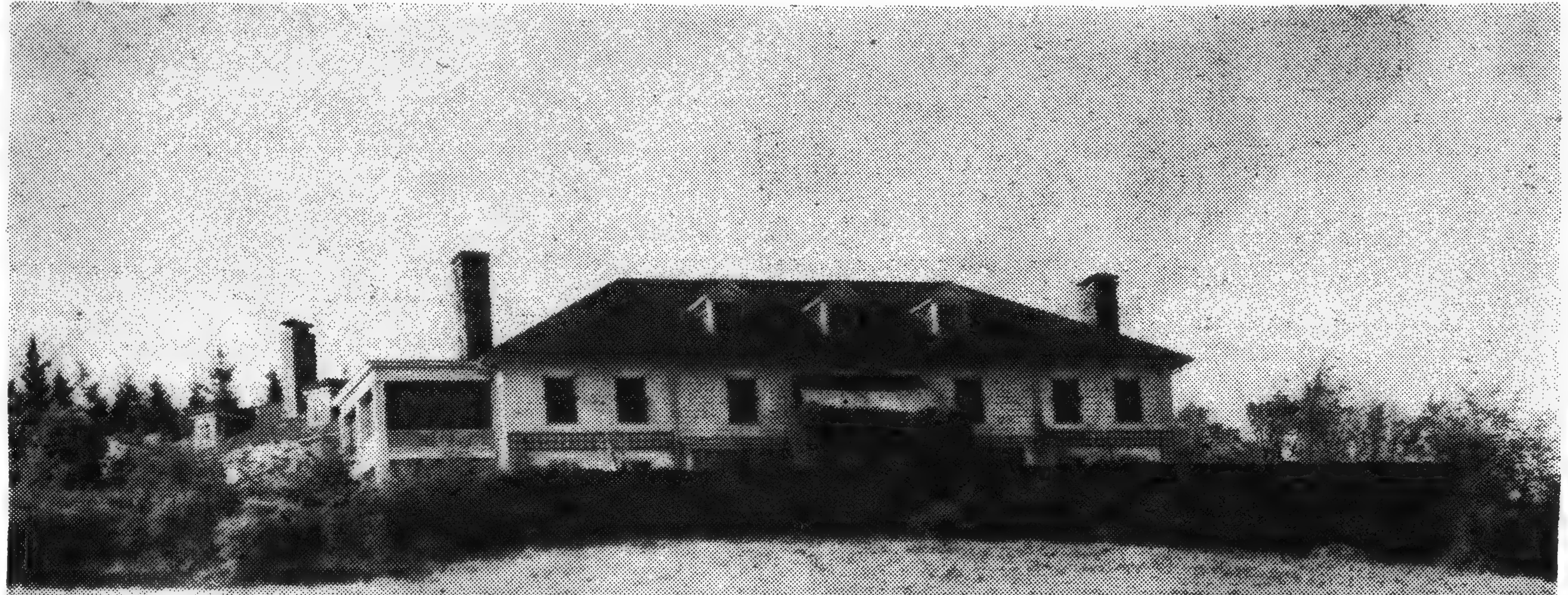
Complete information about the festival concerts may be obtained by writing to the office at Stockbridge or to the New York office at Steinway hall, 113 West 57th street.

APR 18 1940

Koussevitzkys Consider Purchase of Buckingham Place



Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Mrs. Koussevitzky may be the next owners of this attractive Lenox estate overlooking Lake Mahkeenac and Tanglewood, the scene of the Festival.

Koussevitzkys Looking at Lenox Estate

Famous Conductor Interested in Buckingham House

LENOX — Mrs. Serge Koussevitzky, wife of the conductor of the Boston Symphony Orchestra has returned to her home in Boston after spending a few days in Southern Berkshire looking over estates with the intention of purchasing a home near Tanglewood, the site of the Berkshire Symphonic Festival.

Among the estates Mrs. Koussevitzky visited was the late Miss Kate S. Buckingham's beautiful residence on the south slope of Bald Head Mountain, which overlooks Shadowbrook and Lake Mahkeenac.

The property was willed to the Art Institute of Chicago, Ill., by Miss Buckingham following her death in Chicago in 1937. Before her death Miss Buckingham often expressed the desire that the house should be razed after her death so that no one else should live in it. But her will stated that the Art Institute could dispose of the property as it saw fit.

The house was started by her brother, Clarence, who died in 1913. His sisters, Miss Kate and Miss L. Maude Buckingham were the sole beneficiaries.

The property consists of 162 acres of land eight of which are assessed for $8000 and 154 acres for $12,000. The assessment on the main house totals $30,000 while the superintendent's cottage is valued at $1500, a garage at $500 and a barn and shed at $1000.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
APR 18 1940

OUTDOOR THEATER BEING PLANNED BY BOSTON SYMPHONY

Gordon Allen Designing Structure for Tanglewood, Aided by 'Met' Technician and M. I. T. Acoustics Expert

Special Dispatch to The Republican

Berkshire Hills, April 17 — Gordon Allen, architect, of 137 Newbury street, Boston, has been commissioned by the Boston Symphony orchestra to draw plans for an outdoor theater for the Berkshire music festival at Tanglewood, Stockbridge. It is to seat 800 persons. Mr Allen is being assisted by Dr Gray, technician of the Metropolitan opera, New York, and by Prof Fay, acoustics expert of Massachusetts Institute of Technology.

Mrs Serge Koussevitzky, wife of the conductor of the Boston Symphony orchestra, is at Village inn, Lenox. Also there are Mr and Mrs W. Roscoe Bonsal, Jr., of Camden, S. C.; Mr and Mrs Carl Weyerheauser of Greenwich, Ct., and Mrs Charles Weyerheauser of St Paul, Minn. The Weyerheausers have been attracted to Berkshire by the music festival. They formerly had a summer home at Salisbury, Ct.

At Clipston Grange, Lenox

Rev and Mrs Walden Pell, 2d, of Middletown, Del., are with Rev Dr and Mrs George Gardner Monks at Clipston Grange, Lenox. Mr Pell formerly was on the faculty of Lenox School for Boys.

Mrs James Lawrence Kellogg has opened her home on Moorland street, Williamstown, following a winter sojourn at Claremont, Cal.

Mr and Mrs Robert Dort of Summit, N. J., are passing a few days at their summer cottage at Tyringham.

Col and Mrs Reginald Mountfort Ames have rented their house on Crofut street, Pittsfield, for another season to Mrs William E. Cushing of Hotel Vendome, Boston, who is expected May 1. Mrs Cushing is the former Miss Carolyn Kellogg, daughter of Mr and Mrs Ensign H. Kellogg of Pittsfield. The Kellogg homestead stood on the present high school site, East street. Col and Mrs Ames have taken a house in the suburbs of Baltimore, Md., for the summer.

Planning Sunday Concerts

The Gordon string quartet has sent its prospectus for the 11th season of chamber music concerts at Music Mountain, Falls Village, Ct. There will be 16 regular Sunday afternoon concerts starting June 16 and running until September 29. A feature of the season will be a cycle of the chamber music works of Johannes Brahms. The advance notice states that the income received by the Gordon Musical association has been insufficient for three years. Pledges of $6000 are sought before the 1940 season starts. Mrs George P. Milmine of Lakeville, Ct., is president of the association; Mrs Frederick H. Wiggin of Litchfield, vice-president; Mrs James R. Cutting of Lakeville, secretary, and Mrs Milmine, treasurer.

Mrs Louis Lombard, who died at New York city Sunday night, was a charter member of Peace Party chapter, Daughters of the American Revolution, of Pittsfield. She also was a life member of the national organization.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
APR 18 1940

WORDS About Music *And Musicians*

Richard Burgin will be soloist in one of two first performances to be given by the Boston Symphony Orchestra under the direction of Serge Koussevitzky Friday afternoon and Saturday evening this week in Symphony Hall.

The program will include first performances of Hill's Concertino for String Orchestra, Op. 46, and Hindemith's Concerto for Violin and Orchestra. Also listed is the Scriabin "Le Divin Poeme" Symphony No. 3 in C minor, Op. 43.

* * *

Dr. Koussevitzky will conduct the Boston Symphony's pension fund concert Sunday in two parts, at 4:30 and 8 p. m., when Bach's Mass in B minor will be performed with the assistance of the Harvard Glee Club and the Radcliffe Choral Society.

Soloists will be Elisabeth Schumann, soprano; Viola Silva, contralto; William Hain, tenor; and Alexander Kipnis, bass.

C. S. M. April 18

Noveltties for Symphony

New Hindemith and Hill Works Listed

By Alfred H. Meyer

The program for the symphony concerts of Friday and Saturday contains the last group of novelties to be presented this year. And indeed, a novel group it is. Twice a "first time anywhere" appears—in Paul Hindemith's new Violin Concerto (completed in 1939) and Prof. Edward Burlingame Hill's Concertino for string orchestra, Opus 46, written in August and September of last year. But the third item in this week's list is surely also a novelty to the latest generation, since it has not figured on programs at Symphony Hall since 1926—Scriabin's "Divine Poem."

* * *

In Hindemith's concerto the soloist will be the orchestra's concertmaster, Richard Burgin. Recent months have given him prominence chiefly as conductor: it is all but a further novelty to be able to welcome his return as a distinguished master of the violin.

Hindemith's concerto is scored for a relatively small orchestra. Woodwinds appear in twos, there are two trumpets, four horns, the trombone-tuba quartet, the usual strings, and a rather liberal assortment of percussion instruments.

The concerto is of course entirely non-programmatic. A first hasty view of the score gives the impression that it is gratefully written for the solo instrument. It is rich in thematic content, the themes sing themselves well on the violin.

The first movement, labeled "Mässig bewegte Halbe" ("In moderately lively half-note motion"), is an expansively worked out sonata form. In two introductory measures a kettledrum announces a virile rhythm. The solo violin at once presents the first theme. This is a melody with bold upward sweeps followed by gentle downward motion. It is heard against an intriguingly rhythmed accompaniment in strings. Woodwinds continue an extension of the violin line and presently emerge with a new thematic unit of lovely lyric quality. This is developed somewhat, with the violin beginning a florid counterpoint—all still against the initial fundamental rhythmic accompaniment. A more highly rhythmed theme with ascending fourths, in which violin and orchestra answer each other antiphonally, concludes the first-theme section. .

The second-theme group begins with a broad melody for the violin over a quietly sustained chord. Woodwinds and the solo violin give this theme contrapuntal treatment. There follows an active theme in eighth notes. In a development section the violin itself presents new versions of thematic material with interesting new counterpoints. Recapitulation and coda bring forth no new material, but present, in due order, the themes already exposed, somewhat more expansively and with new instrumentation.

* * *

The slow movement, simply "Langsam," begins with woodwinds alone in stately rhythm. A horn intones a short rhythmic motive which plays an important part later. The solo violin then sings the expressive principal melody of the movement. The horn motive develops, leads to an impressive, well-rhythmed, climactic theme for horn. There is a return to the principal theme, for a clarinet, with figuration by the solo violin.

The third movement, "Lebhaft" ("Lively"), begins with an incisively rhythmed theme for full orchestra. There follows a group of three themes, all bright and lightly rhythmical, often with the most delicate accompaniment. There is a return to the opening matter. For the middle group the violin sings a broad theme on the G string. After a lyrical development this leads into the cadenza. A return to the principal theme group leads to the coda, strongly rhythmical and at rushing speed.

The idiom is that of linear counterpoint, dissonant counterpoint, which does not go the lengths of a frightening cacophony. The orchestration is remarkably sensitive and varied.

* * *

Professor Hill's Concertino, too, is in contrapuntal style. It is scored for the usual quintet of strings, with a solo string quartet in the last movement. The three movements are Allegro giocoso, Andante mesto, and Allegro vivace.

In the first movement the jocose theme appears at once in an ascending line of eighth notes. A descending line, for the most part chromatic, and of somewhat more breadth, follows shortly. There is a return to the beginning, a moment of relaxation, a climax, a recapitulation of the two principal ideas, and the movement comes to its conclusion.

In the slow movement the second violins begin with a melody of considerable warmth of feeling. With repetitions it soars to its climax. A middle section, more tranquil in character, sings its song in the high notes of the first violins. There is a return to the first part with slightly more active rhythm. A coda brings conclusion.

In the third movement a string quartet is set off against the full string orchestra. The orchestral tutti presents a lively theme in active rhythm. The quartet answers shortly with material that suggests the type of figuration commonly found in much of the instrumental music of Bach. A broadly rhythmed section forms the principal contrasting group. A return to earlier material brings conclusion. The idiom, except for its contrapuntal aspects, is that which Bostonians have long since become accustomed pleasurably to expect from Professor Hill.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

APR 19 1940

George E. Judd, manager of the Boston Symphony Orchestra and his father, Tunis Judd, were at the Village Inn, Lenox, Wednesday and yesterday.

Two American Firsts

24

Koussevitzky and His Men Play Hill's Concertino and Concerto by Hindemith

By EDWARD MALTZMAN

Two new works, by an American and a German composer, will receive their first performances by Serge Koussevitzky and the Boston Symphony Orchestra at this week-end's concerts. These works are a Concertino for String Orchestra by Harvard's Edward B. Hill, and a Violin Concerto by Paul Hindemith. Richard Burgin will be the soloist. Scriabin's Symphony No. 3, "The Divine Poem" will complete the program.

Apr 19 Trans

The Concerto

The Hindemith Concerto, which bears the date 1939 on the score, is an attractive work. Written so that it falls naturally within the scope of the violin, the solo part is predominantly lyrical. Hindemith, who began his musical career as violinist, does not demand the impossible from his solo instrument, hence the concerto is not a violin "show piece." Furthermore, the composition is interesting in that it is conceived largely on a linear basis, and worked in a most effective manner with emphasis on clarity and simplicity of style and detail. The thematic material in the concerto is well integrated. Many of the motives seem to be natural outgrowths from a common pattern, but there are of course contrasting figures.

Because we have said that the concerto is primarily lyrical and presented with clarity, it is not to be assumed that the work is lacking in depth. The concerto traverses many moods; there are vigorous and tender passages, as well as development points of impressive climaxes. With emphasis on the single line, and on the combination of lines, interspersed with contrasting rhythmic and harmonic figures, the material is ingeniously treated and logically developed. The melodic lines as well as the rhythmic and harmonic patterns move with remarkable assurance.

It would seem from the above discussion that the work tends toward classicism. And so it does. Though the concerto is written without a key signature, the harmony is not atonal. One writer has recently indicated that Hindemith's present tendency is to reconcile linear counterpoint with tonal harmony. In the matter of construction, the first movement—"Maessig bewegte Halbe"—is in free sonata form; the second—"langsam"—is a free treatment of ternary form, while the finale—"lebhaft"— is a large three part form.

With the exception of the percussion section which includes side and brass drums, cymbals, gong, triangle and tamburin, the concerto is scored for the late classical full orchestra.

First Movement

The work opens with a rhythmic figure in the tympani, which is almost immediately picked up in the strings where it takes on an expanding and contracting melodic and harmonic chromatic pattern. The solo violin begins in the third measure with a soaring melodic line. Meanwhile, the string figure becomes assertive and tapers off in a descending legato passage. After the violin completes its florid line, the winds begin a melodic motive, which is developed climactically, becoming higher and louder, over a string accompaniment. The strings soon take up this motive and there is a bit of interesting melodic interweaving between the woodwinds and strings playing the theme, and the brass, a counter line.

After a sudden "piano," the strings announce their opening figure once, this time sustained and in augmentation, while the violin begins a florid passage. This leads to a transitional section—"ein wenig vorangehen"—in which there is some motive development. A short trill passage in the violin is followed by a running triplet figure which becomes "embroiderie" for a lyrical motive in the woodwinds. A new—"ruhig"—section begins. The violin plays a second major lyrical line over a quiet sustained string chord. With the addition of woodwinds and strings, this section is soon treated contrapuntally.

The development begins with a chord passage in the violin. The solo part continues with "passage work" during which the various motives are interwoven in the orchestra. This section closes with a "double forte" passage, the winds playing the first part of the opening violin solo over vigorous figures in the strings. The solo violin introduces the recapitulation, and the strings again play their opening rhythmic figure. After the appearance of the second theme the movement closes with a long coda. Hindemith utilizes the codas of the first and last motives for further thematic development.

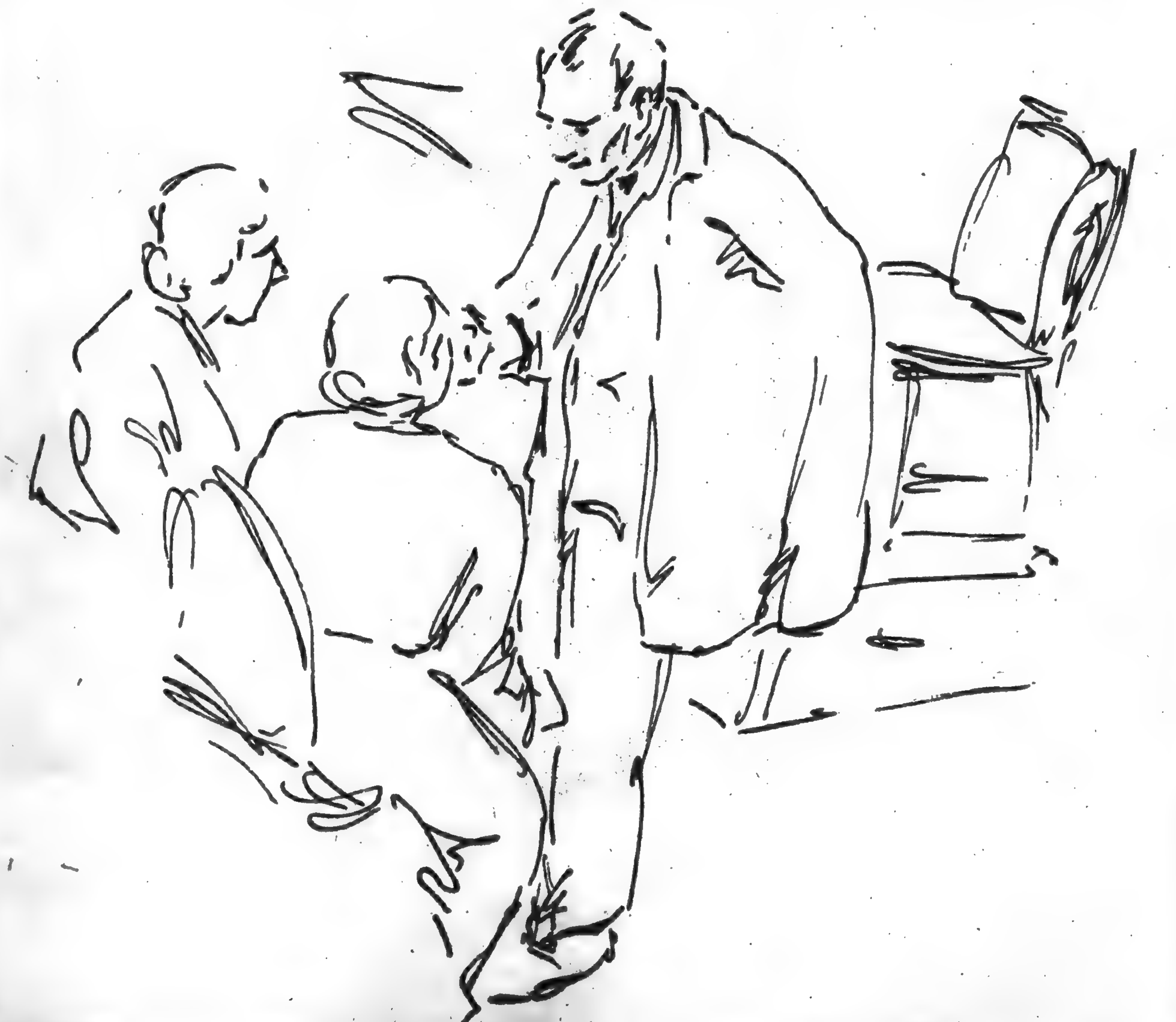
Second and Third Movements

The winds begin the second movement, playing short melodic bits of various contours. The violin enters with a lyrical statement of these figures over a string accompaniment. While the violin plays decorative passages, the orchestra develops the opening motives. The brass begin a contrasting section with a motive seemingly derived from the material of the first movement, and the strings and woodwinds answer each other with rapid scale passages. A long almost rhapsodic line in the solo part over a quiet orchestral background brings this movement to a close.

A decisive, accented motive in the full orchestra opens the final movement. The violin solo answers with a contrasting jaunty theme, followed by a lyrical line which becomes more varied in movement and direction as it progresses, while thematic motives appear in the orchestra as intervening passages or accompaniments. A development section begins loudly with the brass announcing the opening decisive motive, the strings play rapid, rising figures. The brass motive is picked up in the winds and there follows an interesting bit of polyphonic writing.

The strings introduce a new section with a quiet tremolo. The solo violin begins a broad line that also takes on more varied motion and direction as it unfolds, while the brass and strings interweave different motives over rustling woodwinds. After some development, the solo violin begins a cadenza. The clarinet begins the final section playing the opening violin motive, while the violin trills. The violin takes up the motive over a rhythmic background. A coda brings the movement to a close. The opening orchestral motive and the second theme are worked in a decisive manner, the violin doing some rapid passage work. This final section is loud, with dynamic rhythms and impassioned melodic twistings and turnings.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, APRIL 19, 1940



Martha Burnham

Rehearsal Sketch at Symphony Hall

As Dr. Koussevitzky confers with Viola Silva, contralto (left), and Elisabeth Schumann, soprano (center), during preparations for the performance of the Bach B-minor Mass, to be given Sunday for the benefit of the Pension Fund of the orchestra.

Echoes of the Symphony Concert

By LEO GAFFNEY

THE Fourth Symphony of Sibelius, which the venerable master himself described as "breaking forth in sunshine and strength," is still a mass of dark clouds to most of us.

Played for the first time since 1932 by Koussevitzky and the Boston Symphony Orchestra at the week-end concerts, the raw-boned Fourth was sandwiched around with plenty of the "circus stuff" which the solitary Finn despised, but which endlessly warms the listener, this one in particular.

Nevertheless — and especially since the Finns and their culture have been made better known to us—it is possible for the open-minded listener to begin to share the view of this rugged individualist of the North—to walk along with him in spirit as he roves the sombre woods, strangely sensitive to the sights and sounds along the way.

It is tough going, but the rewards are rich.

Dr. Koussevitzky began the program with Berlioz' eventful overture to his ill-fated opera, "Benvenuto Cellini," continued with the mellow melodies of Schubert's "Unfinished," and closed with the flash and dash of Strauss' "Till Eulenspiegel's Merry Pranks"—all most gratefully received after the bout with Sibelius.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

APR 19 1940

Berkshire County is agog with the report that Serge Koussevitsky conductor of the Boston Symphony orchestra, is interested in buying the estate of the late Miss Kate S. Buckingham in Lenox. It is located on the south slope of Bald Head Mountain, which overlooks Shadowbrook and Lake Mahkeenac. Lake Mahkeenac is more commonly known as the Stockbridge Bowl and is where Congressman Treadway has a summer cottage.

The property was willed to the Art Institute of Chicago, Ill., by Miss Buckingham following her death in Chicago in 1937. Before her death Miss Buckingham often expressed the desire that the house should be razed after her death so that no one else should live in it But her will stated that the Art Institute could dispose of the property as it saw fit.

The property consists of 162 acres of land eight of which are assessed for $8000 and 154 acres for $12,000. The assessment on the main house totals $30,000 while the superintendent's cottage is valued at $1500, a garage at $500 and a barn and shed at $1000.

The old Montague Inn barn, scene of brisk activity when horses were the mode of transportation a half-century ago, will give way to the automobile soon when workmen start razing the structure. Long idle, except for storage purposes, the old barn once was the convention hall for swapping of yarns and horses by traders from a great radius. In its place will rise a six-stall garage for hotel guests. Built with the hotel more than 100 years ago, the barn formerly served as the half-way point where horses were shifted for coaches running between Springfield and Brattleboro, Vt. It has stalls to accommodate 40 to 50 animals. Various owners of the hotel have carried on a successful horse-trading business at the barn. Among them was Edward O. Williams who dealt in high class coach horses. Some of these are reported to have sold for as much as $2500 a pair. One of the greatest trotters, Prince Lavalard, owned by Will Swan of Athol, was at the barn for one season. Among other noted horses there at various times were Jack and Jill, a famous driving pair owned by a Mr. Cook. The last to carry on a horse business at the barn were Willard W. Ward, who operated the hotel many years before his death a few years ago, and James Manning, an autcioneer, who also has an antique business nearby. Mr. Ward had many friends in Holyoke. One of his local cronies was Jesse Sheldon. The barn, a frame structure, was constructed with wooden pegs.

THE ORACLE

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

APR 20 1940

For its annual pension fund concert in Boston, Koussevitzky and the Boston Symphony will give a performance of Bach's mass tomorrow afternoon, the Harvard Glee Club and the Radcliffe Choral Society assisting.

MUSICAL TREAT OF THE SEASON

Yesterday's Symphony Concert Very Notable

Post Apr 20

The most interesting Symphony Concert of the season, yesterday afternoon, was also the most notable by reason of the first American performance of Paul Hindemith's new Concerto for Violin, with Richard Burgin as soloist and the composer in attendance.

It was a triple triumph for Mr. Hindemith, Mr. Burgin and Dr. Koussevitzky, not to mention the orchestra.

There were cheers and many of them when these three notables took the symphonic equivalent of curtain calls.

As a matter of fact, Mr. Burgin and the composer each came forward individually, as well as collectively and with the conductor, and while the audience shouted, clapped and stamped its approval there were felicitations all around. On the whole, it was an occasion of a sort not often duplicated in Symphony Hall. For, in addition, to the presence of the man who seems at the moment the most vital force in contemporary music, and above and beyond the remarkable performance on the part of all concerned, there was the high merit of the Concerto itself.

Mr. Hindemith writes here not only with power and vigor but with great gusto and with a skill that few have commanded. Nor is the word beauty inappropriately employed in speaking of the slow division. Save for a performance in Amsterdam, that of yesterday would have been a world premiere, but in any case, it was an event of unusual significance.

If in retrospect the new Concerto dominated the concert, it was far from being all that the afternoon had to offer in the way of musical stimulation and enjoyment. There was an actual first performance, as prelude to the Hindemith work, that of a new Concertino for String Orchestra by Edward Burlingame Hill.

Here again there was a composer to grace the occasion with his presence and also to be enthusiastically acclaimed for a generally successful and frequently highly diverting composition.

What for some listeners may have been the most satisfying experience of all, an extraordinarily eloquent presentation of Scriabin's Third Symphony, "The Divine Poem," brought the end. Early and relatively uncharacteristic Scriabin, as compared with "Prometheus," or even "The Poem of Ecstasy," **"The Divine Poem" is Scriabinesque in** its insistence upon harmony beyond any other single musical factor, even though the orchestration is sumptuous and resplendent to a degree. One feels with Scriabin, as with Franck and sometimes with Wagner, that the melody serves the interests of the harmony, an obvious reversal of the intended relationship between them. And speaking of "Prometheus," is it not high time that we heard that particular tone poem **again?**

Globe April 20

REVIEWS OF MUSIC AND FILMS IN BOS

SYMPHONY HALL

Boston Symphony Orchestra

It has been a characteristic of Serge Koussevitzky's regime as conductor of the Boston Symphony Orchestra that his programs toward the end of a season boast as much novelty as those at the beginning. This week there are two new pieces, Prof. E. B. Hill's Concertino for strings, Op. 46, and Hindemith's Violin Concerto and for closing piece, "The Divine Poem" of Scriabin, heard here but twice in 15 years. Richard Burgin, the orchestra's concertmaster, is soloist in the Concerto.

While the Hindemith music is far too complex and too substantial to get a rounded idea of it on short acquaintance, one is tempted to call it a masterpiece. Hindemith always has something to say, and he says it in a musical language all his own, solid, varied, technically first-rate. As good music should be, the Concerto is neither all head nor all heart, but something of each.

The tendency in writing violin concertos nowadays is to treat the solo instrument as a glorified part of the orchestra rather than to exploit its virtuoso resources or to make it a soliloquy with a thin orchestral background Hindemith has followed the practice, although the solo part appears very difficult. Orchestration is of symphonic proportions, equal in importance to the solo violin, which, however, is never smothered by the weight of the other instruments.

You would not expect Hindemith to write lush tunes or harmony. His idiom is distinguished by muscularity. Teutonic ruggedness, freedom from excess of any kind, by melody that approaches dryness, yet somehow is deeply expressive, and by a disciplined sort of harmony favoring logic over purely experimental dissonance.

When, at the end of the performance, conductor, soloist and composer stood before the orchestra, the audience burst into one of the warmest demonstrations this reviewer has ever seen at a Friday concert. Mr. Burgin gave a superb account of exacting music. That, too, was just what Mr. Koussevitzky and the orchestra had done.

Due to an inadvertence, the program said the Concerto was being performed for the first time. Information arrived too late for the program book that this was the first American performance, Willem Mengelberg having conducted it in Amsterdam last March 14.

Mr. Hill's Concertino, brief and slight, is more sparkling than original. The first movement recalls the "Classical Symphony" of Prokofieff, and the main theme of the second might have come from Tchaikovsky. The sharp tang of modernity pervades Mr. Hill's style in general; he gives a great deal of color to the massed strings. As an enjoyable light symphonic piece the Concertino deserves place in the orchestral repertory. It was presented for the first time yesterday. Mr. Hill bowed from the stage.

"The Divine Poem" came as a memorial to Scriabin, who died 25 years ago next Saturday. For sheer emotion and beauty of sound this interpretation was one of the most magnificent examples of great conducting and playing these ears have ever heard. Mr. Koussevitzky has achieved nothing finer during his years in Boston. And that is a considered statement, remembering the great things he has done here.

Purely as music, "The Divine Poem" wears much better than "The Poem of Ecstasy"; there is less over-ripe sentiment, even if five trumpets are required, fewer suggestions of banality despite long-windedness, repetition, one towering climax after another. Scriabin was a visionary who permitted no check upon his feelings; his work was accordingly not all of the same quality. Though Wagnerian, "The Divine Poem" may yet prove his masterpiece.—C. W. D.

Hindemith's Violin Concerto

The Arts in Boston

C.S.M.

The big news about the Symphony concert of yesterday is that it brought the first performance in America of Paul Hindemith's Violin Concerto. Richard Burgin, concertmaster, was soloist, and at the close of the work he, the composer, the conductor, and the orchestra shared an ovation. The twenty-second program of the season, which will be repeated tonight, listed also Edward Burlingame Hill's new Concertino for string orchestra and Scriabin's "Le Divin Poème."

There was good reason for the enthusiasm of the audience over the Hindemith. After a single hearing it seems probable that in this concerto Hindemith has equalled his own best work and has made an important contribution to the literature of violin and orchestra.

The concerto is big in conception, expertly constructed, beautifully written for the solo instrument and for the orchestra, and imbued with that indefinable quality which marks off the significant from the merely competent work. The idiom is the familiar Hindemith dissonant counterpoint, but the form, that of the conventional concerto, is so clearly defined as to be easily followed at a first hearing.

The first movement, although less ingratiating than the others, is built on viable thematic material and has much more than a merely intellectual appeal. The slow movement is of an exquisite beauty, expressed with a minimum of effort and with great economy of means. The Finale is bursting with rhythmic vitality.

The concerto recalls the score for the ballet, "St. Francis," heard here last year. That was program music; this is absolute music. But both are pure Hindemith, and Hindemith at his high best. The "St. Francis" music seemed the most important element in the ballet, even when played by an inferior orchestra. It would be useful if a suite from it could be heard from Dr. Koussevitzky and the Boston Symphony.

The performance of the concerto yesterday was superb in all respects. Mr. Burgin, playing as this commentator had never heard him play before, covered himself with glory. The work is obviously difficult, but the soloist played with an easy mastery. His tone was of good size, his intonation secure, and his technique brilliant. Dr. Koussevitzky and the orchestra matched him with their subtle and sympathetic accompaniment.

The other novelty of the program, Mr. Hill's Concertino, was unavoidably overshadowed, but it is by no means negligible. An unpretentious piece, it is distinguished by those Apollonian qualities which we have come to expect of its composer, reinforced, in the slow movement, by the new emotional depth which became apparent in his Third Symphony. A very charming work, which brought warm applause for the composer.

L. A. S.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

APR 20 1940

BERKSHIRE ESTATE FOR KOUSSEVITSKY

Boston Symphony Director Seeks Summer Home Near Tanglewood — Inspect Buckingham Place.

Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra, and Mrs. Koussevitsky are planning to buy a home near Tanglewood, the site of the Berkshire Symphonic festival in Lenox. Mrs. Koussevitsky spent a few days in southern Berkshire this week looking over the estates.

Among the places Mrs. Koussevitsky visited was the late Miss Kate S. Buckingham's beautiful residence on the south slopes of Bald Head mountain, which overlooks Shadowbrook and Lake Mahkeenac. The property, which consists of 162 acres of land assessed at $20,000 and buildings assessed at $35,000, was willed to the Art Institute of Chicago, Ill., by Miss Buckingham following her death in 1937. Before her death Miss Buckingham often expressed the desire that the house should be razed after her death so that no one else should live in it but her will stated that the Art Institute could dispose of the property as it saw fit.

MUSIC: B MINOR MASS TOMORROW

American Festivals

They Have a Profile of Their Own, Distinct from That of Europe's Past

By EDWARD DOWNES

In the last days of the glorious Salzburg Festival, before invading Nazi hordes had reduced that center of art to provincial status, there were frequent complaints that Salzburg had become too famous—that it was flooded with great undiscerning masses of cosmopolitan snobs attracted by the name of Toscanini, not because they understood or cared anything about the music he made. Hollywood stars, English cyclists and Cooks tours overwhelmed the gracious little Austrian city with glamour seeking tourists, who had little conception of what Salzburg had to offer. The finest public was not that which frequented the last seasons, and there were sighs for the good old days before the festival had become Europe's chief celebrity parade.

One heard of the modest festival of modern music back in the twenties, and of Mozart performances earlier than that, in which Lilli Lehmann took part. Those had been the days of interested, discriminating audiences long before Salzburg was "discovered" by the broad stream of tourist traffic.

This summer the music loving American tourist will be barred from his familiar haunts in Bavaria, Austria, Vichy, Monte Carlo, Florence or Glyndebourne, and it is a fair guess that existing American festivals will receive a tremendous impetus from his patronage. Of course our festivals are not as famous as above-named European centers. But those very Americans who complained about the character of the Salzburg attendance of the last years are the ones who should now turn their attention to the growing musical enterprise on their native soil. All about us are the possibilities of a new Salzburg, a new Glyndebourne or Wuerzburg.

Or rather let us not use the European names. For though some of the most distinguished American festivals are still in their infancy, it is already evident that they are to be no slavish imitation of European models. They carry a distinctly American imprint and betray fundamental differences between American and European musical taste.

The backbone of most popular European music festivals has been an operatic repertory. This corresponds to European taste where opera has always had a more popular rating than other music.

American Taste

In America on the other hand opera has remained to this day an exotic imported product which, in spite of the popularity of the radio broadcasts, has not yet taken artistic root in this country. In our greatest centers, styles of operatic production lag one to twenty-five or thirty years behind European models. It is in the performance of symphonic music that America sets world standards and is much farther ahead of Europe than most Europeans and even many Americans themselves realize.

There and in chamber music is where the real love of the American musical public seems to lie, and consequently it is in orchestral and in chamber music that our festivals have so far distinguished themselves. A musical snob might say that that proved the superior cultivation of American musical taste. Perhaps.

Washington

The music festival at the Library of Congress sponsored by Elizabeth Sprague Coolidge and recently reported in these columns, is a case in point. This festival is of the greatest significance, for it presents to an audience of musicians and music lovers, who are invited from all over the country, the latest developments in chamber music. One may like or dislike these developments or the composers represented, but the fact remains that these concerts are of the utmost value to the music lover who wishes to keep his finger on the pulse of creation in this field.

The Coolidge Festival illustrates yet another way in which American festivals differ from European. Abroad the financial backing for such undertakings generally enjoys a certain degree of government backing—often a great deal. Private enterprise has so far been the watchword not only for American industry but for our artistic projects as well.

Williamsburg

If the Coolidge Festival is chiefly concerned with the most modern chamber music, the Williamsburg Festival, also recently discussed in these columns, revives the most ancient chamber music practices of our colonial ancestors. Again in this case the backer is, at least indirectly, a private individual, since the whole restoration of Colonial Williamsburg is sponsored by Mr. Rockefeller.

Though the idea of performing baroque and rococo chamber music in its original setting appears to have started in Europe—it goes back at least 40 years to Hermann Levi's Mozart performances in the Residenz-Theater in Munich—the intimate concerts in the Candle-lit Georgian ballroom of the governor's palace in Williamsburg have an atmosphere all their own which, in its own way, rivals any of the famed European settings.

The Berkshire Festival of the Boston Symphony illustrates the American predilection for orchestral music and the high standards which it has achieved here. This festival, too, is supported by private means from various sources, the "Tanglewood" estate itself being the gift of Mrs. Gorham Brooks of Brookline. If Washington represents the most modern and Williamsburg the most ancient music, the repertory of the Berkshire Festival in general represents the well established orchestra repertory of the period that lies between those two extremes.

There are further festivals which might be mentioned: Worcester, Rochester, Bethlehem Bach Festival and many others, but enough has been said to call to mind the difference between America's adventures in this field and European tradition.

That is not to say that opera may not become very popular in this country. When the recent visit of the Metropolitan Opera came to an end, one felt again a lack in the musical life of this city, and it seems incredible that a town of the size and the traditions of Boston should not be able to support an opera of its own. In many other cities the local conservatory or orchestra has made successful beginnings in the production of opera.

Why should not the New England Conservatory for the benefit of both its students and of Boston music lovers give one or two modest performances of opera a year? And what would one not give to hear "Boris Godunov" or "Pelleas et Mellisande" with the Boston Symphony Orchestra and Dr. Koussevitzky at the conductor's, either in this city or at "Tanglewood"? There is a great need for the revolutionizing and Americanization of operatic production in this country. One model performance at the Berkshire Festival or here in Boston would supply a tremendous impetus in that direction. With so many of Europe's greatest conductors and regisseurs now living in this country infinite possibilities are opened to us. May we have the imagination and initiative to make use of them.

Alexander Kipnis, basso of the Metropolitan Opera Company, who sings with the Boston Symphony tomorrow afternoon in a Pension Fund performance of Bach's High Mass in B minor.

20th-Century Music

Koussevitzky, Burgin Applauded in Premiere Of Hindemith Violin Concerto—New Hill Work

Startling proof of the organic quality and the fundamental conservatism of the art of music was furnished by the program of 20th century music in which Serge Koussevitzky conducted the Boston Symphony Orchestra yesterday afternoon at Symphony Hall. The first performance in America of a new Violin Concerto by Paul Hindemith and the first performance anywhere of a Concertino for String Orchestra by Edward Burlingame Hill were followed by the Third Symphony of Alexander Scriabine, entitled "The Divine Poem." Although a gap of more than a third of a century separated the writing of the Scriabine from the Hill and Hindemith, the amazing thing about these three compositions is the profusion of qualities they have in common and the clear line of evolution which leads from the Russian master to the modern American and German.

Our concertmaster, Richard Burgin, was soloist in the Hindemith and a magnificently integrated, finished interpretation he achieved. If it is written violinistically, the solo part is by no means an easy one. It is effectively put together, with little or no waste motion, but neither, on the other hand, is there any tarrying for mere virtuoso effect. Mr. Burgin sensed the quality of this music admirably and put at its service the solid musicianship and the fluent technique which he commands.

Between this concerto which was completed last fall and the Scriabine, written at the beginning of the century, lie untold revolutions, political and artistic, and a long excursion into the barren field of "atonality" and the "twelve-tone" scale. Perhaps this excursion, like cubism in painting, was necessary for young composers to throw off the crushing weight of neo-Wagnerian and impressionist traditions. Perhaps it was a mere reflection of the confusions and conflicts that culminated in the first World War. But that is a problem question for later-day historians. What is now clear is that that cycle of radical change is nearly complete. Schoenberg himself, the arch proponent of the "twelve-tone" system, is reported to have returned, in his latest work, to a style more nearly approaching his early romantic works.

Hindemith's Consistency

Even in his days of most radical experimentation, Hindemith never lost sight of the need in music of a unifying tonal center or key and in the last few years he has found his way to a style of more immediate emotional appeal, less dissonance and more apparent logic. The selections from his opera "Mathis der Maler," which Dr. Koussevitzky performed earlier this season, were the most stirring music from Mr. Hindemith's pen we had yet heard. Yesterday's concerto convinced us afresh that here is one of the most eloquent voices in modern music.

None of the "isms" of the last 25 years has been able to imprison or emasculate his talent. There is a freshness to his inspiration and a fertility of invention that have few if any rivals today. He is one of the few modern composers who can meet the supreme test of writing a slow movement.

The orchestral tutti at the climax of the slow movement and the quiet beauty and simplicity of the following dialogue between the clarinet and solo violin were particularly affecting. The first and last movements were thematically compact, the themes pregnant and well adapted to symphonic treatment. Often their greatest strength lay in their rhythmic profile, but this is true of many a classical allegro. And though this music has a romantic tinge, it is never lush, there are no ecstatic redundancies, nor is there such a thing as padding. It is laconic without being enigmatic and its climaxes have savage thrust and impact.

Hill and Scriabine

Professor Hill's Concertino is conceived in his happiest vein and executed with the skill of a master technician. There is true gaiety and urbanity in his opening allegro giocoso. If the whole does not attempt to scale Olympian heights nor to explore the deepest emotions, it is always inventive and consistently entertaining. The composer was on hand to acknowledge the cordial applause of the audience.

Scriabine's "Divine Poem," in spite of its great sensuous appeal, seemed lengthy and discursive after the taut, economical speech of Hindemith. The orgy of subjectivism which Scriabine so often represents is something to which the modern listener must consciously adjust himself, else he is in danger of missing the real beauties and the high flights of inspiration which are there for the sympathetic listener. Scriabine's highly colorful scoring served ideally to display the skill of the various orchestral choirs and Dr. Koussevitzky was an inspired protagonist of this and of the remaining two modern works.

It was a notable concert.

E. D.

BACH'S MASS BY SYMPHONY

Harvard and Radcliffe Singers Aid

Post Apr 28

BY WARREN STOREY SMITH

In aid of its Pension Fund and, possibly, as dress rehearsal for next summer's performance in the Berkshires, the Symphony Orchestra offered yesterday, in the usual afternoon and evening sessions, a performance of Bach's B minor Mass. As in the other presentations of this monumental work, under Dr. Koussevitzky's direction, the chorus consisted of the combined forces of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

To continue with the facts before venturing into the less stable ground of opinions, the solo singers were Elizabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass. The obbligati to the vocal solos, of which Bach was so fond, were furnished by Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; William Valkenier, horn, and Georges Laurent, flute. E. Power Biggs was the organist and Erwin Bodky officiated at the harpsichord. The audience filled nearly every seat in an auditorium, slightly diminished by an enlarged stage, and there was great enthusiasm at the moments when applause was in order.

Before the coming of Dr. Koussevitzky, the B minor Mass had gone unheard here for some 30 years; but, for those who have followed the performances under his baton, it has become a familiar experience. Perhaps it is well with pieces of this sort to have them surrounded with the aura of inaccessibility. Enable us to hear them often enough and we begin not only to take them for granted but to discern the weak links in their armor.

To deny the grandeur and sublimity of certain parts of the B minor Mass would be to declare one's self soulless and tone-deaf. But, viewed realistically, the Mass is seen to be a combination of the immortal and the archaic, or, if you will, the deathless and the lifeless. Only the purblind devotee of Bach will fail to admit that, in this work, beside glorious pages and pages of celestial beauty are others which represent no more than mechanical, if highly ingenious, counterpoint and the application of now-outmoded devices.

There is no more cruel test of the solo singer than the arias of Bach. Somewhat disappointingly, Mr. Kipnis, the most renowned member of yesterday's quartet, failed to meet that test satisfactorily. Perhaps it was because we expected so much of him. The others did well, particularly Miss Silva. But the strength of the work lies in the choruses and here there was everything save the vocal maturity necessarily lacking in the case of collegiate singers.

THE BOSTON HERALD, SATURDAY, APRIL 20, 1940

Richard Burgin, Violinist, Soloist with Symphony Orchestra

MUSIC

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Symphony Concert

By ALEXANDER WILLIAMS

The 22d regular concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Richard Burgin, violinist, was the soloist. The program was as follows:

Concertino for string orchestra, Op. 46 ... Hill
Concerto for violin and orchestra . Hindemith
"The Divine Poem," Symphony No. 3 in C minor, Op. 43 .... Scriabin

Mr. Hill's new Concertino for string orchestra, which was played yesterday for the first time, is an exceptionally attractive and ingratiating work. The finale, a sprightly dance-like movement, is especially delightful. The 18th century custom of contrasting a small body of instruments (here the quartet) with the full string band is here used to happy effect.

The slow movement has spaciousness and dignity. We do not know whether Mr. Hill consciously wrote the first movement in Prokofieff's "classical" style. It does not much matter, but at any rate the Prokofieff bag of tricks is here cleverly set forth. The music is full of bounce and a kind of slick precision, spiced with abrupt modulations, that is so pleasant to listen to. The Friday afternoon audience gave Mr. Hill a very cordial reception when he came out on the platform at Mr. Koussevitzky's request.

Immediately there followed what is certainly one of the finest modern scores that we have heard this season. For the sake of the record Mr. Burk has asked the press to explain that he received notice too late to put in the book that this was not the first performance of the Concerto. That took place in Amsterdam last month; this, then, was the first American peformance.

Those of us who are familiar with Hindemith's later style in chamber and orchestral music will not have to have this concert explained. He follows a pretty definite plan in all his music which has come to be his mature and highly individual style. Cadences, the use of canon, forms in each distinct movement, for example, are all very much alike whether in such a work as the Sonata for flute and piano or this new Concerto.

As we have suggested, it needs only a little study or practice to become accustomed to this idiom; and, once mastered, it will prove fascinating. Looking at the new work as a Concerto we shall prophesy that it will be considered one of the important concertos for violin in modern times.

The solo instrument is generously treated, and to this extent the Concerto is in the line of virtuoso pieces. It is interesting to note that Hindemith has not dispensed with an elaborate cadenza in the finale, where it does not seriously interrupt the train of thought. At a first hearing we found the slow movement a little long drawn out, but doubtless further hearings would set this impression right.

The performance was admirable. Mr. Burgin played with great ease and a fine tone. The orchestral accompaniment was managed with all Mr. Koussevitzky's great skill in this art. Mr. Hindemith, when he came on to the platform, was given an ovation.

From the world of dissonant counterpoint we next turned sharply to the world of lush, exotic harmony. Mr. Koussevitzky probably chose "The Divine Poem" because it is now 25 years since Scriabin died from a boil on his lip, rather an undignified exit for so grandiose a composer. Of course, this music is too long-winded and too pompous; but as compensation there are many beautiful passages and much eloquence. Mr. Koussevitzky and the orchestra gave a stirring interpretation.

The concert will be repeated tonight. Next week the program lists two symphonies: Beethoven's No. 8 and Tchaikovsky's No. 6.

Her

MUSIC

Apr 21

Bach's B minor Mass

By ALEXANDER WILLIAMS

Bach's Mass in B minor was presented yesterday afternoon and evening in Symphony Hall as the 88th Pension Fund concert by the Boston Symphony Orchestra. Serge Koussevitzky conducted the orchestra, the choruses of Radcliffe and Harvard (trained by G. Wallace Woodworth), and the following soloists assisted: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass; Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; William Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ; Erwin Bodky, harpsichord. There was a large and enthusiastic audience.

The B minor Mass was last performed here on the occasion of the 250th anniversary of the births of Bach and Handel, just five years ago. It had been done a good deal in the years preceding 1935, so that we could then note in these columns that many people took advantage of their familiarity with the score to come only for the last half and the more brilliant and massive choruses. Fortunately five years is a longer time than we like to imagine, and so yesterday the full audience was on hand for the Kyrie and the Gloria as well as for the Credo, Sanctus and Agnus Dei.

So magnificent and so intensely moving is Bach's music that the adjectival flights of its many commentators are not out of place and are at least not as absurb as most verbal descriptions of music. It is extraordinary how the succession of choruses and arias with subtle instrumental accompaniment can be so vitally impressive to a contemporary public. By that we mean, rather, how interesting it is to observe that Bach's choral music is closer to us and more deeply cherished than Mendelssohn, Beethoven or even Handel. It is a curious and encouraging phenomenon and one that we hope future sociologists of this period will set down to our credit.

Scholars earnestly debate performances of Bach's masterpieces, the B minor Mass and the St. Matthew Passion, and have laid down rules which are not always observed in practice. They would not care for all of Mr. Koussevitzky's cadential ritards, for example, and they might object that the size of the chorus indubitably swamps now and again the equally important instrumental voices. The whole business of the continuo has also been subjected to interminable discussion.

All this scholarly activity is a good thing, because it implies the living continuity of Bach as a composer and guides our taste in the revival of his music.

Moreover the performance was really superb. All four of the vocal soloists were admirable. We should have normally expected Elisabeth Schumann and Alexander Kipnis to be good, and it was therefore pleasant to recognize and applaud the excellent work of Viola Silva and William Hain who are less familiar to the general public. Mr. Woodworth had put in the groundwork of training a splendid chorus, and the orchestral soloists were thoroughly expert. The continuo was in the able hands of Messrs. Biggs and Bodky and some of the bass strings. Finally, all our thanks are due Mr. Koussevitzky for his share in leading this successful revival of the Mass.

MUSIC AND MUSICIANS

Bach's B Minor Mass

Boston's choral event of the season will be presentation of the B minor Mass by Johann Sebastian Bach at Symphony Hall today for the benefit of the pension fund of the Boston Symphony Orchestra.

Serge Koussevitzky will conduct the orchestra and the choruses of the Harvard Glee Club and Radcliffe Choral Society. The choruses have been prepared by G. Wallace Woodworth. The soloists will be Elisabeth Schumann, soprano; Viola Silva, contralto; William Hain, tenor, and Alexander Kipnis, bass.

The performance will fall in two parts, beginning at 4:30 this afternoon, and at 8 this evening.

Until Mr. Koussevitzky revived it for the Bach Festival during the Boston Symphony's 50th anniversary season, nine years ago, there had been but one complete performance of the B minor Mass in Boston, by the Cecilia Society in 1901. The work was repeated as the final concert of the 1931 Bach Festival, and again given in 1932, 1933 and 1935. It had become, thanks to repeated opportunities for hearing it, a box office attraction by 1935; if one remembers correctly, the last performance of it at Symphony Hall was sold out well in advance.

The B minor Mass is one of the greatest masterpieces in all music, and no doubt the biggest of Bach's choral works. It was composed at Leipzig between 1733 and 1738, the prime of Bach's creative life. Though it followed the general order of the Roman liturgy, the B minor Mass was not conceived for the Roman service.

Bach was, of course, a Lutheran; in the churches of that faith, at the time, the Kyrie Eleison and Gloria in Excelsis were sung in Latin as part of the office of communion, held to be the most important part of the Lutheran main Sunday service. These two sections constituted what was called the "Missa" or Mass.

The Kyrie and the Gloria Bach finished by the early Summer of 1733, according to the biographer Terry. Bach desired appointment as "court composer" and sent the Kyrie and Gloria to the King of Saxony as evidence of his worthiness to receive the title. The appointment was not granted, however. until 1736.

The Credo, Sanctus and Agnus Dei were added between 1734 and 1738. Some of the Sanctus and all of the Agnus Dei was taken from earlier music of Bach and rearranged for the Mass to varying extent. The practice of borrowing from one's own music was common at the time, and Bach found it convenient on several occasions.

In B Minor Mass

ALEXANDER KIPNIS

The Russian bass, will be one of the soloists in the performance of Bach's B minor Mass at Symphony Hall this afternoon and evening.

fit the organization's Foundation for Crippled Children. There will be three soloists—Oscar Levant, widely known as the musical oracle of the radio program, "Information Please"; Vladimir Zorin, Russian bass, and Mariam Burroughs, violinist. Mr. Levant will play piano music by the late George Gershwin—the "Rhapsody in Blue," the third movement of the Piano Concerto, and three preludes. Mr. Zorin's share of the program will consist of Russian songs and Miss Burroughs will be heard in violin pieces by Sarasate, Kreisler and Novacek. There will be choral numbers by Bach, Rachmaninoff, Pache, Victor Herbert and others.

BOSTON SYMPHONY Orchestra, Serge Koussevitzky conductor, Friday afternoon at 2:30 and Saturday evening at 8:15. Twenty-third program. The orchestra's commemoration of the 100th anniversary of the birth of the Russian composer Tchaikovsky will begin at these concerts with performance of his Sixth—better known as the "Pathetic"—Symphony. The program will be completed with the Eighth Symphony, in F major of Beethoven.

A BIG WEEK FOR BOSTON SYMPHONY

Post April 21

Tchaikovsky Festival and Pension Fund Concert on List

" BY WARREN STOREY SMITH

THIS week the Symphony Concerts begin to take official cognizance of the fact that Peter Ilich Tchaikovsky was born on May 7, 1840. However, the Tchaikovsky Festival, so much talked about last Autumn, seems to be emerging as a rather half-hearted affair. Because of difficulties in the matter of casting, the projected concert performance of the opera "Pique Dame" has, unfortunately, been abandoned, and in the two orchestra programmes now submitted, Dr. Koussevitky has found it expedient to use Beethoven for ballast. Poor Tchaikovsky. Are there not enough works, including the suites, concertos, overtures, tone poems and operatic excerpts from which to draw a couple of honest-to-goodness Tchaikovsky programmes? Beethoven, Schubert and Brahms, when it was their turn, fared better.

To be more specific, at the concerts of this Friday afternoon and Saturday evening Dr. Koussevitky will couple Beethoven's Eighth and Tchaikovsky's Sixth Symphonies.

* * * *

And at the concerts of the following week, Monday evening and Tuesday afternoon, as he did recently in New York, the conductor will present the Fourth Symphonies of the respective composers.

Tchaikovsky's hundredth birthday, now close enough to be assumed as already reached, finds his music in an anomalous position. Undoubtedly, the popularity of his orchestral works, as such, has waned, and there seems to be little prospect, more's the pity, of a renewal of the attempt to establish him in this country as an operatic composer. The Metropolitan has to its credit four performances of "Pique Dame" in the season of 1909-10 and 1920-21. On the other hand, more people are conscious, if perhaps unconsciously so, of Tchaikovsky's music than ever before, owing to the appropriating of his melodies by the songsmiths of Tin Pan Alley. First it was the love theme from "Romeo and Juliet," masquerading as "Our Love." Then, under the title of "Moon Love," the chief theme from the Andante Cantabile from the Fifth Symphony began to be heard from everybody's radio. And now it is the middle theme from the Andante Cantabile of the First String Quartet that is being sung and whistled, as "On the Isle of May."

* * * *

Nor does Tchaikovsky's centenary find the world in complete agreement as to the value of his music. Still adored by some, the three chief symphonies are little cherished, and even violently disliked, by others. Not yet, in other words, has the inevitable sifting process been completed. That takes time. There are composers older than the Russian master whose final place has not been determined. Both sides of the Tchaikovsky controversy are amusingly epitomized in the following excerpt from a review in the Musical Courier of Dr. Koussevitzky's recent performance of the "Pathetique" in New York.

"Glowing and forthrightly passionate was his presentation of Tchaikovsky's flaming measures, and again he won an impressive ovation. There are musical cynics, or ignoramuses who like to belittle the popular work and call it theatrical and somewhat vulgar. One such individual writing for a New York daily, said in his review of the concert: 'The oftener one hears Tchaikovsky's Pathetique Symphony the greater grows the conviction that his genius was that of an adolescent who never matured.'

"And all that one can say in reply is, that the reviewer in question is a smart aleck who himself never has matured as a critic."

* * * *

Not flowers but choruses bloom in the spring, in this corner of the world. This afternoon and evening at Symphony Hall there will be a performance of Bach's B-minor Mass for the benefit of the Symphony Orchestra's Pension Fund. The chorus will be the Harvard Glee Club and Radcliffe Choral Society, and the solo singers, Eliabeth Schumann, soprano, Viola Silva, contralto, William Hain, tenor, and Alexander Kipnis, bass. Dr. Koussevitky will conduct. The afternoon portion begins at 4:30, the evening at 8:00.

On Tuesday evening at Jordan Hall the People's Choral Union will give its annual concert, under the direction of Stanley Hassell. The Pro Arte Symphony Orchestra, Paul L. Bauguss, conductor, will assist, as will Harry Newcombe, baritone, and Sheldon Rotenberg, violinist, and Harold Schuab, organist. Choral numbers from Bach, Mendelssohn, Gericke and Chadwick, Claussen's Poem and Guilmant's First Organ Symphony make the programme.

On Wednesday evening at Symphony Hall the Metropolitan Singers of Boston, Roy Harlow, conductor, will give their yearly concert, assisted by Mariam Burroughs, violinist, Vladimir Zorin, bass, and Oscar Levant, who will appear as pianist in compositions by George Gershwin.

With Charles Wakefield Cadman as pianist in his own music the Boston Civic Symphony Orchestra, Joseph Wagner, conductor, will offer at Jordan Hall on Thursday evening a programme of composition by Auber, Haydn, Bach, Cadman and Sibelius.

Gounod's "Faust" will be sung at Jordan Hall on Friday evening by the Byars-Harris Operatic Group, otherwise known as the "Sepia Bostonians."

Next Sunday evening the Boston College Alumni Glee Club, Theodore N. Marier, conductor, will be heard at Jordan Hall.

Globe

MUSIC

April 21

SYMPHONY HALL

Bach's B Minor Mass

The Mass in B minor by Johann Sebastian Bach was performed at Symphony Hall yesterday afternoon for the benefit of the Boston Symphony Orchestra's pension fund. Serge Koussevitzky conducted. The choruses were the Harvard Glee Club and Radcliffe Choral Society, prepared by their regular conductor, G. Wallace Woodworth.

The soloists were Elisabeth Schumann, soprano; Viola Silva, contralto; William Hain, tenor, and Alexander Kipnis, bass. Parts for harpsichord and organ were taken, respectively, by Erwin Bodky and E. Power Biggs. The various obbligati were played by Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; Willem Valkenier, horn, and Georges Laurent, flute.

As one had expected, the concert was Boston's extraordinary choral event of the season. Symphony Hall was filled but for a scattering of empty seats, a fact flattering to artists, purpose and music, considering the Mass had not been done here in five years and before that had only gradually become a box office success. The Mass is not only "big" but long; the performing time of about three hours was accordingly divided into sections beginning at 4 in the afternoon and 6 in the evening, with a two-hour intermission between.

Did Bach himself ever grasp the magnitude of the B minor Mass? Was he conscious of its fundamental confidence of faith that thunders through such choruses as the Kyrie, the Gloria, Cum Sancto Spiritu, part of the Credo and the whole of the Sanctus and Osanna?

One can speculate pleasantly that the prosaic, near-sighted family man, who was cantor of St. Thomas' School at Leipzig, was merely absorbed in the work of the moment, penning his Mass in sections, not infrequently writing, against the pressure of time and other duties, borrowing in part from his own earlier music.

Whether Bach realized it or not, what he had created was, in its finest pages, a masterpiece whose lustre has not been dimmed by the tarnishing effect of two centuries. Musicians never tire of pointing out Bach's amazing ingenuity; the keenest of Bach scholars, like Schweitzer and Tovey, are careful to emphasize his imagination, his disposition to what was an 18th-century sort of tone painting.

To solo and choral singers, the B Minor Mass presents technical problems not easy to solve: an austere style demanding absolute clarity and mastery of long phrases, involved counterpoint. Perhaps a flawless performance is not attainable.

Yesterday's presentation was admirably balanced, not less in the collective abilities of the four soloists than coordination between chorus and orchestra. Mr. Koussevitzky conducted with that magnetism responsible for the warmth and the intensity of all that he does. It was most enjoyable to hear first rank artists like Mme. Schumann and Mr. Kipnis, neither of whom could probably be excelled for tonal beauty, authoritative style or plain enunciation. Mme. Silva and Mr. Hain, the latter appearing here for the first time, were thoroughly competent, though the contralto might have dealt more accurately with the trills of Laudamus Te and some of the intervals of the Agnus Dei.

All concerned in the performance, Mr. Woodworth conspicuously included, were given a rousing ovation.

C. W. D.

CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, APRIL 22, 1940

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—Bach's Mass in B Minor for Pension Fund

Bu. Apr 21

Ever Disputed Genius; The Tchaikovsky Centennial

By ALEXANDER WILLIAMS

May 7, 1940, marks the 100th anniversary of Tchaikovsky's birth; and Mr. Koussevitzky is seeing fit to recognize the occasion by devoting the remaining programs of the Boston Symphony Orchestra largely to his music. No out-of-the-way score is to be revived, and the originally planned concert performance of the opera "Pique Dame," has had to be shelved. As a result any remarks here may be of a casual nature without attempt to be informative.

No public which is served by a large symphony orchestra needs to be illuminated on the subject of Tchaikovsky's music. The three last symphonies, the "Romeo and Juliet" Overture, the B flat minor Piano Concerto, the Violin Concerto, these are all familiar part and parcel of the repertoire. Moreover, the story of Tchaikovsky's life and the analysis of his tortured personality are now well-known public property, thanks to the literature on the subject.

Operatically Tchaikovsky is not known to the American public. Consulting the lexicons we can learn that he wrote in all about eleven operas, but we are given no opportunity to see them. (And yet people are so bold as to be content with the condition of opera in this country and are willing to make periodic appeals to save the status quo!)

It is symphonically, then, rather than by his operas, chamber music, songs and piano pieces, that Tchaikovsky lives today. And this symphonic life, as we have seen, is very much circumscribed within the limits of the music he has given us. Doubtless that is one of the chief reasons why many musical people profess to be weary of Tchaikovsky, for they have heard these favored scores over and over again. And they would be right in claiming that substitution of, say, the first three symphonies would not answer their objections, because of the inferior quality of those earlier works.

If we look through the list of Tchaikovsky performances in the 50th year book of the Boston Symphony, we can note other works than the popular ones that we have mentioned; and there are, of course, more that have never been given under these auspices at all. Here, for example, are a few facts about the concertos: Through 1931 the Boston Symphony had given the B flat minor Piano Concerto 15 times and that for Violin 11. The G major Piano Concerto and the Variations on a Rococo Theme for 'cello and orchestra had two performances each, the Piano Fantaisie in G minor one only and that in New York.

Outside of these Tchaikovsky also wrote a Seranede Melancholique and a valse scherzo for violin and orchestra, a Pezzo Capriccioso for 'cello, the Third Piano Concerto, and Taneiev's adaptation from a discarded symphony of an Andante and Finale for piano and orchestra. Thus we can see how the process of time has whittled down the acceptable music of Tchaikovsky in one department.

Forty years ago the patrons of the Chicago Symphony were asked to vote from the season's repertoire for a request program, and it may surprise people today to learn that the overwhelming favorite was Tchaikovsky's "Manfred" Symphony. Today we seldom hear this work, nor, when we do, can we understand its former popularity. What will another forty, or even twenty-five, years do to the "existing" music?

If anyone expects a prophecy at this point, he is not going to get it. Any symphonies that enjoy the enormous popular favor of Tchaikovsky's 4th, 5th and 6th—even though their merits are sometimes intellectually disputed—must be allowed a certain prestige. The Franck Symphony, for instance, is beloved by the public, whereas it has been shrewdly criticized. For one thing, you would have to change the habits of the musical world to kill off these works.

The processes of decay differ with each art, though they occur in all. And there is always to be counted in the wave of revolution in taste which sweeps neglected art back into greater esteem. The music of Tchaikovsky's teacher, Anton Rubenstein, is pretty completely dead; and it may be hazarded that no wave will ever plunge so deep as to cast it up into prominence again. Tchaikovsky's vital spark still glows, regardless of the fact that time has confined his genius to a narrower range of his own output than with other great composers.

The Bach Mass

Impressive Performance of B Minor Mass Given at Pension Fund Concert

By EDWARD DOWNES

An uncut performance of one of the mightiest masterpieces in all music, the High Mass in B minor by Johann Sebastian Bach, was given in Symphony Hall yesterday afternoon and evening as the 88th Pension Fund Concert of the Boston Symphony Orchestra. Serge Koussevitzky conducted the orchestra as well as the Harvard Glee Club and Radcliffe Choral Society, which had been prepared by their conductor G. Wallace Woodworth. The vocal soloists were Elisabeth Schmann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass, and a very distinguished quartet they made.

Unfortunately there is no aria for soprano in the B minor Mass, but Elisabeth's Schumann's sensitive artistry, her purity of style, beautifully controlled tone and phrasing were evident in the three duets Bach allotted to her part. Of these the "Christe Eleison," sung with Viola Silva, was most affecting. But that may have been because of its position between the first and second gigantic choral fugues, "Kyrie Eleison." Against these, the intimate, personal supplication to Christ himself of the two solo voices never fails of its effect.

Other Soloists

Miss Silva sang with a cultivated voice of pleasantly clear timbre. The deep emotion with which she sang the "Agnus Dei" communicated itself to the audience. Mr. Hain's brilliant light tenor is excellently adapted to oratorio and if we were a country given to Mozart opera, would make an almost ideal Tamino or Belmonte. He sang the difficult "Benedictus" with masterly ease. Though Mr. Kipnis was more than satisfactory in his two arias, the "Quoniam" and "Et In Spiritum," we have heard this great artist to better advantage. Once or twice one had the impression that he was not entirely at home in Dr. Koussevitzky's tempi. Or perhaps he was as disappointed as we were with the horn obbligato in the "Quoniam."

It would probably have been wiser, had the instrument been available, to use a horn without valves for the obbligato. For last night there was neither clarity nor brilliance to the tone, nor was the melodic line at all salient. On the other hand, Mr. Laurant's flute obbligato was a triumph of finesse and added immeasurably to the atmosphere of the soprano-tenor duet, "Domine Deus." The remaining solo parts, Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; E. Power Biggs at the organ, and Erwin Bodky at the harpsichord were skilfully taken.

The Chorus

One envied the boys and girls of Harvard and Radcliffe the privilege of preparing this music under such leadership as that of Wallace Woodworth and Serge Koussevitzky. They sang as if they appreciated and enjoyed that privilege. Bach's sometimes extremely florid and instrumental counterpoint fared well: they made it flow with extraordinary clarity. Muddy rhythms or tones were rare and they showed a real grasp of each number's significance.

Of course, Dr. Koussevitzky had much to do with that. Unforgettable was the barely audible beginning of his "Qui tollis" and the profound mysticism and faith of the music which clothes the words: "Which taketh away the sins of the world." The world of Bach's day was probably as confusing a mesh of iniquities as it appears today, and only a true miracle of faith could possibly conceive a washing away of such sins. But this is music to encompass just that miracle.

This same mysticism glows softly through the opening measures of the "Et Incarnatus Est" growing to the overwhelming certainty of "Et Homo Factus Est." The grief-stricken "Crucifixus" transformed that trite 18th century symbol of a sigh into an expression of the sorrowing of creation itself. The utter resignation and quietude of the final lines: "Et Sepultus Est" have hardly been surpassed in music. All the more blinding therefore, is the clarion jubilation of the following "Resurrexit." Truely, it is one of the greatest dramas ever conceived and Bach here took full advantage of all the theatre inherent in Catholicism. That he could encompass this as well as the deep subjectivism of the preceding passage is one of these miracles which one can only admire in speechless wonder.

Dr. Koussevitzky of course knew how to extract every ounce of drama from these contrasts. A purist might have quarreled with him for certain rather ragged tempi and exaggerated retards or claimed that the orchestra did not always have its wonted clarity. In spite of its small flaws, the performance was a deeply satisfying one.

Cambridge Choirs Join Symphony

By Winthrop P. Tryon

Holding a vesper meeting for preparation and an evening session for big sort of song, the Harvard Glee Club and the Radcliffe Choral Society (G. Wallace Woodworth, conductor) presented Bach's B minor Mass at Symphony Hall yesterday, by way of helping the Boston Symphony Orchestra put on a Pension Fund concert. Solo parts were taken by Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass. The direction of the music was in the hands of Dr. Serge Koussevitzky.

If the academic year were longer, or the Bach Mass were shorter, a complete and thorough job might doubtless be expected of the Cambridge men and women; but suffice it that they did handsomely in the Credo, Sanctus, Osanna, and Dona Nobis. In another view, the Kyrie and the Gloria in Excelsis that occupied the afternoon hour may be a grade or two beyond college singing societies' powers.

* * *

Explanations and excuses, however, aside, the performance of the combined organizations at the 8 o'clock reassembling was truly brilliant. Nor was there, as far as Harvard and Radcliffe figured in the night's doings, any letdown. Dr. Koussevitzky had a competent and well-drilled field under his generalship. If anyone were inclined to carp at interpretation here or there, Dr. Koussevitzky would have to stand the complaint. How well may he be supposed to like the choral works of Bach? What does he think of college choirs, anyway, in these days when they are going in so strongly for the classic masters?

Possibly he would like to have a chorus that matched in ability the players in his orchestra—an ideal, most likely, of a far distant future. In any case, this pertains to a Pension Fund concert; nothing more. To take things, then, as they come, it is without mistake to call the pronouncement of the Credo down at least to the Resurrexit distinguished and in large measure thrilling; first-class for vocal quality and choral style. Add to that a quite surpassing solo moment in the Agnus Dei, achieved by Mme. Silva; and let the occasion stand.

* * *

Hardly need mention be made of the obbligato playing by Mr. Laurent, flute; Mr. Speyer, oboe d'amore, and Mr. Burgin, violin. A considerable number of the members of the orchestra, perforce, took part, though much of the time those actually sounding their instruments were few. The B minor Mass, all too exactingly, is a piece for voices; and if they can be heard in all detail, and the accompanying tone can be economized and restrained, all the better for the effect.

THIS CLIPPING FROM

HERALD TRIBUNE N.Y.

APR 21 1940

Greater Demand Noted For Berkshire Series

Two-thirds of the Boxes Are Already Sold

The trustees of the Berkshire Symphonic Festival have announced a "most encouraging" response to the announcements which have been made about the seventh annual event of this series, to be performed by the Boston Symphony Orchestra under Serge Koussevitzky's direction in the Music Shed at Tanglewood, Lenox, Mass. Of the 240 boxes available for the three August week ends of three concerts each 168 have already been sold, and the sale of subscriptions and boxes is ahead of the 1939 figure at the corresponding time. Literature in Spanish concerning this series has been forwarded through the Pan American Union to twenty-six Latin-American countries.

Dr. James Phinney Baxter 3d, president of Williams College, and Mrs. Myron C. Taylor, have been elected to the Berkshire Symphonic Festival's board. Mrs. Taylor's appointment fills the vacancy caused by the death of Miss Mary Persons. Dale Phalen has succeeded Harold V. Ruback as executive secretary and Peter Malevsky has been appointed assistant manager. Information about the concerts is obtainable by writing to the festival office in Stockbridge or to the New York office at 113 West Fifty-seventh Street.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN

APR 21 1940

Boston Symphony Performs at Providence

Providence, R. I. — The Boston Symphony Orchestra, Richard Burgin conducting, gave a concert in the Metropolitan theater with Josef Hofmann, pianist as soloist in the Schumann Concerto in A minor reports Musical Courier. His tone, and attention to details betrayed the master hand. He was recalled many times.

Dorothy Horan, contralto, presented a recital in Churchill House assisted by Einar Hansen, violinist. The accompanists were Beatrice Warden Roberts and Alan Hovanes. Miss Horan's voice is pure and sensitive and was effective in both German and French songs. Mary Stuart's Farewell to France (Saminsky) was impeccably done with beauty of line and color and she was liberally applauded. Mr Hansen's playing was distinguished by fine tone and technical finish.

The R. I. Symphony, Edouard Caffier conducting, has given weekly concerts in the Hope High School auditorium. Besides symphonies they have given R. I. premieres of Remembrance for strings by Lewis and A Night Piece for flute and strings by Foote, in which Herman Storti had the solo flute part.

Susie Michael Friedman, pianist-narrator, and Maurice Friedman, baritone, presented a cavalcade of Jewish music in the Temple Emanuel under the auspices of the Jewish Community Center.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

APR 21 1940

Q. Whose estate in the Berkshires was given to the Boston symphony Orchestra? D. H.

A. The Boston Symphony Orchestra received from the heirs of Richard C. Dixey the gift of his Tanglewood estate in the Berkshire Mountains as a permanent Summer home. The two-hundred-acre estate was the home of Nathaniel Hawthorne at the time he was writing "Tanglewood Tales" and making sketches for "The House of Seven Gables."

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

APR 22 1940

MUSIC

Bach's Mass in B Minor Presented by Boston Symphony Orchestra.

Boston, April 21.—Bach's mass in B minor, considered by many to be the greatest music ever written, was given by the Boston Symphony Orchestra, assisted by the Harvard Glee Club and the Radcliffe Choral Society, in Symphony Hall this afternoon and tonight. Dr. Serge Koussevitzky conducted.

It was a pension fund concert. The hall was filled with an audience that applauded with feet and lungs as well as with hands. Part of the mass was performed in the afternoon and the rest at night.

The soloists were: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor, and Alexander Kipnis, bass. Instrumental solos and accompaniments for soloists were by Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; Willem Valkenier, horn; George Laurent, flute; E. Power Biggs, organ, and Erwin Bodky, harpsichord.

This performance had magnificent moments, but it cannot be said to have been wrought with such ecstasy as to overwhelm. Dr. Koussevitzky directed the vocal and instrumental forces with his accustomed grasp and vigor. The young choristers sang earnestly, producing some splendid effects in the Kyrie, the Resurrexit, and the final chorus, Dona nobis pacem, as well as in the Et incarnatus est, when the tone was beautifully expressive and polyphonic lines were firm and distinct.

The orchestra, of course, gave superb color and substance. At times it found the vocal competition too powerful.

The most exquisite features of the performance were the vocal solos supported by only a few instruments. The soloists were all adequate, which is not an inconsiderable compliment when the difficulty of the music is remembered, but none of them seemed able to convey emotion or conviction. Mere utterance of the long, florid phrases occupied them rather fully.

G. Y. L.

Page Eight

BOSTON EVENING TRANSCRIPT, [illegible] APRIL 22, 1940 C

Symphonic Concert May 12 to Aid Finland

Miss Mason, Mrs. Prince Head Benefit Committee

Finnish Minister, Mr. Procope, Honor Guest; Distinguished Bostonians Assisting with Plans

His Excellency Hjalmar J. Prokope, Minister of Finland, and Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will be guests of honor at the special syinphonic concert to aid Finland which will be given in Symphony Hall, Sunday evening, May 12, at 8.30 o'clock.

One of the most important musical events of the season, the concert will be conducted by Tauno Hannikainen, who will lead the full Boston Pops Orchestra of 93 members. Already familiar to American music lovers, Mr Hannikainen, distinguished Finnish conductor, has received tremendous ovations both here and in New York since his arrival in January. Proceeds of the concert will be devoted to Finnish Relief and Reconstruction.

Miss Fanny P. Mason is chairman of the committee in charge of the concert, assisted by Mrs. Morton P. Prince as vice chairman, and Maurice M. Osborne as secretary and chairman of arrangements. Other members of the committee are Mrs. Gorham Brooks, Mrs. Frederick G. Hall, Mrs. George Hawley, Mrs. William James, Mrs. Ronald T. Lyman, Mrs. John Gorham Palfrey, Mrs. Henry Seton, Mrs. Edward A. Taft and Mrs. Albert C. Titcomb. Invitations for the concert are being mailed this week.

Co-operating with the concert committee are a number of prominent Finnish people who are deeply interested both in the concert and the cause. Among these are Mrs. John B. Mattson, wife of the Finnish vice consul, Mrs. Karl Karjalainen, Mr. and Mrs. Andrew [illegible], Mr. and Mrs. C. Harry Kunholm, Mrs. Jaako Mikkola, Miss Siir Autio, Mrs. Aimo Ahola Mrs. Norman Gellatty, Mr. and Mrs. U. R. Paakonen and Miss Florence Korpela.

Conducted Helsinki Orchestra

Mr. Hannikainen has been the regular conductor of the Helsinki and Turku Symphony Orchestras and the Finnish National Opera. Coming to this country in the early winter at the invitation of Dr. Koussevitzky, he has conducted the Boston Symphony Orchestra on two occasions in Boston, and twice in New York.

Members of the sub-committee for the concert include Mrs. Roger F. Hooper, Mrs. C. Sedgwick Marquand, Mrs. Francis MacVeagh, Mrs. Alfred McIntyre, Mrs. Maurice M. Osborne, Mrs. Hamilton Osgood, Mrs. William Roelker, Mrs. Roger S. Warner, Mrs. Anita Clark Woodard, and Mrs. John Yerxa.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

APR 24 1940

WORDS About
Music
And Musicians

The Friends of the Boston Symphony Orchestra have contributed $95,000 of the $100,000 goal sought by the organization, Reginald C. Foster, chairman, reports.

Many Hartford music lovers have enrolled as members of the Friends. Application for membership may be made to the trustees of the Boston Symphony Orchestra Inc., 6 Beacon St., Boston, Mass.

* * *

The program for the Boston Symphony's Friday afternoon and Saturday evening concerts this week under the baton of Serge Koussevitzky in Symphony Hall will comprise the Beethoven Symphony No. 8 in F major, Op. 93, and the Tschaikowsky Symphony No. 6 in B minor (Pathetique), Op. 74.

* * *

The closing concerts in the Monday evening and Tuesday afternoon series of the Boston Symphony will take place next week under the direction of Dr. Koussevitzky. The program will consist of the Beethoven Symphony No. 4 in B flat major, Op. 60, and the Tschaikowsky Symphony No. 4 in F minor, Op. 36.

* * *

Warner Lawson, who is head of the music department at A&T College at Greensboro, N. C., brought his choir of 35 voices to Mount Vernon, N. Y., last week during the course of a northern tour. The concert was given in the Jewish Synagogue and included classical and modern works.

Gl, Apr 27

MUSIC
SYMPHONY HALL
Boston Symphony Orchestra

Serge Koussevitzky and the Boston Symphony Orchestra began yesterday afternoon their commemoration of the 100th anniversary of Peter Ilitsch Tchaikovsky, who was born May 7, 1840. What was originally announced as a Tchaikovsky Festival has shrunk to performance of the Russian composer's three best-known symphonies. The Sixth, more familiarly the "Pathetic," was heard yesterday and will be repeated tonight, sharing the program with Beethoven's Eighth Symphony. To close the Monday-Tuesday concerts, next week, Tchaikovsky's Fourth Symphony is scheduled, and his Fifth, in E minor, will be played at the final concerts of the season May 3 and 4. These three programs actually honor Beethoven as much as Tchaikovsky, for each contains a Beethoven symphony.

Perhaps no two works are more unlike than the "Pathetic" and the Beethoven Eighth, one of large design, almost hysterically emotional, ending in utter despair, the other a "little" symphony, recalling the impersonal grace of the 18th century, brisk and consistently cheerful. In their differing ways each is a masterpiece testing not only the technical finesse of an orchestra but a conductor's imagination, his grasp of style.

Beethoven was nicely done, but the dramatic moments of the afternoon came with Tchaikovsky. Mr. Koussevitzky, as many have pointed out on many occasions, is probably without a peer at interpreting Tchaikovsky. He manages to wring all the emotion from the music without taking one's mind off the tonal splendor.

The "Pathetic" was a long crescendo through the embattled third movement, and from that point just as finely-proportioned a descent from Tchaikovsky's emotional peak. Only a great orchestra could so respond as the Boston Symphony did to Mr. Koussevitzky's demands. Ordinarily the Friday audience never applauds until a symphony is finished, but the heroic intensity of the third movement urged them to spontaneous handclapping. Conductors, at least some of them, are reportedly touchy on the matter, feeling that musical continuity is broken if applause breaks in before the conclusion. Whether Mr. Koussevitzky was displeased, one would not venture to say. Departing from all custom, he signalled the men to rise and share the ovation, which began all over again after the finale.

C. W. D.

Monitor

Y, APRIL 25, 1940 —*New England News*—

Symphony Harpist Mingles Muses of Music and Poetry

By a Staff Photographer

Elford Caughey

He plays the harp in the Boston Symphony Orchestra and writes poetry—and has made a career of both.

Elford Caughey is the second harpist of the Boston Symphony Orchestra which should be a full time job for anybody — but Mr. Caughey is not that kind of an artist. In fact he manages to conduct two careers without too much difficulty—except in the matter of names. He admits that his name has given him some trouble.

"You can't pronounce it," he says with a faint air of resignation, "nobody can pronounce it." One gathers that the matter of pronunciation doesn't bother Mr. Caughey—he calls it Cawee—so much as a harpist. After all harpists are few and far between and if you just say, "you know, that other fellow that plays the harp in the symphony, most people know who you mean."

But, one gathers from Mr. Caughey, it is different with a poet—and Mr. Caughey has managed to write and publish quite a lot of poetry in the past ten or more years he has been with the Boston Symphony.

Drops His Pen Name

Only for a great many of these years only a few people who knew he was Elford Caughey the harpist knew that he was also Thistram Livingstone, a poet whose work was appearing in some of the better magazines. Now, after some years of this duality, he has decided to merge his careers and be Elford Caughey, harpist and poet, or poet and harpist. It seems that he is not sure which career will come first.

Of course, the most obvious thing to ask Mr. Caughey is if the harp or the poetry was his first means of expression. His answer is that he studied the harp since boyhood but that he has been writing poems for about ten years.

Does he find a relationship between poetry and music?

He doesn't. At least as far as his own experience is concerned. He sees poetry as a different means of expression—a more personal and individual one.

Now Merges Muses

He takes his poetry as seriously as his music, however, and the other year he spent his entire time studying and writing poetry. He returned to the harp because, he says, "I found that I wrote as much poetry when I was spending part of my time with harp as I did when I had all day to write."

He thinks of poetry not as a social instrument but as a revelation of the experiences of living. One gathers from talking with him that he is not in sympathy with much of the so-called "modern" poetry. It is possible that he is more influenced by the harp than he knows.

In his apartment, a little way from Symphony Hall, he keeps several harps. It is a bookish and musical atmosphere in which he makes music and poems. A great white Russian wolf hound adds to the picture of musician and poet.

"There is a great deal of beauty and comfort in the modern world," he says. "I think that poetry and music should express these qualities. It is as important that some artists express these things and make us aware of them. Otherwise we might grow to believe, if we heard and read only some of our modern musicians and poets, that the world possessed no admirable aspects at all."

He writes a great deal—between concerts, between lessons and other odd moments of the day and night. "I write all the time," he tells you as if he spent no time at all with harp. But music, it appears, is so much of his life that it doesn't occupy a great deal of his free thought. You feel that he very possibly is writing a sonnet in his head in the midst of a symphony concert.

That is the strongest impression that you gain from talking with this young man—he has music and poetry in his head.

John Ritchey.

TCHAIKOVSKY BY SYMPHONY

Outstanding Performance of Russian's Sixth Given

BY WARREN STOREY SMITH

A week ago Dr. Koussevitzky and the Symphony Orchestra were commemorating the 25th anniversary of the death of Alexander Scriabin. Yesterday afternoon they offered the first of three programmes designed to mark the centenary of the birth of another and greater Russian, Peter Ilitch Tchaikovsky.

For seasons that seemed obscure on paper but clear in practice, Dr. Koussevitzky has chosen to link Beethoven and Tchaikovsky in these final concerts of the season. Incidentally, those who wish to attend a thoroughgoing Tchaikovsky festival can betake themselves to the Berkshires next August, when three of the nine concerts at "Tanglewood" will be devoted entirely to his music.

Before the current season is done our orchestra will have played six of the nine Symphonies of Beethoven, and intrinsically there was no particular call for yesterday's performance of the eighth. Nor was it on the whole and especially happy one, being rather heavy-handed, though it had its bright spots, such as the trio of the Minuet and the second theme of the Finale. Yet had the first part of the concert been given over to other pieces by Tchaikovsky, the performance of the "Pathetic" Symphony could hardly have made the profound impression that it did when heard after the gay, impersonal, essentially rhythmic and tamely scored music of the German master.

So far as paying symphonic tribute to Tchaikovsky is concerned, the ultimate tribute has now been paid. Neither the Fourth Symphony, to be heard on Monday and Tuesday, nor the Fifth, which ends the season on Friday and Saturday, can be compared with the Sixth, either structurally or thematically, while they convey no such emotional message. Nevertheless, to end a season on the bleak and blank despair of the "Pathetic's" final measures, would hardly do.

It is an unwritten law that there shall be no applause between the movements of symphonies, but that ban has been lifted in the case of the third division of the "Pathetique." Yesterday there were the usual plaudits here, as there was the usual moment of awed, or respectful, silence when the last chord of the finale had vanished into nothingness.

Dr. Koussevitzky's approach to the "Pathetique" is not the only one. Mr. Toscanini, for example, prefers to play it "straight," with no underscoring of its tragedy, its melodrama, its frenetic excitement, its sentiment or its abysmal gloom. But who shall say after yesterday's performance that we who were so fortunate as to be there did not hear this remarkable tonal document exactly as it should be heard—and as we are not likely to hear it from any other hands?

Symphony's Final Week

April 28

THE Boston Symphony Orchestra will bring its 59th season to a close with the concerts of the ensuing week in Symphony Hall. Dr. Serge Koussevitsky will conduct two pairs of concerts—one on Monday evening and Tuesday afternoon, April 29 and 30, and one on Friday afternoon and Saturday evening, May 3 and 4.

In each of these programs, Dr. Koussevitsky will commemorate the 100th anniversary of the birth of Tchaikovsky. The program for Friday and Saturday will consist of Beethoven's Symphony No. 2 in D major and Tchaikovsky's Symphony No. 5 in E minor. The program for Monday and Tuesday will consist of Beethoven's Symphony No. 4 in B-flat major and Tchaikovsky's Symphony No. 4 in F minor.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

APR 28 1940

Mr. Judson, who seldom speaks for publication, also mentioned the conductorial situation. He suggested that the musical world was "starting a new epoch of building conductors" and that no one knew as yet who would be the "future Koussevitzky, Toscanini or Stokowski."

THE BOSTON HERALD, SATURDAY, APRIL 27, 1940

Symphony Celebrates Tchaikovsky Centennial

30

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 23d regular concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows

Beethoven
Symphony No. 8 in F major Op. 93
Tchaikovsky
Symphony No. 6 in B minor Op. 74, "Pathetique"

It was a very intelligent idea of Mr. Koussevitzky's to celebrate the Tchaikovsky centennial with contrasted programs, balancing the light-hearted eighth, fourth and second symphonies of Beethoven with the brooding, introspective and majestic music of Tchaikovsky. A number of all-Tchaikovsky programs would be too much; his genius is best appreciated when set off against something quite different.

To be sure, it was a pity that we could not have had a concert performance of the opera "Pique Dame," as originally planned, but Mr. Koussevitzky was unable to assemble the singers who would suit him and who could sing it in Russian. (We can recall, for example, how oddly cosmopolitan "Boris Godunoff" sounded in Italian.) No matter how familiar the last three symphonies are, you cannot honor the composer's anniversary properly except by playing them once again. It is doubtful if we should have thanked Mr. Koussevitzky if he had elected to give us the "Manfred" symphony in place of the "Pathetique."

No wider emotional gulf can be imagined between two great symphonies than between those offered in Symphony Hall yesterday. For all its gaiety and high spirits Beethoven's eighth is a remarkable work intellectually, full of ingenious and dramatic surprises. The score must be read in performance with immense vitality and gusto. The humor must not be prettified. It seemed to us that Mr. Koussevitzky secured from the orchestra a really magnificent interpretation.

Beethoven's eighth does not stir the emotions of an audience as does the "Pathetique." But if the public did not stamp and cheer—and indeed such a display would be out of place after music with such capacity for laughter—the performance was just as much a triumph for the orchestra as that which it enjoyed in the second half of the program.

Tchaikovsky's finest symphony was played with blazing eloquence yesterd ay. We have always known that Mr. Koussevitzy has a miraculous affinity with this work, and it seemed as if the orchestra rose to new heights under the spell of and quickened by the conductor's imagination. The extraordinary range of tone and the wonderful sonority of the Boston Symphony were superbly demonstrated. Familiar music splendidly recreated was the story of yesterday's concert, and it is certain that two other versions of that story will come to pass before next week is out.

The concert will be repeated tonight. Next week the following concerts will be given: On Monday evening and Tuesday afternoon Beethoven's 4th Symphony and Tchaikovsky's 4th Symphony will be heard; on Friday afternoon and Saturday evening Beethoven's 2d Symphony and Tchaikovsky's 5th Symphony will be heard. The latter will conclude the 59th season of the Boston Symphony.

Pop Concerts Begin May 8

Trav Apr 27

On Wednesday evening, May 8, the Pop concerts will open in Symphony Hall their 55th season. Arthur Fiedler will preside over the orchestra of Symphony players which, under his leadership these many years past, have moved toward their present peak of popularity. The Pops will be given each night of the week, with Sunday night concerts through the month of May. The season will be dotted with special nights of interest, and will at all other times provide diversified fare, ranging from popular classics to such music of the moment as may have possibilities of symphonic presentation. Symphony Hall will be transformed into its summer guise, with tables covering the floor at which refreshments are served.

STUDY IN CONTRAST

Koussevitzky Applauded in Brilliant Program of Beethoven and Tchaikovsky

A crasser contrast than was offered by the two symphonies in which Serge Koussevitzky conducted the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, would be difficult to imagine. Beethoven's Eighth Symphony and Tchaikovsky's "Pathetique" have one thing in common: that their composers were well satisfied with them. Beethoven is reported to have explained the relative coolness with which his Eighth Symphony was received after the triumph of the Seventh with the impatient remark: "Because it is so much better." And Tchaikovsky, after the premiere of his Symphony "Pathetique," told his friend Glazounoff that for the first time in his career he had come away from hearing one of his compositions "with a feeling of complete content." But there the resemblances between the two works cease.

Presenting the Beethoven Symphony Koussevitzky has not hesitated to exploit the virtuosity of the great instrument upon which he plays, and if this leads him occasionally to exaggerate as allegro vivace almost into a presto, the sin is not so heinous as it might seem. For "allegro" denotes a state of mind, not a number of beats per minute, and in our time that state of mind seeks swifter expression than it did in Beethoven's day.

The Composer as Virtuoso

Then in a deeper sense Beethoven himself appears in this work as a virtuoso. With the mastery born of complete emancipation he toys about here in classical formulae from whose shackles he has long since freed himself. Was there ever such a combination of naive joy and complete urbanity? For a moment he assumes the Rococo elegance from which he graduated in his "Eroica" Symphony — he juggles with the form whose classical limits he has long since transcended. And never is the amazing sureness of his own formal instinct clearer than when, to the conservative eye, he is breaking sacrosanct structural canons.

In place of the traditional slow movement there is the deliciously debonair Allegretto scherzando, with the theme which Beethoven later used in his famous metronome round, "Ta, ta, ta, lieber Maelzel." And then, because a scherzo of the type which he had developed would have destroyed the essential symphonic element of contrast, Beethoven relaxes the

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THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

APR 30 1940

Boston Symphony Committee Welcomes Eight New Members; Mrs. Davenport Is Tea Hostess

The Brooklyn Committee for the Boston Symphony Orchestra Concerts yesterday welcomed eight new members at its spring meeting at the home of the executive chairman, Mrs. Henry J. Davenport, No. 31 Grace court.

The new members, presented by Mrs. M. Preston Goodfellow, chairman of membership, included: Mrs. William G. James, Mrs. George M. Billings, Mrs. Arthur V. McDermott Mrs. William M. Park, Mrs. William B. Parker, Mrs. Irving L. Cabot, Mrs. Bruce Bromley and Mrs. Edwin Eberman, Jr.

Miss Gertrude Robinson Smith, president of the board of trustees of the Berkshire Festival was guest of honor and addressed the meeting on the Boston Symphony annual music festival to be held at Tanglewood, Mass., during the month of August. Plans for the annual Brooklyn concerts to be given by the orchestra during the 1940-41 at the Brooklyn Academy of Music were discussed.

Mrs. Oliver Goldsmith Carter and Mrs. Lewis W. Francis presided at the tea table preceding the business meeting.

Among those present were Miss Phyllis Barnes, Mrs. Samuel T. Brown, Mrs. Thomas F. Casey, Mrs. I. Sherwood Coffin, Mrs. Ellwood Colahan, Mrs. Gordon Weir Colton, Miss Theodora Goldsmith, Mrs. M. Preston Goodfellow, Mrs. William B. Greenman, Mrs. O. Paul Humpstone, Mrs. Charles Jaffa, Mrs. Frederick D. MacKay, Mrs. Thomas H. McClintock, James G. McDonald, Mrs. Roland Rasch, Miss Agnes Ritchie, Mrs. F. R. Schepmoes, Robert Alfred Shaw, Mrs. William Slater, Mrs. Harold Irving Small, Mrs. Walter Truslow, Mrs. Adrian Van Sinderen, Mrs. Walter F. Wells, Mrs. William H. Whitton and Mrs. Maude B. Wood.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

APR 25 1940

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Orchestra Leader Buys Estate at Lenox

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The purchase of the estate was made from the Art Institute of Chicago which received the property as a bequest from Miss Buckingham. Dr. and Mrs. Koussevitsky plan to take immediate possession. They will probably arrive in Lenox early in the summer to have the house in readiness for the opening of the Music Center July 9.

Tchaikovsky Honored

The Arts in Boston

With yesterday's symphony concert—the last Friday reunion of the season but one—Dr. Koussevitzky opened his informal festival in honor of the one-hundredth anniversary of the birth of Peter Ilitsch Tchaikovsky (May 7, 1840) by playing the "Pathétique" Symphony. On Monday and Tuesday he will play the Fourth, and for the final concerts of the season, the following Friday and Saturday, the Fifth. On each of these three programs the Tchaikovsky work is preceded by a Beethoven symphony of contrasted character; yesterday the Eighth, Monday and Tuesday the Fourth, next Friday and Saturday the Second.

Of the performance of the "Pathétique" yesterday it is of course possible to speak only in terms of the highest praise. Dr. Koussevitzky is the supreme interpreter of Tchaikovsky and the Boston Symphony is probably the only orchestra which could meet his demands in this work. The audience was so stirred at the close of the third movement that it broke the rule against applause between movements, and the conductor, far from rebuking the listeners, invited the players to share the tribute. After the subtly graduated pianissimo of the close, there was not only prolonged handclapping but stamping and shouts of approval. The performance was a magnificent manifestation of collaboration between an imaginative conductor and a virtuosic orchestra.

Some of the emotional and dramatic drive which imbued the Tchaikovsky was also evident in the Beethoven, and here it was less in order, both in respect of the nature of the work and in respect of its function on the program. This symphony is essentially a light and pleasant piece. It is true that the first movement is marked "Con brio," but this is obviously intended to be a Con brio with a difference; not like that of the Fifth Symphony, but one more suitable to the essence of the music. Dr. Koussevitzky obtained a brilliant performance of the symphony, but by taking the two Allegros at a furious pace and by using too much black-and-white in both his dynamics and his tempi throughout, he did less than justice to a charming work.

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LOWELL, MASS.
SUNDAY TELEGRAM

APR 28 1940

THE FINAL WEEK OF SYMPHONY CONCERTS

The Boston Symphony orchestra will bring its 59th season to a close with the concerts of the coming week, in Symphony Hall. Dr. Serge Koussevitzky will conduct two pairs of concerts,—one on Monday evening and Tuesday afternoon, April 29 and 30, ad one on Friday afternoon ad Saturday evening, May 3 and 4.

In each of these programmes, Dr. Koussevitzky will commemorate the hundredth anniversary of the birth of Tchaikovsky. The programme for Friday and Saturday will consist of Beethoven's Symphony No. 2 in D major, and Tchaikovsky's Symphony No 5 in E minor. The programme for Monday and Tuesday will consist of Beethoven's Symphony No. 4 in B-flat major, and Tchaikovsky's Symphony No. 4 in F minor.

THE BOSTON HERALD, SATURDAY, APRIL 27, 1940

Symphony Celebrates Tchaikovsky Centennial

30

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 23d regular concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Beethoven
Symphony No. 8 in F major Op. 93
Tchaikovsky
Symphony No. 6 in B minor Op. 74, "Pathetique"

It was a very intelligent idea of Mr. Koussevitzky's to celebrate the Tchaikovsky centennial with contrasted programs, balancing the light-hearted eighth, fourth and second symphonies of Beethoven with the brooding, introspective and majestic music of Tchaikovsky. A number of all-Tchaikovsky programs would be too much; his genius is best appreciated when set off against something quite different.

To be sure, it was a pity that we could not have had a concert performance of the opera "Pique Dame," as originally planned, but Mr. Koussevitzky was unable to assemble the singers who would suit him and who could sing it in Russian. (We can recall, for example, how oddly cosmopolitan "Boris Godunoff" sounded in Italian.) No matter how familiar the last three symphonies are, you cannot honor the composer's anniversary properly except by playing them once again. It is doubtful if we should have thanked Mr. Koussevitzky if he had elected to give us the "Manfred" symphony in place of the "Pathetique."

No wider emotional gulf can be imagined between two great symphonies than between those offered in Symphony Hall yesterday. For all its gaiety and high spirits Beethoven's eighth is a remarkable work intellectually, full of ingenious and dramatic surprises. The score must be read in performance with immense vitality and gusto. The humor must not be prettified. It seemed to us that Mr. Koussevitzky secured from the orchestra a really magnificent interpretation.

Beethoven's eighth does not stir the emotions of an audience as does the "Pathetique." But if the public did not stamp and cheer—and indeed such a display would be out of place after music with such capacity for laughter—the performance was just as much a triumph for the orchestra as that which it enjoyed in the second half of the program.

Tchaikovsky's finest symphony was played with blazing eloquence yesterd ay. We have always known that Mr. Koussevitzy has a miraculous affinity with this work, and it seemed as if the orchestra rose to new heights under the spell of and quickened by the conductor's imagination. The extraordinary range of tone and the wonderful sonority of the Boston Symphony were superbly demonstrated. Familiar music splendidly recreated was the story of yesterday's concert, and it is certain that two other versions of that story will come to pass before next week is out.

The concert will be repeated tonight. Next week the following concerts will be given: On Monday evening and Tuesday afternoon Beethoven's 4th Symphony and Tchaikovsky's 4th Symphony will be heard; on Friday afternoon and Saturday evening Beethoven's 2d Symphony and Tchaikovsky's 5th Symphony will be heard. The latter will conclude the 59th season of the Boston Symphony.

Pop Concerts Begin May 8

Trans Apr 27

On Wednesday evening, May 8, the Pop concerts will open in Symphony Hall their 55th season. Arthur Fiedler will preside over the orchestra of Symphony players which, under his leadership these many years past, have moved toward their present peak of popularity. The Pops will be given each night of the week, with Sunday night concerts through the month of May. The season will be dotted with special nights of interest, and will at all other times provide diversified fare, ranging from popular classics to such music of the moment as may have possibilities of symphonic presentation. Symphony Hall will be transformed into its summer guise, with tables covering the floor at which refreshments are served.

STUDY IN CONTRAST

Koussevitzky Applauded in Brilliant Program of Beethoven and Tchaikovsky

A crasser contrast than was offered by the two symphonies in which Serge Koussevitzky conducted the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, would be difficult to imagine. Beethoven's Eighth Symphony and Tchaikovsky's "Pathetique" have one thing in common: that their composers were well satisfied with them. Beethoven is reported to have explained the relative coolness with which his Eighth Symphony was received after the triumph of the Seventh with the impatient remark: "Because it is so much better." And Tchaikovsky, after the premiere of his Symphony "Pathetique," told his friend Glazounoff that for the first time in his career he had come away from hearing one of his compositions "with a feeling of complete content." But there the resemblances between the two works cease.

Presenting the Beethoven Symphony Koussevitzky has not hesitated to exploit the virtuosity of the great instrument upon which he plays, and if this leads him occasionally to exaggerate as allegro vivace almost into a presto, the sin is not so heinous as it might seem. For "allegro" denotes a state of mind, not a number of beats per minute, and in our time that state of mind seeks swifter expression than it did in Beethoven's day.

The Composer as Virtuoso

Then in a deeper sense Beethoven himself appears in this work as a virtuoso. With the mastery born of complete emancipation he toys about here in classical formulae from whose shackles he has long since freed himself. Was there ever such a combination of naive joy and complete urbanity? For a moment he assumes the Rococo elegance from which he graduated in his "Eroica" Symphony — he juggles with the form whose classical limits he has long since transcended. And never is the amazing sureness of his own formal instinct clearer than when, to the conservative eye, he is breaking sacrosanct structural canons.

In place of the traditional slow movement there is the deliciously debonair Allegretto scherzando, with the theme which Beethoven later used in his famous metronome round, "Ta, ta, ta, lieber Maelzel." And then, because a scherzo of the type which he had developed would have destroyed the essential symphonic element of contrast, Beethoven relaxes the

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April 27

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THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

APR 30 1940

Boston Symphony Committee Welcomes Eight New Members; Mrs. Davenport Is Tea Hostess

The Brooklyn Committee for the Boston Symphony Orchestra Concerts yesterday welcomed eight new members at its spring meeting at the home of the executive chairman, Mrs. Henry J. Davenport, No. 31 Grace court.

The new members, presented by Mrs. M. Preston Goodfellow, chairman of membership, included: Mrs. William G. James, Mrs. George M. Billings, Mrs. Arthur V. McDermott Mrs. William M. Park, Mrs. William B. Parker, Mrs. Irving L. Cabot, Mrs. Bruce Bromley and Mrs. Edwin Eberman, Jr.

Miss Gertrude Robinson Smith, president of the board of trustees of the Berkshire Festival was guest of honor and addressed the meeting on the Boston Symphony annual music festival to be held at Tanglewood, Mass., during the month of August. Plans for the annual Brooklyn concerts to be given by the orchestra during the 1940-41 at the Brooklyn Academy of Music were discussed.

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SUNDAY TELEGRAM

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TRANSCRIPT

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31 MUSIC Transcript Apr 30

Tchaikovsky Honored

Koussevitzky Ends Monday Evening Series With Brilliant Tribute to Unhappy Genius

By **EDWARD DOWNES**

It is not only Tchaikovsky fans who regret that the projected Tchaikovsky Festival of the Boston Symphony has dwindled to the presentation of his three most popular symphonies. These performances, one of which was given last night in the concluding program of this season's Monday evening concerts, are admittedly of epochal splendor and dramatic power, but they alone cannot give even the sketchiest impression of the many facets of Tchaikovsky's genius, not to mention his evolution as an artist.

Considered merely from the point of view of canny program-building, however, the coupling, or rather the pitting against each other of the Fourth Symphonies of Tchaikovsky and Beethoven provided a clash of styles that made excellent entertainment. Happily Dr. Koussevitzky finds no strain in being a great artist and a great entertainer at the same time.

If his wide fame as an interpreter of Tchaikovsky needed any further confirmation at this late date, it is receiving it through the current performances. Not one of the subtlest symphonic works, the Fourth Symphony has spots, especially in the last movement, which border perilously on the banal. Yet for all its weaknesses and melodrama, who would not miss this volcanic masterpiece from our repertory, if the score were lost tomorrow?

Precisely because of its passages of naive grandiloquence, the Fourth Symphony cannot support an apologetic or half-hearted performance. The fire of conviction must course strongly through its veins. And when it does, as was the case last night, then even its most obvious passages are transformed and take on unsuspected nobility. Dr. Koussevitzky's Andantino and Scherzo were models of subtle line and phrasing, but it was the embattled first movement that made the unforgettable impression. The last movement was hurried.

This holds true too of the final movement of the Beethoven which has been performed before this season by the Boston Symphony and at this same breakneck speed. It is sometimes hard to take offense at their tempo, for the orchestra responds with such incredible sensitivity, fleetness and precision to the extremely personal interpretation of Dr. Koussevitzky, that the result is a thrilling tour de force—technically as well as artistically. On the other hand, this tempo is extremely difficult to reconcile with Beethoven's restriction: "Allegro, ma non troppo." You can like it or not, as you choose.

The tempi of the first three movements hovered in the neighborhood of perfection and the playing was of the utmost distinction. It was a brilliant close to this short series of concerts.

Globe MUSIC Apr 30

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony Orchestra continued its observance of the 100th anniversary of Tchaikovsky's birth, at the final concert in the Monday series, last night. The Russian composer's Fourth Symphony, in F minor, occupied the second half of a program that began with another fourth symphony, Beethoven's, in B-flat major. Serge Koussevitzky conducted.

As at the concerts of last Friday and Saturday, the exuberant music of Beethoven contrasted strongly with the feverish passion and the dark brooding of Tchaikovsky. The same comparison will be evident at the final concerts of the season, later in the week, when Tchaikovsky's Fifth will share the list with Beethoven's Second Symphony.

Of the three most popular Tchaikovsky symphonies, the Fourth probably has the most episodes of a dynamic vigor approaching violence. Unless the "Fate" Symphony is carefully proportioned, the tidal surge of the first and last movements can seem noisy rather than powerful. Mr. Koussevitzky does not tone down the Tchaikovsky climaxes, far from it, but he does give them a sense of continuity and ever-increasing intensity. Whenever he conducts this F minor Symphony one is struck by the thought that it appears to fire his imagination as he goes along; his interpretation gathers voltage until, when the finale is reached, the effect is of elemental force.

Beethoven's playful Fourth Symphony is actually more substantial music than Tchaikovsky's Fourth, and its light character draws from the conductor a corresponding difference of treatment. Last night's performance, so precise, so clear and "Beethovenish," testified to the extraordinary powers of the orchestra as well as those of Mr. Koussevitzky. Tchaikovsky, with all his emotion, did not put Beethoven in the shade.

The program will be repeated at 3 this afternoon. C. W. D.

Her. MUSIC Apr 30

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The sixth and last of the Monday evening concerts by the Boston Symphony Orchestra Serge Koussevitsky conducting, was given last night in Symphony Hall. The program was as follows:

Beethoven. . Symphony in B-flat major No. 4
Tchaikovsky. . Symphony in F minor No. 4

The Boston Symphony Orchestra brought its regular Monday evening concerts to a close last night with performances of Beethoven's and Tchaikovsky's fourth symphonies. The pairing of the two composers' works affords an exceedinglly interesting contrast, the gaiety and lightness of the former being set side by side with the sombre emotional conflict and crashing conclusion of the latter. Those deeply immersed in musical knowledge may analyze minutely and set these two deeply stirring and beautiful works in their proper niches, but it is also possible to sit back and enjoy their extraordinary melodic richness without attempting to determine their exact positions in the musical hierarchy.

In listening to both symphonies, however, it is profitable to recall the circumstances under which they were written. Beethoven was supposedly at the peak of happiness—some say he was engaged to Theresa von Brunswick at the time—and if his personal feelings were reflected in his music, the serenely lovely adagio might well be considered the most lofty tribute any woman ever received. (On the other hand, it is perfectly possible that Theresa had nothing at all to do with it, which makes the work none the less remarkable.) Tchaikovsky, by way of contrast, had fled to his music as a refuge from the appalling fiasco of his marriage and was able to find it in perfect solace and unalloyed delight.

There is, of course, no way of understanding the workings of genius, but speculation, even of the inconclusive sort, is always entertining. To add anything new to the praises already bestowed upon Mr. Koussevitsky and the orchestra for their performances of these works would be superfluous and impossible at this late date, and last night's renderings had all the expected clarity, beauty and sonority. There was tremendous enthusiasm expressed by the audience at the intermission and even more so at the end of the program.

The two symphonies will be presented again this afternoon at the sixth and last of this year's Tuesday concerts. On Friday afternoon and Saturday evening the orchestra conducted by Koussevitsky, will give the final concerts of the season, the program consisting of Tchaikovsky's Fifth Symphony and Beethoven's Second. **E. L. H.**

Three 'Silly Symphonists'

Jesus Maria Sanroma (standing), Boston's noted pianist, takes a lesson from Bernard Zighera, first harpist with the Boston Symphony Orchestra, in preparation for Wednesday night's mock floor show by a group of Boston Symphony Orchestra musicians at the Boston Art Club on Dartmouth street. The show, called "Gone with the Woodwinds," will include "jamming," musical sleight of hand, and even "hot" jazz by the Symphony Orchestra artists, who are calling themselves (for one night only) "the Silly Symphonists." The lady "Symphonist" is Cleora Wood, concert soprano. Proceeds of the show are for the South End Music School.

FINAL MONDAY BY SYMPHONY

Tchaikovsky's Fourth Has Memorable Performance

Post Apr 30

BY WARREN STOREY SMITH

The second of the three Symphony programmes designed to commemorate the 100th anniversary of the birth of Tchaikovsky was offered at Symphony Hall last evening and will be repeated there this afternoon. For reasons best known to himself Dr. Koussevitzky has decided to group in each of these programmes a symphony of Beethoven and one of the Russian master. That of last evening combined the two Fourth Symphonies.

Since Beethoven's Fourth had already been played this season there is no need to comment on last night's performance. Nor is Tchaikovsky's Fourth something with which we are unfamiliar. Time and again we have heard Dr. Koussevitzky's version of this, the least among Tschaikovsky's three best symphonies, and last evening's performance was essentially a replica of its predecessors, with perhaps an extra amount of care and a little added emphasis in view of the nature of the occasion.

As for the Symphony itself, the first movement is of the greater, if not the greatest Tschaikovsky. The second hardly exceeds the bounds of salon music. The third, a brilliant study in contrasted orchestral timbres, attains in its way to the level of the first, but the finale is little more than rowdy exuberance. That the performance in any way disguised or mitigated this rowdiness may not be said.

31

MUSIC

Transcript
April 30

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The two symphonies will be presented again this afternoon at the sixth and last of this year's Tuesday concerts. On Friday afternoon and Saturday evening the orchestra conducted by Koussevitsky, will give the final concerts of the season, the program consisting of Tchaikovsky's Fifth Symphony and Beethoven's Second. E. L. H.

Trans apr 29

Three 'Silly Symphonists'

Jesus Maria Sanroma (standing), Boston's noted pianist, takes a lesson from Bernard Zighera, first harpist with the Boston Symphony Orchestra, in preparation for Wednesday night's mock floor show by a group of Boston Symphony Orchestra musicians at the Boston Art Club on Dartmouth street. The show, called "Gone with the Woodwinds," will include "jamming," musical sleight of hand, and even "hot" jazz by the Symphony Orchestra artists, who are calling themselves (for one night only) "the Silly Symphonists." The lady "Symphonist" is Cleora Wood, concert soprano. Proceeds of the show are for the South End Music School.

FINAL MONDAY BY SYMPHONY

Tchaikovsky's Fourth Has Memorable Performance

Post — apr 30

BY WARREN STOREY SMITH

The second of the three Symphony programmes designed to commemorate the 100th anniversary of the birth of Tchaikovsky was offered at Symphony Hall last evening and will be repeated there this afternoon. For reasons best known to himself Dr. Koussevitzky has decided to group in each of these programmes a symphony of Beethoven and one of the Russian master. That of last evening combined the two Fourth Symphonies.

Since Beethoven's Fourth had already been played this season there is no need to comment on last night's performance. Nor is Tchaikovsky's Fourth something with which we are unfamiliar. Time and again we have heard Dr. Koussevitzky's version of this, the least among Tschaikovsky's three best symphonies, and last evening's performance was essentially a replica of its predecessors, with perhaps an extra amount of care and a little added emphasis in view of the nature of the occasion.

As for the Symphony itself, the first movement is of the greater, if not the greatest Tschaikovsky. The second hardly exceeds the bounds of salon music. The third, a brilliant study in contrasted orchestral timbres, attains in its way to the level of the first, but the finale is little more than rowdy exuberance. That the performance in any way disguised or mitigated this rowdiness may not be said.

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Tchaikovsky Fourth Heard In Program With Beethoven

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The Beethoven symphony, evidently chosen as a foil, served not only to emphasize the intensity of feeling embodied in the Russian's opus, but it also brought forward with refreshing clarity the classicism of Beethoven, despite the fact that the Fourth Symphony has been termed "romantic" by more than one eminent writer. It is not the romanticism of Tchaikovsky, however, being far removed from the moody, tempestuous measures penned by the Russian.

* * *

Last night, barring the opening phrases, which were taken at too deliberate a tempo, Dr. Koussevitzky gave his audience a particularly songful reading of the Beethoven score. In the second movement, especially, the cantilena was beautifully given out, and seldom have the strings been more eloquent. Bostonians are likely to take their orchestra a bit for granted. A performance such as that of the Adagio serves as a cogent reminder of the virtues of the orchestra and the singing quality of its strings. The symphony was received with great enthusiasm.

* * *

Dr. Koussevitzky had done well by Beethoven but he lavished all the resources at his command upon Tchaikovsky. The opening measures were literally a clarion call, vigorous and arresting. Whereas the Beethoven had brought forward the string section, the Tchaikovsky emphasized the virtues of the brass and woodwinds, not forgetting the tympani and cymbals. The Scherzo again delighted the listener with the deftness of touch for which, in this particular movement, the Boston orchestra has become famous. Contrasted neatly was the middle portion of the movement in which the woodwinds hold center stage, as usual giving an excellent account of themselves. The final movement brought the customary exhibition of contrasts in the reading by Dr. Koussevitzky, with climax again piled upon climax with an exuberance which even this orchestra has not recently matched. The audience indulged in both stamping and clapping at the conclusion of the performance.

G. M. S.

THE CHRISTIAN SCIENCE MONITOR

John B. Sanromá

The Pops in Preparation

Arthur Fiedler at a rehearsal of the orchestra. The annual series of concerts begins at Symphony Hall on Wednesday, May 8.

HARVARD ALUMNI BULLETIN

Beetles

THE beetle booms adown the glooms and bumps along the dusk," wrote James Whitcomb Riley. And that is how the average man (and woman) thinks of them: bumping along the dusk, getting into the picnic butter, and tickling when they fall down necks—symbols of petty annoyance. But to the busy zoölogist the beetle is something more: it is one of the grains of fodder that whets his insatiable appetite for Knowledge, one of the small links in the chain that he is patiently forging between First Causes and Ultimate Effects. The Fall Collection of North American Beetles, which has recently been left to the Museum of Comparative Zoölogy by the late Dr. Henry Clinton Fall, is patently of vast importance to zoölogists, as Dr. Darlington makes clear in his description of the collection in later pages of this issue. This coleopterous necropolis contains a quarter of a million corpses. A quarter of a million is a lot of anything, let alone beetles. Of beetles, it would almost seem to be enough; but this question need not arise, for the reason that the word "enough" is not included in any scientific dictionary. The specimens range in size, reports Dr. Darlington, from "giants several inches long to pygmies smaller than the head of a pin." (Doubtless we shall look in vain for the monster mentioned by Falstaff in the line: "If I do, fillip me with a three-man beetle!") Segregated by species, ticketed and filed in cases—that is the way the scientist as well as the layman prefers to take his beetles, large and small. Shakespeare (same author) said in *Measure for Measure*:

> The sense of death is most in apprehension:
> And the poor beetle, that we tread upon,
> In corporal sufferance finds a pang as great
> As when a giant dies.

Surely; but it is comforting to know that these particular 250,000 beetles—an average census for a summer's picnic—did not die in vain.

A Music Summer

THE recent announcement that the Rockefeller Foundation has made a grant of $60,000 in support of the Berkshire Music Center, an outgrowth of the continuing Berkshire Symphonic Festival, has great significance. It is defined as "a notable recognition of the ambitious project of the Boston Symphony Orchestra." The Foundation itself declares that it has "stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America." It does not concern us here to consider just how this subvention will be expended, as it surely will, for the public good. It is, however, a matter of deep interest and high encouragement to all lovers of the humanities that here in America, and especially at a time when the lights are so tragically out in Europe, an Institute for the advanced

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(Editorial in the H-A-B-, Ap. [illegible])

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study of music and an Academy for the more general cultivation of that art can open their doors in the summer, now so nearly upon us, under such propitious auspices of stability as the Rockefeller grant has added to those that have blessed the enterprise from its very inception.

Detailed plans for this new institution of learning—for such it is—are distributed from Symphony Hall in Boston. The response in the way of applications for enrollment has been remarkable. A partial analysis of the first 350 applications received reveals a wide range of representation—from colleges, music schools, States of the Union—and occupations of the applicants, among whom teachers and students of music naturally top the list. The Center is one from which civilizing influences are bound to radiate as from a university of widely diversified enrollment.

Harvard inevitably plays a considerable part in all this. The honorary doctorate of Serge Koussevitzky, Director of the Center, and the assistant directorship of Professor G. Wallace Woodworth, chairman of the Harvard Department of Music, suggest but two of several links with the University. In relation to these, in which the large student enrollment from Harvard and Radcliffe must be included, it should be said that the performance of Bach's B-Minor Mass is an important item in the program of the Academy, and that after the sixth rendering of that work (on April 21) by the Boston Symphony Orchestra with the assistance of the Harvard-Radcliffe Chorus, the individual singers in five separate seasons have numbered nearly 2,500. Out of these a strong nucleus for the Mass choruses may well emerge.

Let not Harvard preen itself unduly, however, on what it is likely to contribute to the Berkshire undertaking. Students,
Faculty members, assistants, and spe
lecturers to whom Boston and Cambri
are foreign parts, will bring their own
uable contributions to this summer sch
The more Harvard itself can learn th
the better.

QUITE appropriate to the date of
issue is the rare piece of Har
silver, the subject of our cover.
the following historical and descrip
note, the BULLETIN is equally indebte
Yves H. Buhler, '20, who wrote it, an
Mrs. Buhler, assistant in Early Ame
Silver at the Boston Museum of Fine

Paul Revere's famous ride was but a men
and the poem extolling it not yet written, w
the patriot silversmith wrought this little cr
pot. No poem is needed, however, to comm
orate Revere's skill as a goldsmith, since in
seums, churches, and in private possession
remains ample evidence of the master crafts

His services to his country and his silversm
ing were coincidental and of long duration
first military service was against the Frenc
Crown Point in 1756, two years after the d
of his father, whose trade he had learned
whose business he carried on. The roster
ensuing civic and military activities leave
wondering how he found time for his mu
business affairs. Although he wrote that
chief dependence is on my Goldsmith's bu
for the expenses of my family," he was a
engraver, maintained a hardware store, w
in iron, brass, and copper; and practised
tistry. His bells are still hanging in many
England churches, and sheet copper from
foundry covers the dome of the Massachu
State House.

He fought in the Revolution, but in
resumed his craft. The Boston Tea Part
which he had been an active participant, d
less had had its effect on the type of silver
he was commissioned to fashion; but per
his pleasure in freedom to resume the long-
amenity of tea drinking influenced this m
craftsman to achieve particularly pleasing
and proportion in his tea table appurtena
of the next two decades.

Illustrative of such pieces is the crea
given to the Fogg Art Museum by Mrs. E
G. Stillman. Its crest in a simple medallio
emplifies the craftsman's engraving—the de
bands of beading are comparatively rare in
vere's silver which we know today.

This Clipping From
HARTFORD, CONN.
TIMES

MAY 2 - 1940

Organ Presented Boston Symphony For 'Tanglewood'

An organ has been presented to the Boston Symphony Orchestra for use in the Berkshires, made possible by a fund of $12,000 granted by the Carnegie Corporation of New York.

The organ will be built by the Aeolian-Skinner Organ Company, from the design of G. Donald Harrison, president, and will be installed in time for use in the first sessions of the Berkshire Symphonic Festival, to be given Aug. 1-18 under the direction of Serge Koussevitzky.

Possessing an organ of its own at "Tanglewood," the Boston Symphony Orchestra, which appears with its complete personnel at the Berkshire Festival, will be entirely equipped for whatever instrumentation a symphonic score may demand. E. Power Biggs, announced as the organist for the Festival next August, will play the new instrument in the performance of Bach's Mass in B minor, and likewise in Respighi's orchestral transcription of Bach's Organ Passacaglia.

Acoustical Advice

The specifications of the organ have been decided upon in consultation by Dr. Koussevitzky, Mr. Biggs and Dr. Archibald T. Davison. The placement of the instrument has been subjected to the advice of Prof. Richard D. Fay of the Massachusetts Intitute of Technology, the acoustical expert to whom the sound proerties of the "Tanglewood" Shed are due. The new organ will be semi-concealed, and will be placed above the stage in a boxlike replica of the stage itself, designed both to project the sound to the best advantage and to enclose the delicate mechanism adequately against deterioration by weather conditions.

Adapted for Combination

The new organ is designed to resemble in tonal scheme the baroque period instrument which the same company built to restore the type of instrument which Bach used. This organ stand in the Germantic Museum of Harvard University. Variations in the plan of the "Tanglewood" organ will consist principally in suiting it for combination with a full symphony orchestra.

An enclosed section, not existing in the Germanic organ, will be added for the purpose of obtaining greater flexibility of tone and to provide a real pianissimo required under certain conditions. Other stops in this section will likewise make possible a fullness and brilliance of sonority suitable to the larger auditorium. The dynamic range will be notably increased, and the range in pitch as well, by the addition of the deepest pedal notes. The organ will be suitable not only in orchestral combination, but for solo use and for the purposes of the new Music Center.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

MAY 3 - 1940

THIS CLIPPING FROM
WALTHAM, MASS.
NEWS TRIBUNE
MAY 2 - 1940

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

MAY 2 - 1940

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

MAY 2 - 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
MAY 2 - 1940

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

MAY 3 - 1940

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
MAY 2 - 1940

THIS CLIPPING FROM
NEW BEDFORD, MASS.
STANDARD-TIMES

MAY 2 - 1940

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
MAY 2 - 1940

THIS CLIPPING FROM
NORWICH, CONN.
RECORD

MAY 2 - 1940

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS
MAY 3 - 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM
MAY 2 - 1940

Who Are The Men Behind The Music?

Who are the men who together constitute what many critics — and all Bostonians — consider the finest symphony group in the world — the Boston Symphony Orchestra?

What was their training — and what else do they do? How many are lawyers? What has been their musical training? Who are their favorite composers?

Starting next Friday, the Transcript brings you a series of vivid and authoritative biographies of the members of the Boston Symphony Orchestra — by Paul D. Secon.

You will want to read and to save this interesting series of biographies and pictures of the Boston Symphony Orchestra.

Three Living Biographies

of the BOSTON SYMPHONY ORCHESTRA PLAYERS
will be printed each Monday and Friday.

The Series Starts Friday, Nov. 10

BOSTON EVENING TRANSCRIPT

A typical selection (with choral background) by Mr. Koussevitzky and the Boston Symphony Orchestra. A cool preamble at top, Then a smooth attack. Ooo, softly. Whew! A hot finish.

MEN BEHIND MUSIC

Introducing You to the Human Side of the Boston Symphony and Three of Its Fine Instrumentalists

(Today the Transcript prints the first of a series of articles called "Men Behind Music," which will present personal sketches of the members of the Boston Symphony Orchestra.)

Musician at Five

RICHARD BURGIN

Concert master and assistant conductor.

By PAUL SECON

Richard Burgin is the man in the most difficult position in the Boston Symphony Orchestra, that of leading the all-important first violin section and the unenviable post of conducting in Dr. Koussevitzky's absence. The latter, one that would shake a less strong and experienced personality, Mr. Burgin shrugs off with ease. Well versed publically, by the time he came to the orchestra as concert-master in 1920, at 27, under Pierre Monteux, he had already toured Scandinavia and Russia many times as soloist. One evening when concert-master in an orchestra in Scandinavia, the conductor was suddenly taken ill. Mr. Burgin was called upon to conduct for the first time in his life. He stepped to the podium, felt perfectly at ease, and led the orchestra through, amongst other things, Beethoven's Fifth.

Coincidentally, when Dr. Koussevitzky was taken ill in December, 1924, Mr. Burgin, conducting the orchestra for the first time, found the same symphonic work on the stand. . . . He started the violin at five and continued because his father thought he showed talent. His taste in music and for certain composers he finds changing with the passing periods of his life. He compares some phases of modern music to Joyce in literature. A good orchestral member should first be an excellent instrumentalist, he finds. Then he should be able to blend and adapt himself to the other players and at the same time understand perfectly the intention of the conductor. . . . Small of stature, very much alive, today Mr. Burgin reads a great deal, teaches, studies scores and plays bridge for divertissement. When performing in the orchestra he moves feelingly with the music. He conducts energetically, stiff-armed and with nodding head.

Albert Bernard

In June, 1922, a young violinist received a law degree from the U. of Paris. Diploma in one hand, violin in the other, he was at the cross-roads. His father wanted law; mother preferred music. Mr. Bernard said, "I found my love for music stronger than for prosecuting." So to the Paris National Conservatory he went. But could he get in? He had spent the last three years concentrating on his studies. He must have an audition. He did and passed first of 13 applicants. The next three years he studied with Capet, played in the Collonne Symphony and joined the Oberdoeffer String quartet. Then in December, 1925, Dr. Koussevitzky, who was in Paris, auditioned the young man. He heard him play a few concertos and Mr. Bernard was a member of the Boston Symphony. Now in his 14th season with the orchestra, his life has been one musical accomplishment after another. Besides playing "with one of the two best orchestras in the world" (the Philadelphia Orchestra being the other), he was decorated last year by the French Government; a reward for the advancement of culture and music. As a violist he is fond of the Suite by Bloch, Theme Varie of George Hue and the Hindemith Viola Sonata. Of the impressionist composers he prefers Debussy, Faure and Beethoven, Bach, Prokofieff and Strawinsky of the classicists and modernists. Of modern music, however, he feels that "dissonance is vanishing and the trend is toward the classic." . . . Mr. Bernard divides the rest of his time between the Boston Chamber Orchestra, the Society of Ancient Instruments (where he plays Treble Viol and Viol D'amore) and the gymnasium. "His only regret is that he could not have been a naval officer."

From Law to Music

ALBERT BERNARD

Violinist

Joseph Singer

Though only 30, this young man has already had the confidence of 24 years of musical experience. He began playing orchestral French horn under Dr. Koussevitzky at 23 and before that played viola for six years with the Detroit Symphony under Dr. Gabrilowitsch. Mr. Singer studied the French horn while in Detroit after making his early career as a violist. Within two years he had auditions on his new instrument with Stokowski, Sokoloff and others, but there were no openings. By 1932, he was ready for an audition with Dr. Koussevitzky. Understandingly our conductor asked the young man "what do you wish to play?" Confidently, the young man asked "what do you want to hear, sir?"

Dr. Koussevitzky took him up, suggesting parts of Beethoven's Ninth, the Andante Cantabile from Tschaikowski's Fifth, etc. Mr. Singer got the job. . . . He considers musicianship a talent inborn. "It requires an analytical and observant mind with a sense of rhythm and good intonation." He likes Brahms; Hindemith, he grants, has rhythm, but so do cannibals. He seems to play without effort. Off-stage or on, his manner is subdued. . . . Besides music Mr. Singer has several mechanical hobbies. He loves to tinker with his radio and hopes to attain an amateur broadcasting license. He is married, has a little girl of two and loves Boston.

Viola to French Horn

JOSEPH SINGER

Third French Horn

BOSTON EVENING TRANSCRIPT, MONDAY, NOVEMBER 13, 1939

MEN BEHIND MUSIC

Here Are the Stories of Three More Boston Symphony Instrumentalists

(Today the Transcript prints the second of a series of articles called "Men Behind Music," which will present personal sketches of the members of the Boston Symphony Orchestra.)

By PAUL SECON

Definitely a "first" musician, the Boston Symphony's first oboeist, Fernand Gillet, has the unique honor of being the youngest player ever to sit in the first chair of the woodwind section of any orchestra in Paris. This, at 18, in the celebrated "Lamaroux Concerts" seemed perfectly natural to him for he had completed the difficult Paris Conservatory, where he had started as a beginner, in the short space of two years. It was there, under the tutelage of his uncle, the famed oboeist, his progress and foundation on the instrument was so established that the four-year interval of the war instead of retarding him only served as a rest for his musical efforts. The armistice signed, he returned to Paris and was soon playing first oboe in the "Concerts Koussevitzky."

FERNAND GILLET
First Oboe

Through this association, Dr. Koussevitzky invited him here in 1925 and today Mr. Gillet has still the same impression he received when playing under him first in Paris; that our conductor brings more color and life to music than any artistic Ballet Russe designer brings to his scenery.

To Mr. Gillet, all music is part of a block. "Classic music makes modern music liked and so is the opposite true." "Each helps the other." His oboe playing is characteristic of the French School with the quality of tone prevailing, followed by a sought after "lightness of playing." Mr. Gillet describes the tone of his instrument as "Champatre," meaning light and airy. He occasionally appears as soloist, having performed a Handel Concerto with the orchestra in 1935. . . . He also plays piano, as does his wife, and likes mechanics and driving. Although he crashed as a flyer in the war, he would still like to own and fly his own plane.

Irving Frankel

In Pierre Monteux's first year as conductor, 1919, a big, serious minded youngster of twenty came for his audition on the double bass. He seemed awed at being in the presence of such a famous man, but shaking hands gamely, said, "I am ready, sir." Handling the huge instrument like a toy, he played Handel's Sonata with ease. Ten minutes later the Boston Symphony had its youngest member.

He had come to this country at the age of twelve and three years later heard the orchestra for the first time, then under Dr. Muck. Mr. Frankel describes this experience. "I found myself leaning forward eagerly and then I suddenly felt an 'inner urge' to make music my life's work." Serious and determined, he immediately started double bass. Soon he was receiving orchestral training at the New England Conservatory while working in a munitions factory at night. In the remarkably short time of five years after hearing the orchestra for the first time, he was in the double-bass section.

IRVING FRANKEL
Double Bass

Mr. Frankel likes all types of music, having played dance music with Meyer Davis prior to his engagement with the orchestra, and now also plays 'cello so as to take part in chamber groups. His favorite composers are Mozart and Beethoven; Prokofieff he finds interesting. . . . He divides the rest of his time between teaching, playing golf; and enjoys climbing mountains in vacationing moments.

JACOBUS LANGENDOEN
'Cello

Jacobus Langendoen

Fate seems to predominate in the life of this gifted and tenacious 'cellist, who at the age of 16, was a painter's apprentice in Capetown, South Africa. He began his musical studies by fashioning his own 'cello out of a box, a broomstick and mother's darning thread. Soon, giving little home concerts, accompanied by his sister's singing, he was heard by a musician who recognized talent in the scraping. A few years later, this time with a real instrument, he headed back to The Hague to study at the conservatory when fate first tolled with the death of both parents.

The plucky orphan, now with a sister dependent on him, played the caberets at night while studying nine hours a day in school. He soon graduated, playing his own work "Variations" for 'cello and orchestra at the commencement. This display of talent interested a wealthy banker who financed him toward a soloist career, when again fate struck; this time, with the outbreak of the war, in which the banker lost his money and Mr. Langendoen his soloist career. After the war, he succeeded in gaining a good position at the Royal Opera at the Hague only to have it, too, go into bankruptcy. He at last emerged triumphant when Pierre Monteux heard him play and asked him to join the orchestra, in 1919.

Besides having composed many works for orchestra, his "Burlesca" was well received when soloed by the celebrated Mr. Feuermann. The orchestra has also played his "Improvisations" and "Variations on a Dutch Theme," while the "Pops" have performed many of his smaller opuses. He has given recitals at Jordan Hall, and now divides his time between teaching, playing in chamber groups and for relaxation, sailing.

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BOSTON EVENING TRANSCRIPT, FRIDAY, NOVEMBER 17, 1939

MEN BEHIND MUSIC

Presenting the Third Group of Instrumentalists

ERNST PANENKA
Bassoon

JEAN LEFRANC
First Viola

(Today the Transcript prints the third of a series of articles called "Men Behind Music," which will present personal sketches of the members of the Boston Symphony Orchestra.)

By PAUL SECON

Jean Lefranc, first viola of the Boston Orchestra, is a virtuoso with that degree of musical calibre about which symphony orchestras boast. He began violin at the age of five and is a graduate of the Paris Conservatory. Since then he has held the position of first viola in most of the major orchestras in Europe. Among his many musical experiences, he reached a high point a few years back when he was first violist in the Opera Comique Orchestra in Paris, under the dynamic Gabriel Pierne. The orchestra, at that time, was giving first performances anywhere of the technically difficult and revolutionary works of such modern French composers as Ravel, Debussy, Faure, Roussel and others. The concerts were always lively affairs for, night after night, these composers and their friends would gather in the second balcony because of slender funds and there, with loud applause, would wage their fight for the new music.

ROSARIO MAZZEO
Bass Clarinet

This episode in Mr. Lefranc's life was climaxed during the rehearsal of Debussy's "Pelleas and Melisande," at which the new manuscripts were being read at sight. With Composer Debussy on hand listening closely, Mr. Lefranc and his fellow musicians repeatedly halted proceedings by leaping to their feet crying, "The notes are wrong. It's a mistake." or "It doesn't sound right." At each outbreak Debussy would shake his head sadly but determinedly, and say slowly, "No, gentlemen, it is not a mistake. That is the music."

A few years later in 1925, Mr. Lefranc again reached a high spot when after playing the "Concerts Koussevitzky" in Paris, he accepted a contract with the Boston Orchestra. . . . He gave the first performance in Paris of the Bloch Suite for viola and piano, and later as a member of our orchestra, was the first in the United States to play the solo, in the revised orchestral version of the same work. His viola is a fine 15th Century Italian Ceruti.

A member of the Burgin String Quartet he also composes for his own pleasure. He likes reading, collecting antiques and his pipe. Married, he links his life now with that of his childhood by acting as member of the jury (judge of the applicants) at his first school, the Paris Conservatory.

Ernst Panenka

At the age of 25, on rehearsing with the orchestra for the first time, Mr. Panenka received his greatest thrill. He had just arrived from Vienna where Dr. Koussevitzky had auditioned him on Weber's Bassoon Concerto. As the rehearsal wore on, the young instrumentalist found himself marveling more and more at the display of tone color, the deft precision, and above all "the magnificent discipline and spirit of the members," as contrasted to European orchestras, with which he had played.

He still feels now, as he did that day, that if Dr. Koussevitzky, after rehearsing the orchestra for three hours, should suddenly call forth Beethoven's Ninth he would not mind it one bit. . . . He owes his career to his father who conducted a small pupil orchestra in Vienna. One Saturday, as usual, rehearsal was called. The players assembled but lo, no bassoon. Young Ernst, wishing to help by filling the vacant position, began the instrument. Teaching himself, he soon made such amazing progress that a year later he was accepted in the Academy of Music at Vienna, from which he graduated in four years instead of the usual six.

Mr. Panenka is extremely fond of combined string and woodwind combinations, his favorites being Beethoven's Septet and Shubert's Octet. An occasional soloist with the orchestra, he gave the first performance, in Boston, of the Mozart Bassoon Concerto. . . . He reads a great deal and enjoys playing works for four hands for piano with his wife. He considers himself fortunate to live in Boston. "It is one of the most beautiful places in the world," he says.

Rosario Mazzeo

Although Mr. Mazzeo entered the orchestra seven seasons ago, as E flat clarinetist, it was not until this year that he reached his "main" love in the woodwind section, that of bass clarinetist. His transition came about by easy stages, starting three years ago at a concert, prior to which, the regular bass clarinetist was taken ill. Mr. Mazzeo's debut took place under Serge Prokofieff with Dr. Koussevitzky a listener. So well did he perform that evening, that, since then he has been called on to fill in numerous times, until he assumed the chair this year. . . . In his new position he is thoroughly happy, he says, and would not exchange it for any other in the world.

Before coming to the orchestra, he organized and directed his high school's first band, and, prior to that began clarinet in his early 'teens. Since then, he has at one time or another played all the woodwind instruments, but he still feels that the clarinet offers the greatest possibility for expression because of its variety of tone color.

Mr. Mazzeo's keen and analytical mind has carried him into experimentations on the clarinet ,and now he has succeeded in completing an instrument whose mechanical details greatly facilitate playing. . . . His main avocation, however, is collecting and playing chamber music. For that reason, the Mazzeo parlor has been the scene of many unusual 'chamber evenings' at which many noted composers and members of the orchestra gather. On these occasions, no matter what instrumentalists are present, Mr. Mazzeo is always able to ferret from his huge collection (which represent more than a thousand works) music suitable.

A prodigious walker, both he and his wife are able mountain climbers. At rehearsals, when the bass clarinet is not called for, Mr. Mazzeo can be found back stage, perusing the literary classics.

EVENING TRANSCRIPT, MONDAY, NOVEMBER 20, 1939

MEN BEHIND MUSIC

Now a French Horn, a Harp And a Violin

By Paul Secon

Willem Valkenier, the Boston Symphony Orchestra's first French horn player, is just as much intrigued with his instrument today as he was on first hearing it as a lad in Rotterdam (there at a concert). With eyes glued to the men in the orchestra, young William suddenly found himself bewitched by this curly shaped horn that emitted such beautiful sounds.

Rushing home, he was soon beseaching his parents to buy him this new discovery. Day after day he tried, but his efforts proved unavailing At the point of despair, good fortune suddenly appeared in the person of his piano teacher. Understandingly, he listened to the boy and then approached the hesitant parents. Soon afterwards, Willem Valkenier, age 10, had his first French horn.

Learning fundamentals quickly, five years later found the young man with the horn a student at the Conservatory in Rotterdam. Spanning the course in the brief space of two years, he was soon gaining orchestral experience under such famous men as Weingartner, Nickisch and Richard Strauss, culminating in 1923 with his holding the important position of first French horn in the orchestra of the Berlin Royal Opera. His reputation, spreading to this country, led to an audition with our conductor, Pierre Monteux, and soon afterward Mr. Valkenier was a member of the horn section of the Boston Orchestra.

On arriving here he was immediately impressed by the complete diversification of programs as contrasted to European retinues. Today, he still speaks enthusiastically of our orchestra, as one that keeps growing in quality and one that is constantly alive. As an instrumentalist, he notes the ability of the French horn to blend itself with all other orchestral instruments, while enriching the tonal quality of the brass ensemble.

He takes time outside the orchestra to teach, and as non-musician scans the pages of biographies. Although having played and heard most composers, his greatest musical experience still remains that of hearing Beethoven's nine symphonies played in a cycle, while still a youngster in Rotterdam.

ELFORD CAUGHEY
Harp

WILLIAM VALKENIER
First French Horn

Elford Caughey

Mr. Caughey's nimble fingers have not only been instrumental in skillfully strumming the harp, but also in the writing of successful poetry. His dual versatility first showed itself while as a member of the Boston Orchestra his verse began to appear under the pen name of Tristan Livingstone. Soon, his poetical success was such that a decision had to be made between the two creative abilities. Deliberating carefully, Mr. Caughey at last chose the pen.

Temporarily resigning from the orchestra in 1937 he entered Harvard. There, writing to his heart's content the choice appeared to be the happy one. It was; until the appearance of the concert season the following year. At the first Friday afternoon performance, Mr. Caughey settled comfortably in his seat to listen to his "ex"-orchestra. The music started. As the magnificent orchestra tones resounded in his eardrums, he suddenly found himself sitting bolt upright. Then, as his fingers twitched eagerly with the pulse beat of the tempos, Mr. Caughey realized his mistake. Music was his true love.

He quickly rejoined the orchestra and now joyously is plucking the harp once more. A native of Pittsburgh, Mr. Caughey originally joined the orchestra in 1922. Fond of Bach and Schumann, he still thinks Ravel's "Introduction and Allegro the best thing written for the harp. He finds, however, many composers writing parts for the instrument that are almost technically unplayable.

Mr. Caughey's poems, written under his nome-de-plume, have appeared in Scribners, The Boston Transcript and The New York Times. An eligible bachelor, he spends most of his spare time browsing in book shops seeking publisher's limited editions.

Norbert Lauga

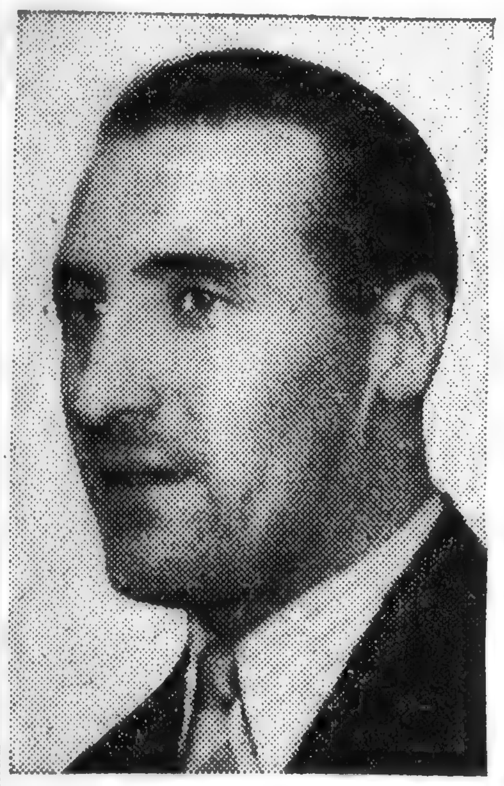
This member of our first violin section spent most of his early childhood listening to his father rehearse with a theater orchestra in Paris. There, perched on his special high chair, he displayed such delight and exuberance that, at the tender age of five he was the proud owner of his own small violin. Naturally gifted, he was soon giving solo performances. The Paris Conservatory came next, and the age of 18 found Mr. Lauga in its graduating class and at the same time a member of the Opera Orchestra, in the same city.

There his playing reached such heights that he was called to all parts of France where he rendered recitals and solos.

However, his orchestral background had instilled in him so deep a love for ensemble playing, that in 1928 Mr. Lauga once more returned to Paris where he participated in the "Concerts Koussevitzky." His enthusiasm at being once more in a string section now knew no bounds. His playing, always of excellent calibre, now seemed tinged with the immortals. Dr. Koussevitzky, impressed, auditioned him. That same year Mr. Lauga joined our symphony.

Although French, he feels more at home with Bach than any other composer. Among his other favorites are classic Beethoven and Mozart, and modern Debussy, Prokofieff and Strawinsky. He still finds Dr. Koussevitzky, today, as when first under him in Paris, able to make the dullest music sound alive and interesting. As a violinist, he notes with pleasure our combined orchestral arrangement of the first and second members of that section. This seating, he feels, attains unsurpassable tonal and harmonic blending.

Mr. Lauga teaches and is also a member of the temporarily disbanded Chardon String Quartet. When not attending art exhibits cr reading his favorite literary works he can be found strolling through the countryside. None of these, however, are capable of producing for him the jubilant and happy feeling he gets on completing one of the many successful concerts as a member of the Boston Orchestra.



NORBERT LAUGA
Violin

EVENING TRANSCRIPT, FRIDAY, NOVEMBER 24, 1939 C

MEN BEHIND MUSIC

The Stories Of Three Musicians

(Today the Transcript prints the fourth of a series of articles called "Men Behind Music," which will present personal sketches of the members of the Boston Symphony Orchestra.)

By Paul Secon

Louis Speyer, the Boston Symphony Orchestra's English Horn player, had the entire course of his musical life altered by a chance solo performance. The incident occurred in the summer of 1918 when, as oboeist in a French Military Band, here on a three-week tour, he came to Boston for a "Pops" concert at Symphony Hall.

At the end of a successful evening, shouts for encores arose. Having nothing on hand, the conductor suddenly called on Mr. Speyer to play an oboe work which he had prepared for another engagement. His impromptu performance went so well that he finished the tour with a Boston Symphony contract in his pocket. He finished one season as oboeist and then the related woodwind instrument, the English Horn.

Mr. Speyer comes from a musically-minded Parisian family. At one time he started to be a pianist, but changed to become an oboeist and as such he graduated from the Paris Conservatory. Some of his most colorful musical moments occurred at the "Theatre des Champs Elysees" in Paris, where as oboeist, he took part in the premiere of Strawinsky's "Le Sacre du Printemps," at which the audience rioted.

Although he still plays oboe (having recently made a recording of a Piston Suite on the instrument), Mr. Speyer prefers the romantic and melancholy tone of the English Horn. Of all orchestral music "Le Sacre" is his idea of the highest form in a rhythmical and visionary sense.

Fond of outdoor exercise, Mr. Speyer can often be seen (English Horn case under his arm) striding briskly to orchestra rehearsals from his home in Brookline.

LOUIS SPEYER
English Horn

Paul Keaney

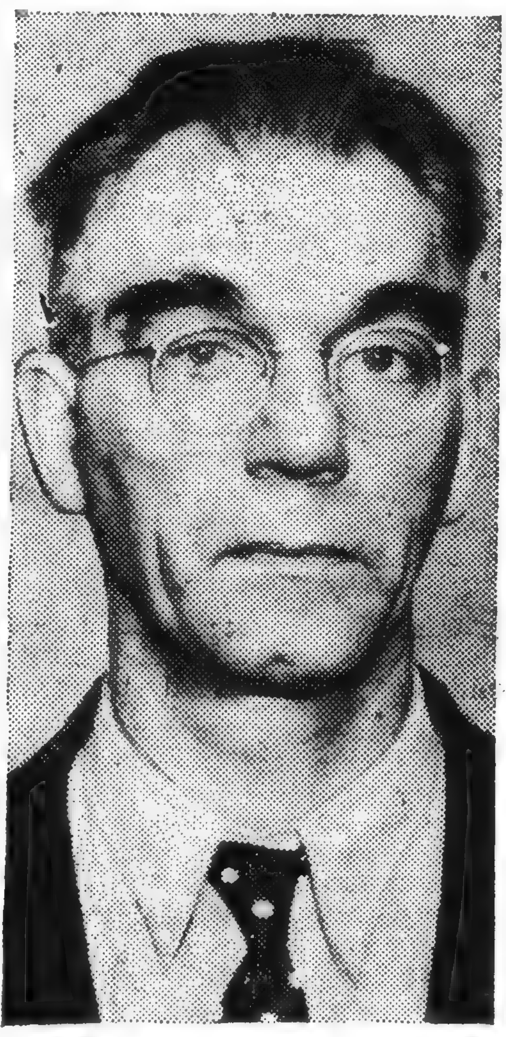
This young French Horn player owes his career to a vacant alto horn position in his high school band. Young Paul applied for a position of drummer, but found only a horn vacancy. He wanted to play, so putting aside his drum sticks he started this new instrument and soon, at the advice of his band master, was playing French Horn.

So well did he like it, that he sold all his "beat and roll" equipment to buy his own three-valved circular wind instrument. Graduating from high school, he next came to Boston further to pursue his music. Lessons were expensive, so the perseverant lad worked as clerk in a shoe factory to pay for his Sunday teacher. Night after night he practiced. At last he began studying with our first French Horn player, Mr. Valkenier. Under his tutelage, and with the new incentive, Paul made such progress, that soon his teacher was telling Dr. Koussevitzky of his amazing pupil.

Fortunately, our conductor had a vacancy and, after hearing the young man, offered him a contract. Mr. Keaney accepted, and his first professional engagement began in the French Horn section of the Boston Symphony Orchestra.

His favorite composers are Wagner, Mozart and Beethoven. Of the moderns he prefers Sibelius. On the horn, he gets great pleasure in playing the third Mozart Concerto (in E flat) and finds Richard Strauss's symphonic poems the most difficult of orchestral works.

Married, and a devoted philatelist, Mr. Keaney's motto today, as when he was a student, is still perseverance.



HENRY ERKELENS
Violin

Henry Erkelens

This member of our violin section has made three major musical moves in his life and strangely enough, they are all directly attributable to a musician who is a comparative stranger to Mr. Erkelens.

French Horn, English Horn And Violin

The first of this trio of events took place when Mr. Erkelens was a student in The Hague, and was suddenly called to fill a vacancy in an orchestra. The man who had left the position was the aforementioned "master of his fate."

The second occurred when Mr. Erkelens was offered a position in a newly-formed symphony orchestra in Java. He accepted, and later learned he had been chosen only after the same musician had been unable to go there.

The third and final turn took place on Mr. Erkelens' return to The Hague, from the Indies. He arrived, only to hear of a vacancy in the Boston Symphony Orchestra. Strangely enough, it was told him by the same person who had affected his life twice before. Again, this musician, after having been signed for the position, had been unable to leave the Netherlands. Mr. Erkelens quickly sailed for America. Hastening to Boston, he played for Pierre Monteux and joined our orchestra in 1920.

His first musical experience took place on his seventh birthday. For his present, he was taken to see an opera. His Christmas present, however, was more important, for it was a nice, new violin.

Practicing and good instruction soon made young Henry a member of the Hague Conservatory. It was here that the first of the unusual events took place.

Under Dr. Koussevitzky, Mr. Erkelens had learned more than in all his other musical experiences put together. Our conductor has the power and the ability to draw the very best from each individual, he says.

Extremely fond of Brahms and Richard Strauss, his chief musical delight is the Cesar Franck Violin Sonata. A lover of the open roads, he combines his traveling with fishing and golf. Mr. Erkelens says that he would not know his unknown benefactor today if he were to meet him face to face.

PAUL KEANEY
French Horn

NOVEMBER 27, 1939

MEN BEHIND MUSIC

Presenting Another Trio in the Boston Symphony Orchestra Series

By PAUL SECON

Bernard Zighera, the Boston Symphony Orchestra's young first harpist, has also shown his capabilities on the podium. Today, besides strumming the harp in the orchestra he conducts the Boston Chamber Orchestra, which consists of thirty members of his fellow musicians.

At one time in his life he was caught between three musical desires. This occurred after graduating from the Paris Conservatory on the harp and the piano. Regular harpist at the Opera in Paris he also played piano for the ballet rehearsals. But the secret aim to conduct outshone these two.

As long as young Bernard could remember, he had wanted to conduct. He has two brothers who are also musicians. But he found the whole orchestra his best instrument. In what one instrument could one find so much color.

At first his thoughts were confused, then it was suddenly made easy when, in the summer of 1926 Dr. Koussevitzky put in appearance, looking for a harp player. He heard the talented youth and offered him a position in the Boston Symphony.

Mr. Zighara quickly accepted. Today, with Dr. Koussevitzky's aid, he has made great strides toward that third secret ambition.

His Chamber orchestra, which was organized three years ago, has become increasingly popular in Boston. The performances have gained note for offering seldom-heard works for small orchestra.

BERNARD ZIGHERA
Harp

HARRY DICKSON
Violin

Mr. Zighera spends the rest of his time teaching harp, and during the summer is judge of the instrument at his former school, the Paris Conservatory. Some of his colleagues he humorously notes all the same members who also judged him. Always looking for the best in food, Mr. Zighera has been known to go a hundred miles for a specially delectable dish.

Harry Dickson

Two years ago, on joining the Boston Orchestra, Harry Dickson realized his life ambition. As a youngster hurrying to his violin lessons, Harry would pause as he passed the massive walls of Symphony Hall and pull off his hat. He would silently vow that someday he too would play under the awesome figure of Dr. Koussevitzky.

The road was not smooth, however, for his first introduction into professional music was playing the Keith Theatrical Circuits. The tiresome travels, unbearable hours and music not to his liking soon brought him to the point of giving up the ambition. Perplexed, he tried Harvard but found himself more unhappy without his violin.

In desperation, the youth turned to the New England Conservatory. Within its confines he found his kind of music and soon was making rapid progress. He graduated, and next was accepted in the Berlin Conservatory. Hhe then returned in 1933 and was soon guiding the activities of the Federal Music Projects here in Boston.

His goal was still ahead, however. In the spring of 1937 he played for Dr. Koussevitzky. His bareheaded vow at last came true the following seaason, when he was offered a position in the orchestra.

To him, Dr. Koussevitzky is the orchestra, for Mr. Dickson, considers the conductor, the greatest man in music today. This violinist often appears as recitalist at the Gerdner Museum, and last year participated in a trio of a newly-discovered work of Brahms.

Max Polster

If Max Polster, an outstanding member of the orchestra's tympani section, ever enumerated the conductors or orchestras he has been associated with, it would resemble a musical Who's Who. From the age of seventeen, when he took his first engagement in a seventy piece orchestra in Germany till his present position in our orchestra, Mr. Polster has played in nearly half a hundred symphonic combinations.

At one point in his varied life he found this background extremely helpful. When he ap- [illegible] small summer engagements. After being recommended by a former tympani colleague, he then signed a contract with the Boston Symphony in 1923.

Mr. Polster's music has carried him to many countries but he finds no great difference in the performance of music in any one place. However, he says American music differs from European in the larger orchestras and halls in this country resulting in more volume.

He plays the violin for his own pleasure, and is often accompanied by his son at the piano in little home affairs.

MAX POLSTER
Tympani

EVENING TRANSCRIPT, MONDAY, DECEMBER 4, 1939

MEN BEHIND MUSIC

A Trumpeter, a Violist, a Drummer And Percussionist Make Up This Trio

By PAUL D. SECON

Georges Mager, the Boston Symphony Orchestra's first trumpet player, might have been a world renowned tenor today, if it had not been for the World War. Prior to the outbreak of hostilities he was a member of a Paris orchestra and was studying voice at the same time. He had just completed plans for his first professional singing engagement when the call came for mobilization.

That was the end of his vocal aspirations. The front lines were no place for formal music. Near the end of the war he was sent to the United States as trumpeter in the French Military Band. When the visiting musicians reached Boston, Mr. Mager, who also played viola, was asked to bow that instrument in an added performance of Saint Saen's Septet.

This event changed the course of his musical life. Soon afterward, he received a telegram, there was an opening for a violist in the Boston Symphony Orchestra. With the offer went the promise of a future trumpet position. He agreed and returned to Boston to enter the string section of the orchestra. And next season Mr. Mager was playing his wind instrument in the brass choir.

As a youngster in France he began violin. Later, he also played French horn, as did his brother. His father, a trumpet player, complained that neither of his two musical sons played the right instrument. Georges willingly changed to trumpet, and made such progress that soon he was enrolled in the Paris Conservatory. Inside he studied the trumpet; outside he played the violin. And when he graduated he branched off again—this time to study voice.

Today he carries his musical versatility further by playing piano for his own pleasure. He still sings and often voices duets with his wife, a professional singer. He is a fervent admirer of the Brahms Symphonies as well as the works of Ravel and Debussy. As a trumpet player he especially likes the Richard Strauss Tone Poems and the Mahler Symphonies.

At the age of 20, Harry Grover, member of the viola section, was thrown on his own by his father's sudden death. He hurried to nearby Boston, suitcase in one hand, violin in the other. The latter, which he had been playing since he was 10, now became his only means of support.

Here luck was with him. Victor Herbert, then at the Colonial Theater, needed a violinist in his orchestra. Harry applied. Never did time hang more heavily before the word of approval was given. His playing in the orchestra was so effective that he was also asked to teach at the New England Conservatory. However, all his supposed good fortune filtered away soon afterward when the Colonial closed, leaving him no income except his occasional pupil fees.

The tide turned once more. The Boston Opera Company came into existence. Harry found himself an original member of the orchestra, now as violist. It was here, while laboring under four, five and six hour rehearsals (often twice a day), that he gained his orchestral knowledge. This position also provided him with his greatest musical laugh; this, when the curtain dropped suddenly in the middle of an act in "Il Trovatore." The audience found the bellowing oaths of conductor Felix Weingartner comic relief against the arias of the operatic stars.

Misfortune struck again. The opera went bankrupt. Quickly Harry joined a traveling opera and ballet company. Their tour included Philadelphia. Harry had an audition with Stokowski. He stayed. Two years later he resigned and returned to Boston. Soon afterward, he was a member of the viola section of the Boston Symphony Orchestra.

Extra-vocationally Mr. Grover teaches, and avocationally he and his daughter collect foreign stamps. Keeping physically fit is another of his pleasures, and this leads him into all sorts of outdoor games.

Simon Sternberg

There is no branch of the music business that Simon Sternberg, first percussionist in the orchestra, has not encountered at one time or another. Starting his professional engagements in Nahant, at 12 years of age, he has since drummed his way into and with every conceivable orchestral combination.

Military band, dance orchestras, theater pit all passed in quick succession. Suddenly he heard of an opening in the percussion section of the Boston Symphony Orchestra. He applied. To his dismay he found the position filled by a newcomer from New Orleans. So he turned once more to other musical ventures.

Two weeks after the season started he received a hasty call from the orchestra. The Southern musician had not been able to fit in. Arriving wholly out of breath at Symphony Hall, Mr. Sternberg was hastily auditioned. He ran through some symphonic routines for the conductor, Pierre Monteux, and the Boston orchestra had a permanent percussionist.

His musical life began at the age of ten. With his new drum he paraded around the house ratting and tatting five and six hours a day. The summer job two years later was at Bass Point. His first theatrical engagement came when he was fifteen in the Academy of Music at Chelsea. Later, he was a member of the Boston Festival Orchestra for many seasons under Emil Mollenhauer.

Mr. Sternberg favors the modern composers and is fascinated by the tonal colors of their harmonies. Of these he prefers Stravinsky, Ravel and Prokofieff. However, he feels that the classics are the basis of all music, modern or no. As an instrumentalist he thrills to the beat of the "Bolero" and to the subtle drum rhythms in the "Scheherazade."

Mr. Sternberg notes that the longer one remains in the percussion section of an orchestra the more one realizes that his main purpose is not solely to keep time. Rather, a percussionist should have a sense of musical appreciation and an acquaintance with harmony and theory. This factor enables one to play in balance with the other instrumentalists.

Married, he spends a great deal of his time practicing his other percussion instruments (bells, xylophones, etc.) to be constantly ready for future works. A real student of his instrument, Mr. Sternberg has written a book on all the varieties of drum rhythms used in various countries.

EVENING TRANSCRIPT, FRIDAY, DECEMBER 8, 1939 C

MEN BEHIND MUSIC

Here's a New Trio—Trombone, Bassoon, Violin

(Because of lack of space, pictures of Monday's trio in this Men Behind Music series unfortunately had to be omitted. The Transcript is glad to print them today, along with the usual group, so that those who follow this feature may have it complete.)

By Paul D. Secon

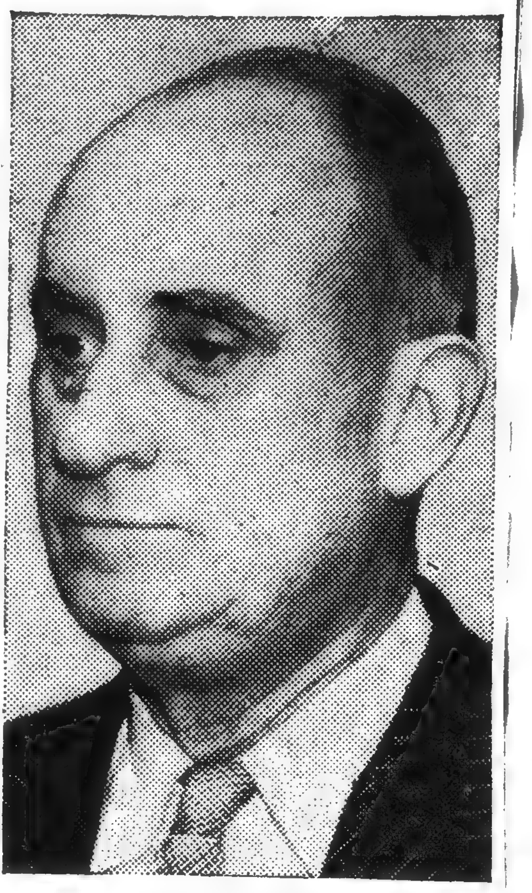
Jacob Raichman, the Boston Symphony Orchestra's first trombonist, recently had his musicianship put to acid test. Delayed in Cuba, prior to the season's opening, he sought out the American consul for speedy passage back to the States. The consul's secretary refused his pleas, intimating that music had been overworked as a pretense for special sailing consideration.

A few days later the secretary received tickets for a concert. He went. Strange as it seems, Mr. Raichman played a trombone solo at the performance. The trombonist had no further trouble.

He was born in Russia. His father, a noted conductor, wished his son to study piano. The youngster preferred wind instruments and was soon playing trombone in his father's orchestra. He found he had a natural musical ear and lip. He graduated from the Royal Conservatory at St. Petersburg and played with various orchestras. Appearing as soloist throughout Russia, Mr. Raichman then had his first musical trial.

The famed Moscow Grand Opera and Ballet advertised for a trombonist. Almost totally inexperienced, Mr. Raichman applied. Also, on hand for the coveted position were Russia's finest instrumentalists. He got the job.

SIMON STERNBERG
Drums and First Percussion



HARRY GROVER
Viola

PAUL CHERKASSKY
Violin

In 1927, he came to Boston and played for Dr. Koussevitsky, who was so impressed, that, with no immediate opening available in the trombone section, he engaged Mr. Raichman. The conductor certainly did not err in his judgment. Mr. Raichman has since been offered contracts by other leading orchestras in the country.

The trombonist is noted for his teaching and soloist capabilities. Many of his pupils are in the trombone sections of major orchestras. He has often appeared as soloist at the "Pops." Tchaikowsky, Verdi and Stravinsky are among his favorite composers. He likes the natural and easy flow of Italian music. He is married and his hobby is motoring.

Abdon Laus

At 18, Abdon Laus, orchestral bassoonist, gave an exhibition of his musical determination. The Paris Conservatory had just refused him admittance as a clarinet student. He could not try again as he had reached the age limit for players of that instrument.

So Abdon began the bassoon. He had two short years to make the difficult transition, for the age of 20 was the bassoonist's limit at the Conservatory. The new instrument he found a complicated bundle of strange fingerings. His built-up clarinet embouchure went for naught.

Abdon persevered and perspired. He studied with the first bassoonist of the Paris Opera. The two years disappeared, and audition day arrived. That morning the Conservatory announced the possible entree of four bassoonists. That evening the Conservatory announced the entree of Abdon as the fourth bassoonist.

As a student Abdon progressed with ease. On his graduation day, he stepped from the school into the orchestra of the Theatre des Champs Elysees. Later, his former teacher played beside him in the Paris Orchestra. His musical career was only slightly delayed by the war, for he spent most of his hours organizing concerts for the Red Cross.

Near the end of hostilities he toured the United States with the French Military Band. After a concert at Symphony Hall, he stepped from the Band into the Boston Orchestra.

Mr. Laus was the first in this country to use a French bassoon. He is also a student of the saxophone, and has organized half a hundred saxophonists into the first orchestra of this kind. On many an occasion his Boston Saxophone Orchestra has shown the serious possibilities of the instrument.

Mr. Laus's fondest musical instrument is an autographed picture of Stravinsky. It was given him by the composer after he had played a first performance of "Le Sacre" at the Champs Elysees. Across the photo are inscribed words, "To Abdon Laus, who started a hurricane by his solo of the "Le Sacre Du Printemps."

Paul Cherkassky

Paul Cherkassky, a member of the violin section, has had his musical life inspired by five years of close association with Jan Sibelius. This Finnish period of his life came after an earlier musical education in Russia. In St. Petersburg, he graduated from the conservatory and played at the Opera. He concertized throughout Russia, and then accepted the concertmaster's position in Finland's celebrated Helsinki Orchestra.

It was during this time Mr. Cherkassky spent many hours with the celebrated composer. At one time he prepared his Violin Concerto for performance with the orchestra. Prior to the concert he played it for Sibelius alone. The composer offered suggestions and comments about the work. That evening Sibelius was so well pleased with the soloist that he threw his arms about him, and with a grand gesture, offered Mr. Cherkassky a cigar.

Another high musical moment came when he was called to play the first solo performance of Sibelius's six Impromptus for violin and orchestra. The violinist literally read from a wet manuscript, for the last few notes were written seconds before the concert.

He left Finland and joined the Boston Orchestra in 1923. Since then he has kept in touch with the great composer by mail and by return visits.

Mr. Cherassky has also appeared as solist in Jordan Hall. He calls himself a "step-in" conductor ever since he was suddenly called to the podium in Finland. The regular batoneer had a heart attack during a performance of "Tosca." The violinist, called on to read the score for the first time, ingeniously finished the performance.

His wife is a celebrated pianist, and his daughter a cinema actress in Finland. Although he has smoked continuously since then, Mr. Cherkassky finds nothing as enjoyable as his first cigar from the private stock of Sibelius.

GEORGES MAGER
Trumpet

ABDON LAUS
Bassoon

JACOB RAICHMAN
First Trombone

DECEMBER 11, 1939

MEN BEHIND MUSIC

The Story of Three Instrumentalists Of the Boston Symphony Orchestra

By PAUL D. SECON

The first double bass player of the Boston Symphony Orchestra, George Moleux, is also a finished clarinetist. This dual versatility was the source of a musical dilemma that was not solved until he joined the Orchestra in 1930.

The question first arose when he graduated from the Paris Conservatory. One hand clutched a prize for clarinet; the other, a similar award for double bass. Which was he to finger—bow or keys? He was intrigued by the woodwind, yet the deep sentimental tones of the huge string instrument also captivated him.

His musical perplexity was intensified when he played solo double bass in the orchestra of the Concert Classic in Monte Carlo and clarinet in the Opera Orchestra at the same time. He rushed from rehearsal to rehearsal; from bass to clarinet, from orchestra to opera pit; the issue still remained unsettled.

GEORGE MOLEUX
First Double Bass

The enigma unriddled itself in 1930. He was invited to play the double bass for Dr. Koussevitzky at his Paris home. The following season George entered the orchestra as occupant of the last chair. Two years later, after competition, he held fourth position; and this season, on vieing with his bassmates for the post left vacant by Max Kunze's death, he holds the honored place.

France was his birthplace. He studied solfeggio when he was five years old. His father, an orchestra director, suggested the bass and clarinet. Thus began George's musical quandary.

He likes Brahms, Prokofiieff and Sibelius. Another of his favorite composers is Dr. Koussevitzky, whose Concerto for Double Bass rates tops. He witnessed the famed Salzburg Festival a few years ago, but prefers the Berkshire performances of the Boston Orchestra.

Married, he relaxes from music when he puts paint to canvas; he also gets a kick out of leading a little military band. But best of all is his between season time. George then turns fisherman.

EUGENE ADAM

Eugene Adam, the orchestra's tuba player, mastered his difficult instrument in a single fortnight. It occurred in 1920 when he was trombonist here under Pierre Monteux.

GEORGE HUMPHREY
Viola

At sa rehearsal of Wagner' Prelude to "Die Meistersinger" the tuba player was taken ill. Conductor Monteux called on trombonist Adam to fill in.

Eugene had a bare acquaintance with the deep curved horn. His regular instrument had a sliding valve; this brother wind member had finger valves; and the orchestral part was a complete stranger. The next two weeks were a nightmare. Mornings, Eugene played trombone in the orchestra; Afternoons, Eugene practiced tuba at home; Evenings, Eugene took the score to bed.

The night of the concert came; much too soon for him. He took his seat on the lighted stage. Conductor Monteux lifted his baton for the prelude and tuba player Adam glided through the work. Since that evening, Eugene has occupied the position permanently.

As a youngster in France, he studied voice at the Nancy Conservatory. One day a Parisian music teacher joined the conservatory with the first valve trombone the school, the city or Eugene had even seen. Enraptured, he was soon using his wind for blowing purposes rather than for vocal efforts.

Soon, he was a scholarship student at the Paris Conservatory. He graduated, and quickly garnered experience in Theater and Opera Orchestras in Paris; followed by the Ballet Russe and Opera Comique.

The war put a slight damper on his musical career. In 1918, he toured the United States with the French Conseravtory Band. The Band visited Boston temporarily, and Eugene stayed in Boston permanently.

His first impression of Dr. Koussevitzky's conducting was vivid. He had played the Oberon Overture a score of years, but he now heard parts brought out that he never knew existed.

He finds Beethoven's Ninth a constant source of pleasure, and modern music a constant source of displeasure. It has too many false colors and strange chords to suit him. He is especially annoyed when the new idiom breaks the melodious line.

He enjoys puttering in his garden when not collecting stamps and old coins. Mr. Adam is married, and congratulations are in order. He expects a boy.

George Humphrey

This member of our viola section, by name George Humphrey, has had a musical Horatio Alger life. At the age of 20 he was a clerk for the Pennsylvania Railroad in Pittsburgh.

One Sunday he attended a Fritz Kreisler recital. This was the first concert the young railroad employee had ever seen or heard. The performance had the same effect as a thunderbolt.

George soon had a victrola, and all the violin records of the great artists. Next came a violin; then music; but how could he practice and study and work at the same time? He asked for leave of absence; it was not granted. George quit his job and came to Boston to study at the New England Conservatory.

There he changed to viola. He was such a determined student that on graduation day he had a contract with the Minneapolis Symphony Orchestra. George was there one season and then resigned. He wanted to study again. He entered Curtis Institute in Philadelphia, but left at the end of the first year. He wanted to get back into the fold of an orchestra.

He returned to Boston. He had heard all the orchestras in the country. This was "the" one. He played for Dr. Koussevitzky and was promised the next vacant position in the viola section. Three years passed; three years of suffering and hardship, but still George persevered. He was promised a position by the late Roxy. Before the job materialized, Roxy died.

In desperation he again played for Dr. Koussevitzky. This time the conductor was so impressed at the audition that he asked the trustees of the orchestra for permission to add another viola. They consented, and George became the 13th violist in the orchestra. Thirteen is not his unlucky number.

His chief pleasure is experimenting with violins. This unique avocation began when he came across a viola that had been smashed by a truck. He purchased the pieces, some 150, and so successfully did he put them together that he has played the instrument with the orchestra. Since then he has made copies of violins, the latest being an imitation of the Guarnerius used by the late Charles Loeffler.

EUGENE ADAM
Tuba

EVENING TRANSCRIPT, MONDAY, DECEMBER 18, 1939

MEN BEHIND MUSIC

By PAUL D. SECON

Two weeks before the World War began, Victor Polatschek, first clarinetist of the Boston Symphony Orchestra, graduated from the Vienna Conservatory. Two days before the first shot he mailed a very important letter addressed to Dr. Karl Muck, conductor of the Boston Symphony Orchestra. Would the famed podium artist audition the young clarinet graduate?

Forty-eight hours later everything stopped, including the mail. The young woodwind player waited for an answer, but none was forthcoming. He waited while he occupied the first chair of the Vienna Philharmonic; in all, he waited 17 years.

The answer came unexpectedly from another source. In 1930 Dr. Koussevitzky invited him here as first clarinetist. This time Mr. Polatschek made sure the mail was delivered. He brought the male in person.

He was first introduced to music in Czechoslovakia when he was five years old. He studied piano and violin, but longed to swing a baton. His violin teacher advised him to acquaint himself with a woodwind instrument. Victor picked up the clarinet and soon forgot piano, violin and conducting.

VICTOR POLATSCHEK
First Clarinet

VINCENT MARIOTTI
Violin

During his musical years with the Vienna Philharmonic he played under such musical greats as Weingartner, Nickisch, Richard Strauss and Bruno Walter. In making a comparison between American and European orchestras he finds playing technique here far more advanced.

Composers Beethoven, Richard Strauss and Ravel inspire him, as well as the works of the lesser known Franz Schmidt. He laments the fact that the works of composer Schmidt, who died this year, are not played more in this country.

Married, Mr. Polatschek reads a good deal; that is when not engaged in a hot game of chess. He recently spoke to Dr. Muck at one of the Salzburg festivals. Had he received the letter? No, but he did remember a vacant clarinet position at the time.

Vincent Mariotti

At the age of four, Vincent Mariotti, a member of the violin section of the orchestra, heard the sounds of the stringed instrument for the first time. The occasion was an impromptu recital at the Mariotti home in Rome. From that moment on he set up a howl for his own "guitar and a stick" and then fashioned his own violin from a large match box and elastics.

He soon had a real instrument and studied with Ernesto Rouillon, the famed Italian musician. In him Vincent found ideal musical inspiration. His teacher was his god. To this day he can still remember the high walls and massive art treasures of the princely palace where he took his lessons. That entire atmosphere developed within him the wholesome feeling for music that he carries today.

He left Rome to continue with teachers in Prague and Vienna, but none provided the same incentive as did his first apostle. He returned to study with his master and play in the city orchestra. He left once more, this time to tour South America with the Italian Opera Company.

He was glad to get back to his musical diety and remained in Rome as a member of the orchestra and the opera company. He departed for America in 1921 to visit relatives in Boston and while here, played for Dr. Koussevitzky. The temporary visit changed to a lifetime position the following year.

Mr. Mariotti likes the classic "St. Matthew Passion" of Bach, and the modern "Peaceable Kingdom" by Randall Thompson. He feels that music today is in a transitional stage.

Outside of the orchestra, Mr. Mariotti spends most of his time tinkering with things related to violins. For 25 years he has experienced with all makes of violin varnish, and has tried to find the secret formula used, the Italian brand. His efforts have produced a lacquer that has been tried and found successful by other members of the orchestra.

Lawrence White

The vibracussionist of the Boston Symphony Orchestra, "Larry" White, first began to finger musical instruments as an Idaho schoolboy. His parents suggested piano; Larry wanted drums. He earned money to buy a small xylophone, whose tinkling tunes were soon the talk of the neighborhood.

One captivated neighbor decided he would have his own instrument. He purchased a huge xylophone of the marimba type. After a week of unsuccessful struggle, his wife became as unmanageable as the instrument. She insisted he either learn to play it correctly or put it in the garage.

EVENING TRANSCRIPT, FRIDAY, DECEMBER 22, 1939

MEN BEHIND MUSIC

By PAUL D. SECON

MILTON SMITH
Trombone

At 18, Kilton Smith, a trombone member of the Boston Symphony Orchestra, left his Maine home for Boston and college. For the fun of it he brought his old battered trombone that he had been playing spasmodically. Kilton was no sooner a student than he found himself enmeshed in the proverbial Gordian knot. The classroom was dull; the books meaningless; suddenly he knew. It was music. He sought the advice of Jacob Raichman, the first trombone player in the orchestra. Mr. Raichman listened to the young man, heard him play and suggested that he study music. Thus began four years of concentrated private study combined with orchestral rehearsals at the New England Conservatory. At last his chance came; he was asked to play in the orchestra at the Esplanade concerts. He then joined the Pops Orchestra and quickly glided into a regular position with the orchestra.

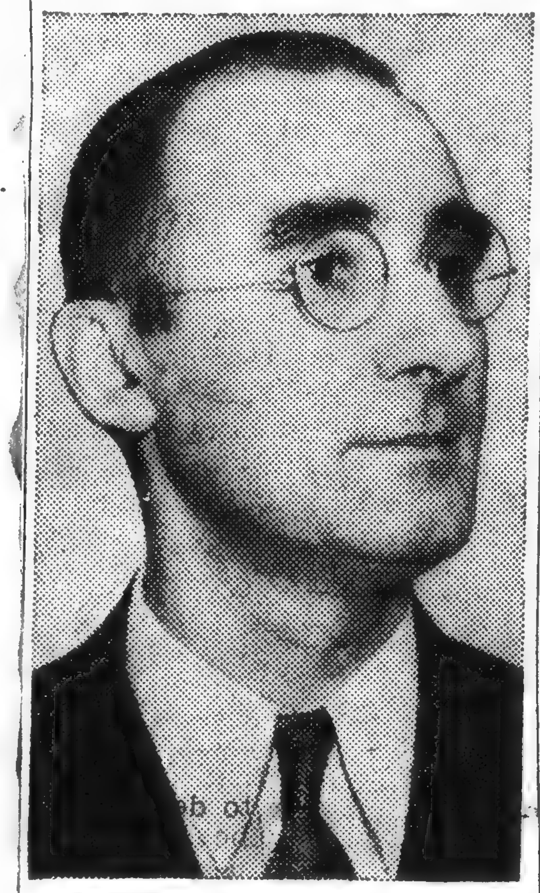
He hails from Vinalhaven. His mother was an amateur pianist; his father a trombonist. One day Kilton rummaged through the closet. His hand touched something cold and metallic. It was his father's trombone.

The 13-year-old was delighted with his discovery. He soon picked out the scales, took a few lessons and joined the school orchestra.

He likes Wagner's "Parsifal" and Hill's Violin Concerto. His favorite modern composers are Prokofieff and Hindemith. Next to the possession of his first battered horn, Kilton is proudest of his early American furniture collection, not to mention his china, prints and glassware. Outdoors he whizzes bullets at targets when the hunting season closes.

Paul Prose

Paul Prose, a newcomer in the double bass section of the orchestra, began his study of music in strange fashion. The school orchestra in Vienna, which 17-year-old Paul attended, needed a double bass player. The teacher picked out the largest boy in the class—Paul.



PAUL PROSE
Double Bass

PAUL TORTELIER
'Cello

He played the instrument in desultory fashion until heard by a visiting music supervisor, who was a former bass virtuoso. This gentleman recognized talent in the scraping sounds made by the lad. He took the young man as a pupil. Three years later Paul was a finished product. His musical godfather added further blessings, by finding him a position in the Hungarian Opera Company. Paul's luck was short-lived; war came.

He renewed his musical ventures in America. First in the bass section of the Cleveland Orchestra, then with Roxy in New York. The showman passed away, and the orchestra passed out of existence. Paul turned from orchestral duty to private study and spent six industrious years with a faculty member of the Julliard School of Music. He then joined the Boston orchestra last summer at the Berkshire Festival.

Mr. Prose's hobby is music. Orchestrally he likes Debussy, Franck, Beethoven, and rates the chamber music of Handel and Haydn tops.

Mr. Prose was born in Hungary of an all-musician family. As a baby he chimed in by forming his own orchestra of one. He would raid the Prose kitchen and set the air ringing with melodies and improvised rhythms of beaten pots and pans.

Paul Tortelier

The youngest member of the orchestra's 'cello section, Paul Tortelier, came here in 1936 from the solo 'cello position in the Monte Carlo Symphony Orchestra. It was in the orchestra of the popular resort that he had an unusual musical experience.

The orchestra rehearsed "Don Quixote" under the baton of its composer, Richard Strauss. Paul, as first 'cellist, resolved to play the difficult solo from memory. Day and night the score was his companion. Many times the feat seemed impossible, but he was determined. At the performance Paul played as one inspired. At the conclusion of the work he noticed a woman in the front row. She stood on her seat and threw ecstatic kisses at the young soloist. Came intermission and she besieged him with compliments. She enthusiastically remarked that this was the first time she had not been bored with the long work. She then took the young man by the arm and introduced him to her husband, Richard Strauss.

He began 'cello at the age of six in Paris. His mother bought him a special half-sized instrument and little Paul enthusiastically bowed away, perched on his high chair. At 16 he graduated from the Paris Conservatory only to re-enter again to study composition.

These added years of harmony and composition study have borne fruit. He has written 'cello studies, duos and pieces, as well as a string quartet. None of these, however, afford him the pleasure he gets from his trio for oboe and two celli. He wrote this for his family in Paris, and he has performed it with his mother and brother, who play oboe and 'cello, respectively.

He has appeared as recitalist in New York city and as soloist with the Boston Orchestra; he was the first in America to play the Hartmann Viola Concerto. Non-musically, he turns to literature and ice skating for relaxation. But most of Paul's spare time is spent, pen in hand, putting notes on paper.

He did neither. Larry soon owned one slightly used huge xylophone of the marimba type. Now the near-by families fairly danced to the music, and soon fair couples paid to dance to his music. At 18 he left home and entered the Boston Conservatory.

With graduation day in view, Larry played a marimba solo at a dinner given in honor of Maurice Ravel. On hand were many celebrities, including Dr. Koussevitzky. The conductor heard and applauded the dexterous young artist. The conductor heard Larry again at an audition after graduation. This time the applause was in the form of a contract.

Larry played the first vibraphone solo heard at a pops concert. The selection, written for him, was "Jungle, Jungle." But for the most part, with the limited repertoire of the instrument he has written his own compositions.

LAWRENCE WHITE
Vibracussionist

In the orchestral vein he prefers Prokofieff and Ravel. He finds more interesting percussion parts in modern music than in the classics.

Married, Larry teaches at the Boston Conservatory, where he received the first percussion and tympani diploma.

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DECEMBER 27, 1939

MEN BEHIND MUSIC

By PAUL D. SECON

Boaz Piller, the Boston Symphony Orchestra's Contra-Bassoonist, who hob-nobs with musical greats, comes from a Hague family of professional musicians. He soon followed suit, after an early piano career, by studying the bassoon and entering The Hague Conservatory. There he also studied 'cello, but found his love for the woodwind instrument paramount.

In his last years as a student he played the bassoon in The Hague Symphony. He graduated, and seemed headed for a lifetime position until he decided to ask the orchestra directors for a raise. He did; the amount being the munificent sum equivalent to two dollars a month in American money. He received, instead, a polite letter of refusal. He sent a polite letter of resignation and joined the orchestra of the Paris Opera as a 'cellist.

This position lasted long enough to take him to America, where the opera gave performances. The first city was New Orleans, then came a long extended tour of the Middle West. The 'cellist, tired of traveling, jumped the train in St. Louis. He borrowed five dollars from the Dutch consul, returned to New Orleans, but soon hurried to his sick mother's side at The Hague.

He returned to the States, this time to Boston, where he soon had a teaching position as bassoonist at the New England Conservatory. A few years later he entered the orchestra as bassoonist and after a few seasons took over the contra bassoon position.

Mr. Piller is justly proud of his colletion of 275 framed autographs of musical celebrities with whom he is intimate. The latest addition to these being the modern English composer, Authur Bliss.

He is the only one in the United States who has a complete set of caricatures by Daumier. The 51 pictures took him many years to collect. Outside of music he enjoys hiking over the Presidential Range.

Pasquale Cardillo

The newest and youngest member of the clarinet section in the Boston Symphony Orchestra is Pasquale Cardillo, who plays the E flat clarinet. He joined the orchestra last summer in the Berkshires, after graduating from the New England Conservatory last season.

BOAZ PILLER
Contra-Bassoon

As a youngster in a nearby Massachusetts town, he attended concerts with his father and always found the long, black woodwind tone fascinating. His father, an amateur clarinetist, encouraged the youngster and at the age of ten Pasquale began the instrument. He progressed quickly and during his high school years often gave solos at assemblies and on special occasions.

In his final year at school he was overjoyed to discover he was to be the recipient of a scholarship to the New England Conservatory. This was quite an honor considering the fact that only one from each respective high school in a city was selected.

PIERRE MAYER
Violin

He graduated last spring and then his most trying period set in. What should he do? May, June, July dragged by; he was still undecided which musical course to pursue. Everything cleared on the last day of July. His phone rang. Could he take an audition for the summer season at the Berkshires immediately? He could and did, and after a successful summer season, joined the orchestra as regular E flat clarinetist.

He is completely thrilled at this, his first year with the orchestra. His greatest moment arose in Richard Strauss's "Zarathustra." Dr. Koussevitzky turned to him for a solo passage in the work, and the thrills piled high as he felt the great conductor concentrating all his attention on him. In fact, so thrilled is Mr. Cardillo with his new position, that oftentimes he has great difficulty restraining himself from arising and applauding at the end of many a number.

Pierre Mayer

Pierre Mayer, a member of the violin section of the Boston Orchestra, began violin at the age of seven in Paris. His parents decided against a professional musical career, but changed at the urging of Pierre's teacher. The lad quickly took advantage of his musical gifts and entered the Paris Conservatory at the age of 11.

Four years later he was a member of a theater orchestra and later gained a coveted position in the famed Lamoureux Concerts. At this point his close contact with Andre Caplet, French master of the violin and disciple of Debussy, gave his musical life new incentive.

Today, many years after these exciting years, Pierre still carries with him the teachings of Caplet. It was through Caplet that he gained his insight into music. Everything previous to his teachings seemed inconsequential. Here was the man who, Pierre says, took him by the hand and made his feel music for the first time.

Imbued with the spirit and flavor of his master's inspiration, he joined the orchestra of the Concerts de Conservatoire and bowed his violin with new zest. It was here also that Pierre got his greatest musical thrill. As he sat on the stage for the first performance, he suddenly remembered that he was playing in the same hall that had held every famous French violinist, conductor and composer. He was on the same stage where Beethoven had first performed in France; where Berlioz had played tympani; where Faure, Monteux, Pierne had all conducted; he still carries the spirit of that moment.

He later played in the Concerts Koussevitzky in Paris and was then invited by the conductor to the Boston orchestra. Here in Boston, he teaches and also plays in the Boston Chamber Orchestra. His favorite composers are the French impressionists, Debussy, Ravel and Faure.

Mr. Mayer is married and considers an evening spent with a friend worth a trip around the world.

PASQUALE CARDILLO
E Flat Clarinet

BOSTON EVENING TRANSCRI

MEN BEHIND MUS

By PAUL D. SECON

Jean Bedetti, the Boston Symphony Orchestra's first 'cellist, would make a happy addition to any orchestra. His musical aptitude was shown at an early age, for at the age of 11 Jean had already appeared as soloist with the Opera Orchestra, in Lyons, France.

He followed this auspicious beginning with a diploma at the Paris Conservatory and soon was seated as first 'cellist in the Opera Comique. Four years later he had the same position in the Orchestra of the Colonne Concerts. Jean, meanwhile, gave recitals every year and was undecided whether to continue his orchestral career or to pursue that of a soloist.

The question was temporarily settled by the war. All music was forgotten, orchestral and soloist. With the termination of hostilities came the answer. He was offered his present position by Conductor Monteux, under whom Jean had played. He accepted, and today feels sure he made the right choice, for since then he has soloed more than 50 times with the orchestra.

To add to this, he finds Dr. Koussevitzky a great inspiration and the complete understanding he gets from the conductor's interpretations makes his musical life a complete one.

Jean was the first in this country to play Bela Bartok's 'Cello Sonata, which he did with the composer. Also, heard for the first time in the United States, was his performance, a few years ago, of P. E. Bach's Concerto.

Personally, he enjoys the classics and the very modern composers. Sonorous and deep-toned Bach enchants him as much as the charm of Mozart, while Debussy is his greatest musical painter. He has three 'cellos, all of which are kept constantly in use depending on the music played.

Among Jean's fondest musical possessions are two letters, one from Saint Saens, the other from Ernst Bloch. The first thanks him for playing the Saint Saens Concerto with rare perfection, and in the second, Conductor-Composer Bloch admits that he almost forgot to conduct when he heard his concerto being played with such feeling by Mr. Bedetti.

Emil Arcieri

At 18, Emil Arcieri, clarinetist in the Boston Orchestra, was an enthusiastic woodwind player in the orchestras of the New England Conservatory and the McDowell Club. At a Conservatory concert he took his accustomed first clarinet chair, played with excellent musicianship, and was later congratulated by Conductor Monteux, who sat in the audience.

Through him, Emil joined the Boston Musical Association, which presented concerts given by members of the Boston Orchestra. A few months later, the 18-year-old clarinetist was a member of the Boston Symphony Orchestra.

As a lad in Lynn he was always fascinated by the sounds of music. He began to imitate these by tinkering with the piano and blowing a harmonica. At nine, he was introduced to the clarinet and was immediately fascinated by the tone. He soon had a grasp on the instrument and a few summers later played with a concert ensemble. Later in Boston, he continued his studies until the eventful Conservatory concert. He then joined the Boston Orchestra as one of the youngest members ever to attain a position.

EMIL ARCIERI
Clarinet

He thinks all composers have something to say, and therefore deems no school a favorite. Modern music, to him, is intellectual, but does not seem as spontaneous as the classics. The best work for the clarinet in his estimation is the Mozart Concerto.

He adds to his regular position in the orchestra by playing in the Pops Concerts. Besides his capabilities as clarinetist he is a competent percussionist, and often lends a helping hand in that section. He relaxes from his musical activities by dabbling in many things, especially sports and reading.

JEAN BEDETTI
First 'Cello

Lucien Hansotte

Lucien Hansotte, a trombone member of the Boston orchestra, was undecided between two musical worlds: the symphony orchestra, or the opera orchestra. The question arose when he graduated from the Paris Conservatory. He played in the Geneva Orchestra, and then gained a coveted trombone position in the orchestra of the French opera.

The opera company toured America and Canada. The trombonist found himself more and more desirous for a symphony seat. At last the season finished. The opera returned to Paris. Lucien heard that Dr. Koussevitzky was in the city. He hastily made steps to his abode, played for the conductor and the question was settled.

He was born in Belgium, but raised in Geneva. His family were professional musicians. His father played French horn in the Geneva opera and at eight years of age Lucien began piano but made little progress. His father advised him to study a wind instrument. Lucien complied by studying the trombone and soon entered the Paris Conservatory.

He likes Schuman, Schubert and Beethoven, and in the modern field, Ravel and Debussy.

DECEMBER 27, 1939

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Four years later he was a member of a theater orchestra and later gained a coveted position in the famed Lamoureux Concerts. At this point his close contact with Andre Caplet, French master of the violin and disciple of Debussy, gave his musical life new incentive.

Today, many years after these exciting years, Pierre still carries with him the teachings of Caplet. It was through Caplet that he gained his insight into music. Everything previous to his teachings seemed inconsequential. Here was the man who, Pierre says, took him by the hand and made his feel music for the first time.

Imbued with the spirit and flavor of his master's inspiration, he joined the orchestra of the Concerts de Conservatoire and bowed his violin with new zest. It was here also that Pierre got his greatest musical thrill. As he sat on the stage for the first performance, he suddenly remembered that he was playing in the same hall that had held every famous French violinist, conductor and composer. He was on the same stage where Beethoven had first performed in France; where Berlioz had played tympani; where Faure, Monteux, Pierne had all conducted; he still carries the spirit of that moment.

He later played in the Concerts Koussevitzky in Paris and was then invited by the conductor to the Boston orchestra. Here in Boston, he teaches and also plays in the Boston Chamber Orchestra. His favorite composers are the French impressionists, Debussy, Ravel and Faure.

Mr. Mayer is married and considers an evening spent with a friend worth a trip around the world.

PASQUALE CARDILLO
E Flat Clarinet

BOSTON EVENING TRANSCRIPT, FRIDAY, DECEMBER 29, 193

MEN BEHIND MUSIC

By PAUL D. SECON

Jean Bedetti, the Boston Symphony Orchestra's first 'cellist, would make a happy addition to any orchestra. His musical aptitude was shown at an early age, for at the age of 11 Jean had already appeared as soloist with the Opera Orchestra, in Lyons, France.

He followed this auspicious beginning with a diploma at the Paris Conservatory and soon was seated as first 'cellist in the Opera Comique. Four years later he had the same position in the Orchestra of the Colonne Concerts. Jean, meanwhile, gave recitals every year and was undecided whether to continue his orchestral career or to pursue that of a soloist.

The question was temporarily settled by the war. All music was forgotten, orchestral and soloist. With the termination of hostilities came the answer. He was offered his present position by Conductor Monteux, under whom Jean had played. He accepted, and today feels sure he made the right choice, for since then he has soloed more than 50 times with the orchestra.

To add to this, he finds Dr. Koussevitzky a great inspiration and the complete understanding he gets from the conductor's interpretations makes his musical life a complete one.

Jean was the first in this country to play Bela Bartok's 'Cello Sonata, which he did with the composer. Also, heard for the first time in the United States, was his performance, a few years ago, of P. E. Bach's Concerto.

Personally, he enjoys the classics and the very modern composers. Sonorous and deep-toned Bach enchants him as much as the charm of Mozart, while Debussy is his greatest musical painter. He has three 'cellos, all of which are kept constantly in use depending on the music played.

Among Jean's fondest musical possessions are two letters, one from Saint Saens, the other from Ernst Bloch. The first thanks him for playing the Saint Saens Concerto with rare perfection, and in the second, Conductor-Composer Bloch admits that he almost forgot to conduct when he heard his concerto being played with such feeling by Mr. Bedetti.

Emil Arcieri

At 18, Emil Arcieri, clarinetist in the Boston Orchestra, was an enthusiastic woodwind player in the orchestras of the New England Conservatory and the McDowell Club. At a Conservatory concert he took his accustomed first clarinet chair, played with excellent musicianship, and was later congratulated by Conductor Monteux, who sat in the audience.

Through him, Emil joined the Boston Musical Association, which presented concerts given by members of the Boston Orchestra. A few months later, the 18-year-old clarinetist was a member of the Boston Symphony Orchestra.

As a lad in Lynn he was always fascinated by the sounds of music. He began to imitate these by tinkering with the piano and blowing a harmonica. At nine, he was introduced to the clarinet and was immediately fascinated by the tone. He soon had a grasp on the instrument and a few summers later played with a concert ensemble. Later in Boston, he continued his studies until the eventful Conservatory concert. He then joined the Boston Orchestra as one of the youngest members ever to attain a position.

He thinks all composers have something to say, and therefore deems no school a favorite. Modern music, to him, is intellectual, but does not seem as spontaneous as the classics. The best work for the clarinet in his estimation is the Mozart Concerto.

He adds to his regular position in the orchestra by playing in the Pops Concerts. Besides his capabilities as clarinetist he is a competent percussionist, and often lends a helping hand in that section. He relaxes from his musical activities by dabbling in many things, especially sports and reading.

EMIL ARCIERI
Clarinet

JEAN BEDETTI
First 'Cello

Lucien Hansotte

Lucien Hansotte, a trombone member of the Boston orchestra, was undecided between two musical worlds: the symphony orchestra, or the opera orchestra. The question arose when he graduated from the Paris Conservatory. He played in the Geneva Orchestra, and then gained a coveted trombone position in the orchestra of the French opera.

The opera company toured America and Canada. The trombonist found himself more and more desirous for a symphony seat. At last the season finished. The opera returned to Paris. Lucien heard that Dr. Koussevitzky was in the city. He hastily made steps to his abode, played for the conductor and the question was settled.

He was born in Belgium, but raised in Geneva. His family were professional musicians. His father played French horn in the Geneva opera and at eight years of age Lucien began piano but made little progress. His father advised him to study a wind instrument. Lucien complied by studying the trombone and soon entered the Paris Conservatory.

He likes Schuman, Schubert and Beethoven, and in the modern field, Ravel and Debussy. However, he finds the classic composers more difficult to play.

LUCIEN HANSOTTE
Trombone

His favorite trombone passages occur in Beethoven, Wagnerian Operas and Rimsky-Korsakoff. He finds the tone of the German made trombone too large for most works; the French trombone too small; the American tone color well balanced and just right.

He finds Dr. Koussevitzky a musical animator in that he makes all music live. Away from music Lucien likes to romp around on a tennis court and then cool off in a pool.

He is proud of his professional piano playing brother, who was the first in this country to play the score in Stravinsky's "Petrouchke" and "Le Sacre."

NSCRIPT, FRIDAY, DECEMBER 29, 193

USIC

LUCIEN HANSOTTE
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BOSTON EVENING TRANSCRIPT, TUESDAY, JANUARY 2, 1940

MEN BEHIND MUSIC

By PAUL D. SECON

Rene Voisin, a member of the trumpet choir of the Boston Symphony Orchestra, received his early training from his father, who played the instrument in an orchestra in Angers, France. The young Voisin showed a natural aptitude for the straight horn and was enrolled at the Paris Conservatory.

During his studentship war broke out. Rene left the conservatory and joined France's battalions. Hostilities over, he returned to Paris and the Conservatory, where he graduated shortly after. His musical training next took a practical slant and he played with many of the orchestras in Paris. The Concerts du Conservatoire, operas, theaters, all passed in quick succession. None of these, however, held his interest like the concerts Koussevitzky, which were given every spring.

At these affairs, new pieces were always played, and new interest was always stimulated throughout Paris, for the conductor selected musicians from every large orchestra. Year after year Rene looked forward to his coming for playing under Koussevitzky was a musical treat. Rene realized a long termed ambition when he was asked to return to the United States with the conductor in 1927.

As a trumpeter he prefers playing American works. The trumpet parts are more difficult, but more interesting and used more intelligently. His favorite work in the trumpet vein is Ravel's "Pictures at an Exhibition."

His biggest musical moment came when his son Roger, who also plays trumpet in the Orchestra, gave a performance at the Esplanade concerts. Although the lad was but 15 at the time, he was complete master of the instrument and gave a performance par excellance.

Rene relaxes completely when occupied in his workshop where he dabbles with the brush.

RENE VOISIN
Trumpet

Leon Gorodetzky

At 22, Leon Gorodetzky, a violinist in the Boston Orchestra, had finished his ninth year of solo and recital performances. He had toured the States time and again, but found that he missed a great part of music. That was, participating in a major orchestra.

As he had been raised in Boston, and was a graduate of the Conservatory, his first inclination was to return to his native city. He arrived to find Conductor Monteux rebuilding the Orchestra. The ex-soloist applied, and with years of skill at his finger tips was easily accepted.

Leon was born in Paris, but came to Boston at the age of four. He began piano at six with the intentions of becoming a concert pianist. A year later he added the violin and here he found a "natural." At the age of nine he was already giving concerts and recitals throughout the country, but returned to study with Boston's best teachers.

Gruenberg, Loeffler, Winternitz, Vitnech, all taught and praised. He took their teachings with him as he left once more on a concert tour, but again returned; this time to join the Orchestra.

LEON GORODETZKY
Violin

Here, as member of a major orchestra, he at last found his greatest enjoyment in music. Especially under the genius of Dr. Koussevitzky, for with him Leon finds himself constantly growing with the music.

He considers Beethoven's Concertos and the Cesar Franck Sonata supreme. He is also fond of the Kreisler arrangements in violin literature. Beethoven's Ninth, to him, represents the greatest work ever produced by man. Stravinsky as well as contemporary Sibelius, fascinates him.

Leon teaches and when away from his violin revels in outdoor sports, chief of which is mountain climbing.

Manuel Valerio

In his New Bedford home, Manuel Valerio, clarinetist of the Boston Orchestra, first started clarinet. He was still in high school at the time, and had never been interested in music prior to his first musical venture.

The venture came about through a friend; a classmate of his who played violin. Manuel envied his chum's ability and decided to try for himself. The question then arose—which instrument was it to be. He was undecided between violin and clarinet. He finally chose the woodwind and amazed himself by advancing quickly.

He graduated from school and decided to continue his music further. He hurried to Boston, but found his finances insufficient for the cost of lessons. He solved this problem by working in an organ factory and studied with members of the Orchestra. At last he had sufficient funds to devote his entire time to music, so he entered the New England Conservatory.

He took the courses in stride and so well did he play, that, during his Conservatory years, he substituted in the Orchestra. After graduation, he auditioned for a vacant clarinet position and by his rendition of the Weber Concerto earned his seat in the Orchestra.

His favorite composers are Beethoven and Richard Strauss. Brahm's Quintet, Mozart's Quintet and Concerto rank first. He finds the accepted modern composers no more difficult than the composers of past eras.

He admires Dr. Koussevitzky's great magnetism, which draws the very best from his men. He also respects the attitude of his fellow musicians in the Orchestra, and like them, does not consider his work a position, but rather the working towards an end.

Manuel is married and spends most of his spare time playing with his little girl. As for his chum, who originally played violin at school, he is now an engineer.

MANUEL VALERIO
Clarinet

EVENING [illegible], FRIDAY, JANUARY 5, 1940

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MEN BEHIND MUSIC

By PAUL D. SECON

Bernard Fiedler, a violin member of the Boston Symphony Orchestra, comes from a long line of musicians. His family were all musical; his father and great-grandfather emminent violinists in Poland, his birthplace.

Bernard originally began music via the flute when he was six years of age. However, the continual expulsion of air called forth an expulsion of blood at the same time, so the young man followed his father's path.

Until he was 15 he studied at home and progressed in an amateur fashion. One day a message came from America. His brother Emanual, a violinist in the Boston Orchestra, wanted Bernard to join him and study with him at the same time.

Bernard sailed, and soon after arriving in Boston settled down to work. With his brother as an incentive he soon advanced to a near professional stage, and occupied himself playing in small orchestras and in the Festival concerts. Five years after coming here, Bernard took an audition for the orchestra and was successful.

His favorite composers are Tchaikowski, Wagner, Sibelius and Mendelssohn. Of the modern composers he ranks Hanson's music first rate, and always enjoys playing his compositions. His best liked concertos are those of Mendelssohn, Brahms and Sibelius.

Bernard, commonly called "Benny" by his associates, revels in all sorts of sports, one of which was horseback riding. This manner of exercise came to an end when his horse stopped one day, and left Benny in the middle of the road.

BERNARD FIEDLER
Violinist

Marcelle Lannoye

As a lad in Belgium, Marcelle Lannoye, a French hornist in the Boston orchestra, had heard a great deal about the far-off Boston Symphony Orchestra. His uncle, a professional flute player, would tell little Marcelle stories of the famed orchestra, and the young man resolved that some day he would play in that orchestra.

He realized that ambition 15 years later, when, after playing first horn in a Scottish orchestra under Dr. Koussevitzky, he sent the conductor a letter asking for a chance to play under him permanently. Three months passed; no answer. One day a wire arrived. Come to Boston, was the message; Marcelle came and has remained ever since.

MARCELLE LANNAYE
French Horn

He first began musical studies at 13, when, at the advice of his uncle, he became acquainted with the French horn. He finished school and entered the Brussels Royal Conservatory, from which he graduated.

He spent a short while in the orchestra of the Brussel's Opera, and a long while in the Belgian army when war broke out. His uncle insisted he come to England after peace was declared, so Marcelle soon had the position of first French horn in the Royal Carol Rosa Opera Orchestra.

A few months later he was offered a position in a Scottish orchestra, and there encountered Dr. Koussevitzky. As a member of the Boston orchestra, Marcelle also plays tuba and enjoys the sensation of reading new parts in Wagner and Bruckner.

His favorite composer is Caesar Frank, whose D minor symphony expresses Marcelle's musical feeling. He is married, and with his wife enjoys countless hobbies. But best of all he delights in putting on apron and white hat to prepare some of Belgian's real dishes.

At 18, John Murray, a member of the violin section of the Boston Symphony Orchestra, boarded a boat from his home in Scotland and sailed for America. He carried with him a violin and a diploma in mining engineering. Which was it to be?

He arrived in Boston; months passed, the question was still unsettled. One day he traveled to the mining districts in Pennsylvania. That night, after seeing the conditions in the mines, John decided that music was his career.

He hastily retraced his steps to Boston, and entered the New England Conservatory. Graduation day was just ahead when the war came. John left his studies to sail for England, where he joined the British Flying Squadrons. War over, he returned to the Conservatory and quickly received his diploma. He gained invaluable experience in theater orchestras, and with the Boston Sextette. The following year he entered the ranks of the orchestra.

He comes from a musical family; his father having been a violin teacher and maker. The family was large, for John had seven other brothers and sisters, and like two of the seven, he made music his career. He began violin when he was seven and then entered school to study mining engineering. The question between the two vocations remained a toss-up till he saw the mines in Pennsylvania.

His favorite composers are the three B's, Sibelius and Prokofieff. He rates the concertos of Beethoven, Brahms and Sibelius tops.

He thrills under the baton of Dr. Koussevitzky, whose personality electrifies the entire orchestra. Married, John likes to putter around with saw, hammer and wood. His chief avocation is making violin bows; and some day he hopes to emulate his father and fashion first-class violins.

JOHN MURRAY
Violinist

TRANSCRIPT, MONDAY, JANUARY 8, 1940

MEN BEHIND MUSIC

By PAUL D. SECON

The first flutist in the Boston Symphony Orchestra, Georges Laurent, has studied with France's finest. When Georges was 15 he had already completed studies with Philippe Gaubert, the gentleman who now directs the Paris Opera.

Master Gaubert recommended the Paris Conservatory. Georges complied by passing the competition with only two years of flute training. At the Conservatory he advanced quickly under the skillful hand of Paul Taffanel and graduated in three years. With the Conservatory first prize his, he joined a Monte Carlo orchestra, led by Louis Gannes, which was composed of 18 first prize students of the Conservatory.

Soon afterward he was first flutist in the Viche Orchestra, and then held the same position in the Orchestra de Concert du Conservatoire. Here he passed the war period and shortly before the end of the fighting came to America with the orchestra.

The orchestra visited Boston, played at the hall, and received tremendous ovations. Georges received a contract with the Boston orchestra. Since then he has organized the Boston Flute Players Club, which will give their one hundredth concert in February. The club is noted for the unusual chamber music it presents, many of the works being played for the first time in America.

He teaches at the New England Conservatory, and has pupils in many major orchestras in the country. In fact, the other members of the flute section of the orchestra are all his students.

GEORGE LAURENT
First Flute

Samuel Diamond, a violinist in the Boston Orchestra, indirectly owes his entrance into the orchestra to an accidental fire. This occurred when he was concert-master with Victor Herbert, Maestro Herbert organized his orchestra in Boston and took them on a supposed two-year tour throughout the States.

SAMUEL DIAMOND
Violinist

Five months later the tour ended when fire destroyed everything in Dayton, Ohio. The concert-master returned to Boston; played in the Opera Orchestra, and then slid into a position with the orchestra. His father was musically inclined; his uncle a violin teacher. He began violin at seven and soon was giving performances in school for the other children. As a Bostonian, his musical aim was always the orchestra. One day his father bade him take a day off from school to hear Elman play with the orchestra. Little Samuel did, and waited in line on a cold November afternoon. He spent the next few days in bed recuperating from a resultant cold.

He likes Deems Taylor, and thinks American composers have accomplished a great deal toward tomorrow's music. Virgil Thompson especially catches the American spirit. In fact, our violinist could play his works for a year straight and never get bored.

He uses two violins, an American and Italian. He prefers the former because of its healthier tone.

At 18, Leon Artieres, a member of the viola section of the Boston Orchestra, had completed a course of solfeggio at the Paris Conservatory. He was now ready for his entrance examination on his instrument, the violin.

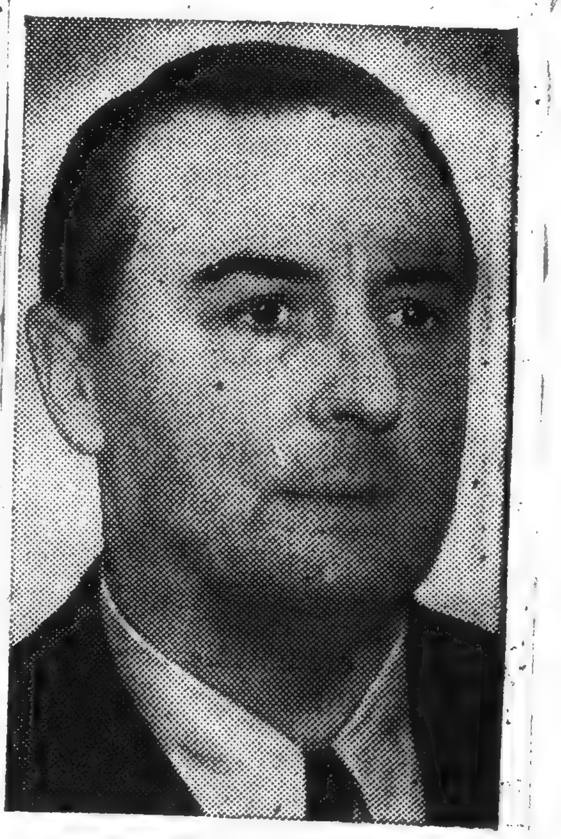
Two days before the trial Leon cut his finger. To his dismay he found himself unable to play, and, worse luck, he could not try again as he would be past the age limit as violinist the following year.

He quickly realized something must done, so he changed to viola. He had one year to master the instrument for 19 was the limit in age for violists. The year fled by; Leon persevered and gained admittance to the Conservatory. Once in, he discovered that his liking for the viola was even greater than for the violin, and rejoiced in his past misfortune.

Before graduation day his studies were interrupted by the war, so Leon took time off to join the ranks. Armistice found him once more a student, and a member of the Colonne Orchestra. At last graduation day came. Leon took his place for examination to gain the coveted first prize. Pierre Monteux, conductor of the Boston Orchestra, was a member of the musical jury. Leon gained his first prize and an offer from Conductor Monteux to join the orchestra.

His favorite composers are Mozart, Debussy and Prokofieff; and best liked works for the viola include the Bloch Sonata, Handel Concerto and Enesco Concerto.

He is married and when not teaching, likes to dabble with photography and moving pictures.


LEON ARTIERES
Viola

TRANSCRIPT, FRIDAY, JANUARY 12, 1940

MEN BEHIND MUSIC

By PAUL D. SECON

Roger Voisin, a trumpeteer in the Boston Symphony Orchestra, has the distinct honor of being the youngest player to ever join the orchestra. This occurred four seasons ago, when Roger was but 17.

He is what one would term a natural; for he began the instrument at the age of nine and one year later was already playing well known trumpet calls at the Esplanade concerts; used to recall the musicians at the end of intermission. Little Roger would make his entrance night after night, put the brass instrument to his lips, and the audience would gasp at the surety of tone, and command of instrument displayed.

ROGER VOISIN
Trumpet

While at junior high school in Boston, Roger was given special permission to play with the Latin School Band, and soon he was sitting in the first chair of the Mc'Dowell Club Orchestra. After another season, in which he gained experience in local orchestras, he was invited to occupy a chair in the orchestra.

He came here from France at the age of nine with his father, who also plays the same instrument in the Orchestra. His father was his first teacher, and with him Roger also mastered Solfeggio. Today, he still seeks advice from his first instructor, for through his great knowledge of all the classics and their interpretation, Roger feels much is to be gained.

He likes modern composers, especially Prokofieff, Piston and Hill. As an instrumentalist, he enjoys playing the works of Wagner and Richard Strauss. But of all music, Stravinski's "Le Sacre" gave him the greatest pleasure the first time he played it. This, although extremely difficult, he found deeply interesting, and he received tremendous thrills during its performance.

Away from music, the twenty-one-year-old virtuoso dabbles in his dark room, where many a fine photo has been turned out. Since he joined the orchestra he has appeared as soloist at the Pops Concerts. With the orchestra he has delighted audiences with Morton Gould's "Pavanne," "Toy Trumpet," "Eli Eli" and "Rachem"; and has made the same recordings for Victor Records.

RAFFAELO DEL SORDO
Violin

This member of the orchestra's violin section, Raffaele Del Sordo, today looks back at the time when he was but three years of age, in Italy. During this period he was struck with infantile paralysis. The little lad was tied to a chair and seemed slated for an invalid's berth. Came Easter Sunday, he suddenly got up from his seated position, and started to walk.

That was one happy occasion in the Del Sordo family. His mother decided that the youngster was too frail to do physical labor and then and there resolved that he was to become a violinist. She made plans to come to this country to gain the best teachers for him. Boston was the place and Raffaele began mandolin soon after reaching here.

He was soon playing violin, but lessons were very expensive. He and his uncle, a guitarist, ingeniously solved the financial problem. They serenaded future brides, for hopeful bridegrooms in Boston's Little Italy. If the groom was accepted, the door was flung open; if refused, the window raised and water hurled at all beneath. Many was the time he returned, soaked to the skin, but the necessary lesson money clutched tight in his hand.

He progressed rapidly; and soon was a pupil of Loeffler's and Weinternitz. This at 13. The orchestra, then under Pierre Monteux, was his goal. After years of earnest practice, he carried out his mother's conviction by being offered a seat which he accepted in 1920.

He likes the strings' seating arrangement, for in this way each member is able to hear the other player, and thus attain better ensemble. His greatest musical thrills took place on hearing Caruso sing the role of "Pagliacci" here in Boston; listening to Horowitz play the Tchaikowski Concerto; and the first time Dr. Koussevitzky rehearsed the Berlioz "Roman Carnival Overture."

Married, Mr. Del Sordo rummages about antique shops in his spare moments looking for European remnants.

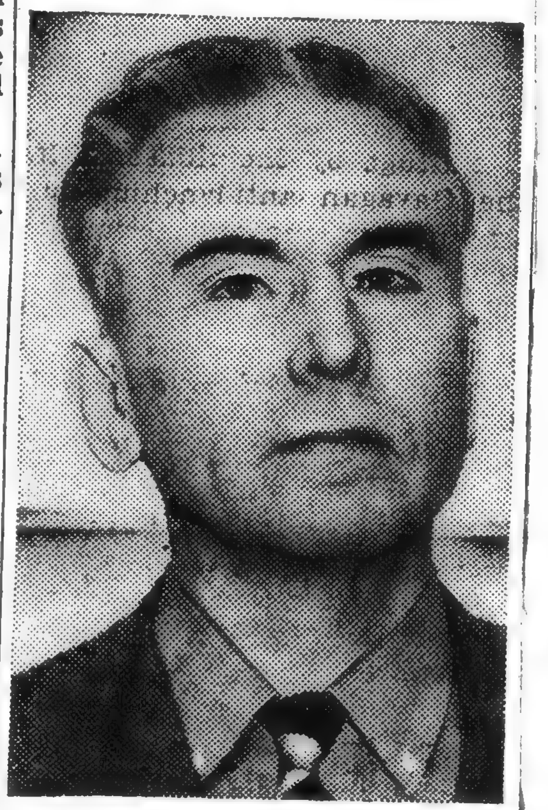
Carl Stockbridge

Carl Stockbridge, a member of the 'cello section of the orchestra, comes from a musical family. His father was a 'cello player before him in the orchestra; his brother played violin in the Philadelphia Orchestra, and his mother is an accomplished pianist.

Carl, with the natural musical environment, began his instrument in his 12th year, studying with his father, here in Boston. The low timbre of the tone fascinated him, as it still does today, and soon the young 'cellist was in various orchestras. First vaudeville, then musical shows, opera, and finally a coast-to-coast tour with a concert group.

The Sextette Club found Carl a member on its lengthy trips, where he gave a solo every performance. However, there was something lacking. His musical life seemed empty; he wanted to join a major orchestra. After playing everything but the circus, he heard of a vacancy in the Boston orchestra, applied and was accepted.

Prior to his joining the orchestra he had a scheduled audition with Oberhaufer, conductor of the Minneapolis orchestra. On the day set for the audition, Carl awoke to find six feet of snow outside his window. He set out for the train station, but no trains were forthcoming. Neither was the audition.



CARL STOCKBRIDGE
'Cello

He likes Brahms and Hindemith and the Lalo Concerto for 'Cello; and also the St. Saens and Haydn 'Cello Concertos. At one time he used his father's instrument in the orchestra, but now uses a French-made Gaud-Bernadil. He is a member of the Aeolians, a quartet that does light classics for Victor records.

Carl is a tennis enthusiast, and when not tearing around the court likes to tear around the Blue Hills with his two dogs.

MEN BEHIND MUSIC

Jan 15

By PAUL D. SECON

When Manuel Zung, a violinist in the Boston Orchestra, reached the age of 17, he found himself undecided between violin studies and medicine. The stringed instrument, which he had been playing seven years, had taken him as far as the New England Conservatory. Now that he was in, he was caught between the two interests.

The question was settled when he played for Eugene Gruenberg at the Conservatory. Mr. Gruenberg heard the young man perform and advised him to continue with his music. Manuel did, and the following summer was one of the four Gruenberg pupils that the teacher took with him to a summer camp for the purpose of practice. Seven and eight hours a day he worked, and by the end of the so-called vacation was well advanced.

CHARLES VAN WYNBERGEN
Viola

After graduating from the Conservatory another question arose. Was his to be a soloist career or that of orchestra instrumentalist? This was also settled quickly when he played for Dr. Koussevitzky, and the 22-year-old violinist was readily accepted.

Manuel was born in Russia; came here when he was four years old. His uncle played violin and interested the lad in the instrument.

His favorite composers are Brahms, Steavinsky and Prokofieff. He likes the rhythm and color of the moderns more than their melodic line.

He is a member of the Zimbler String Quartet and also makes a fourth in many bridge quartets. His wife is a well versed pianist and with her Manuel often plays duets at home.

He has given recitals at the New England Conservatory, and often performs on the links, but this time a golf club is his instrument.

MANUAL ZUNG
Violin

Charles van Wynbergen

Royalty plays an important part in the career of Charles Van Wynbergen, a member of the Viola section of the Orchestra. The royalty was no less a personage than the Queen Mother Emma of Netherlands.

At the time Charles was 10 years of age, he was a student at the Hague Conservatory, where he and his sister both studied. The Queen, interested in young talent, heard Charles play his viola, and his sister perform on the harp. She inquired and found they were the children of poor parents and that if financial aid was not forthcoming, the children would have to leave the conservatory.

She quietly paid the children's way through the school and so Charles continued musical studies that seemed almost certainly out of reach. He graduated and next studied at the Berlin Royal Conservatory and then played under all the great conductors in Berlin. In his 23rd year he was auditioned by the conductor of the Boston Orchestra and since then has been a member of the viola section.

He likes Bach and Mozart, Ravel and Debussy, but doesn't care for the real moderns. Especially a favorite is the Bach Sonata For Violin, transcribed for viola.

He is a great dog fancier and is known as the dog doctor of the orchestra. He relaxes from music amidst his paintings, books and collection of recordings.

His greatest thrill came last year, when, after an automobile accident he was not able to touch his instrument for some time. It was during this period that he heard the orchestra as a listener and still thinks it impossible that an orchestra could sound so beautiful.

Henri Girard

Before he was 10, Henri Girard, double bass player in the orchestra, had heard all of the repertoire of a professional orchestra. Sitting beside his brother, who played flute in a Parisian orchestra, he soon was acquainted with all the melodies and themes.

His father's death threw him off his course. Henri intended to go to college, but instead was forced to earn money for himself. He quickly learned the bass and was soon playing in orchestras in town. After attending the Paris Conservatory, he entered the new Theater Des Champs Elysees and still remembers rehearsals taking place while the hall of the new art theater was being built.

There his musical life was stimulated by playing under every modern composer of today. After this he played the Ballet Russe, the Opera and then after the war joined the Boston orchestra.

His favorite composers are Beethoven and the members of the French Impressionist School. All modern music he finds refreshing, for usually it contains something never heard before. All in all, it is more difficult to play Mozart than any modern composer.

HENRI GIRARD
Double Bass

He uses a German bass in the orchestra, for it has a very solid voluminous touch. Married, he teaches and relaxes between the covers of Molier. He adds to his musical enjoyment by playing 'cello for the fun of it in the McDowell Club.

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EVENING TRANSCRIPT, MONDAY, JANUARY 22, 1940 B

Trio of World Travelers Among Symphony Men

Left to Right: Valdemar Lilleback, trombone; Einar Hansen, violin; Eugene Lehner, viola.

MEN BEHIND MUSIC

By PAUL CRANE

There are only two Danes in the Boston Symphony Orchestra and one of them is tall, bespectacled Hans Valdemar Durck Lilleback, a member of the trombone section.

Mr. Lilleback's professional experience with the trombone began when, at the age of 15, he was admitted to the Danish army to play with the regimental band of the artillery unit. In 1899 he left the army so that he might give all his time to the study of his music. While studying in Copenhagen he was given the chance to play with the Copenhagen Opera Orchestra.

His studies completed, young Lilleback spent three years traveling about Europe with various symphonic ensembles. Then, in 1904, he came to the United States and continued his travels in this country with theatrical productions and orchestras until he was engaged by Leopold Stokowski to play second trombone with the Philadelphia Orchestra.

After several years with the Philadelphia group he resigned to take a seat as first trombone in the New York Symphony under the baton of Dr. Walter Damrosch.

Later he changed to the New York Philharmonic Orchestra and after four years there went West to join the Detroit Symphony where he played first trombone.

When a vacancy occurred in the trombone section of the orchestra in 1934 Mr. Fiedler was sent to New York to interview the impresarios as to a possible successor. Every one that he saw gave him the same answer; "Valdemar Lilleback is the man you want."

So for the last six years Mr. Lilleback has occupied his seat in the last row of the orchestra, the third from the center, on the right.

Einar Hansen

The second Danish representative is small, blonde Einar Hansen, the internationally famous concert violinist.

Mr. Hansen was born in Copenhagen in 1890, and showed such extraordinary talent as a child that his parents decided to move to Germany so that he could have the finest instruction. The family took up residence in Hamburg and young Einar was given a full scholarship at the Hamburg Conservatory of Music.

His studies were carried on under such masters as Jean Gesterkamp, Henri Marteau, and the former conductor of the Boston Symphony, Max Fiedler, under whom he studied chamber music.

Mr. Hansen became a popular young soloist and in his early twenties toured Europe appearing before the royal families of Sweden, Denmark, Germany and Greece. His concert work then brought him to the New World where he made an extended tour through the South American countries.

In 1922 he returned to Germany to become first concert master of the Philharmonic Orchestras of Bremen and Dresden. This position he held until 1925 when he came to this country to join the Boston Symphony Orchestra as a first violinist.

Eugene Lehner

Shy, but suave looking Eugene Lehner was born in a small Hungarian town in 1906. At least it was in Hungary when he was there. Today, with things changing so fast, he isn't quite sure.

Without any previous formal instruction he gave his first violin recital at the age of seven. Then the war came and the young Eugene was asked to play at charity concerts held in the town. Each military unit stationed in the town had its band and the young violinist was given an opportunity to play with them at these concerts.

The famed Hungarian composer, Bela Bartok, heard young Lehner at a Sonata Recital when the boy was only 13, and persuaded him to give up his ambition to become a physician and continue with his music.

After much persuasion the boy consented and went to Budapest to enter the Conservatory of Music. When he finished his studies, in 1925, he joined the Kolesch Quartet and for the next 14 years toured the world with this group.

This summer he joined the viola section of the Boston Symphony Orchestra while they were playing at the Berkshire Festival and, after fourteen years of traveling the sight of seeing the same policeman at the same intersection every day gives him great pleasure.

EVENING TRANSCRIPT, FRIDAY, JANUARY 19, 1940

MEN BEHIND MUSIC

By PAUL CRANE

The man with the French Horn curled on his arm, sitting in the second last row of the Boston Symphony Orchestra and third from the center, on the left, is Walter Macdonald.

Mr. Macdonald was born in Watertown in 1901 and during his childhood was surrounded by a family which, although not professional, loved music. At the age of 12 Walter began his musical studies with the trumpet.

After high school he entered the Boston University College of Business Administration. Then the war came and Walter joined the Marines.

The war, as far as he was concerned, Walter says, was one of those "O. Henry wars." He was sent to Santo Domingo in the West Indies to chase bandits. It wasn't very hard because the bandits were glad to get caught. The food in the jails was much better than what they were getting in the hills.

When everything in Santo Domingo was under control Walter was sent back to Washington to play in the Marine band. He left the corps as soon as his enlistment was up and returned to Boston.

He began his study of music again at the New England Conservatory, this time with the softer-toned French horn.

Shortly after his graduation Frederick Shepard Converse, the New England composer, who was working with the Cleveland orchestra, asked that the vacancies in that orchestra be filled by Conservatory men. Walter was one of those chosen.

He went from the Cleveland Orchestra to the Detroit Symphony and in 1931 tried out for the Boston Orchestra and was successful.

The Symphonies of Brahms and Sibelius delight him. But he is wary of favorites for they often become "favorite bores." Among the moderns he likes Stravinsky and Prokofieff because, he says, they write from ideas and have something worthwhile to say.

Left to right, Walter Macdonald, French horn; Josef Zimbler, violoncello; Jean Devergie, oboe.

Josef Zimbler

Josef Zimbler is justly proud that all the male members of his family for several generations have been members of the Boston Symphony Orchestra.

Mr. Zimbler, a violincellist with the orchestra, was born in Pilsen in 1900. At the age of five he started to study the violin with his father who is now conductor of the Municipal Symphony Orchestra of Pilsen. The family group had a string quartette in which the young Josef played second violin.

When he was 14 he heard the great Spanish 'cellist, Casals, play, and the beauty and tone of the master's instrument impressed him so that he resolved to give all his time to the study of that instrument.

He entered the Conservatory of Prague on a scholarship and later went to Berlin where he studied for three years. After his student days he played with chamber groups until he came to the United States in 1927.

He auditioned for Dr. Koussevitsky shortly after he arrived in Boston and was promised the first opening that occurred in the violincello section. Until his opportunity came in 1933 he played first 'cello in the People's Symphony Orchestra in this city.

His greatest interest is chamber music and the string quartet which he formed six years ago has enjoyed great success on the concert platform and the radio networks.

Jean Devergie

The lean faced gentleman with black hair, seated in the oboe section, just behind the first flute, is Jean Devergie who was born in Marseilles just 40 years ago.

M. Devergie's musical education began with piano lessons at the age of six years and was abandoned at the age of six years and six months. His musical talent was then submerged for 10 years, until he had completed his regular schooling.

At the age of 17 he entered the Marseilles Conservatory but this time his choice of instrument was the oboe. Although the instrument is considered to be one of the most difficult Jean graduated from the Conservatory with first prize in one year.

From Marseilles he went to Paris and again took first prize this time in the Paris Conservatory. After completing his studies he became a substitute player with the Paris Opera Orchestra.

It was here that Dr. Koussevitsky heard him and invited him, in 1925, to come to America to join the Boston Symphony Orchestra.

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BOSTON EVENING TRANSCRIPT, FRIDAY, JANUARY 26, 1940

MEN BEHIND MUSIC

Left to right: Alfred Krips, violin; Raymond Allard, bassoon; Samuel Leibovici, violin.

By PAUL CRANE

The first bassoon player of the Boston Symphony Orchestra sits in the third last row of the orchestra and slightly to the right of the center. He is round faced, 42-year-old Raymond Allard.

M. Allard was born in the village of Sin-le-Noble in the northern part of France. In 1908 he entered the Conservatory of Music at Douai where he studied solfegio and the saxaphone. He was studying at the conservatory when the German advance swept through that part of France in the early days of the World War. All the pursuits of peacetime were forgotten and the conservatory was closed. The young Raymond found himself a virtual prisoner behind the German lines. He managed to carry on his studies with the help of a friend.

Towards the close of the war he joined the French Army and entered the band as bassoonist. After two years in the army he entered the Paris Conservatory of Music. In order to carry on his studies he had to work. While at the Conservatory he played with several chamber groups and with the orchestra of the Theater de Champs Elysees for one season.

In 1922 he was awarded first prize by the Paris Conservatory. Shortly after, Pierre Monteux heard him play and engaged him at once to come to America to play with the Boston Symphony Orchestra.

Alfred Krips

Alfred Krips was born in Berlin in 1901. He started his violin studies at the age of eight under private tutors. Later Willy Hess, the former concert master of the Boston Symphony Orchestra accepted the young man as a pupil.

During the war he played first violin with the Berlin Symphony Orchestra and after two seasons went back to his studies.

After the war he took a position as concert master in the largest motion picture theater in Berlin. In 1920 he was one of a group of 25 of Germany's leading violinists to enter a competition for the position of first violinist in the Royal Opera House in Berlin. Mr. Krips was the successful competitor. He held this position until 1933, when the political changes in Germany made it necessary for him to leave his native land.

In January of 1934 he came to the United States and auditioned for Dr. Koussevitzky. Although there was no vacancy in the violin section at that time he was engaged immediately.

Besides his work with the Symphony he is a member of the Boston String Quartet and teaches at the New England Conservatory.

Samuel Leibovici was born in France in 1897. When he was still very young his parents reccognized his musical ability and he was brought to Paris so that his instruction on the violin might be the best.

Young Samuel soon proved that his parents were justified in moving to Paris, for at the age of 11 he was admitted to the Paris Conservatory of Music. At the Conservatory he attracted the attention of such masters as Edouard Nadeau and Alfred Brun, who accepted him as a pupil. Later the internationally famous violinist, Jacques Thibault, became interested in the young man's work and extended his services as an instructor.

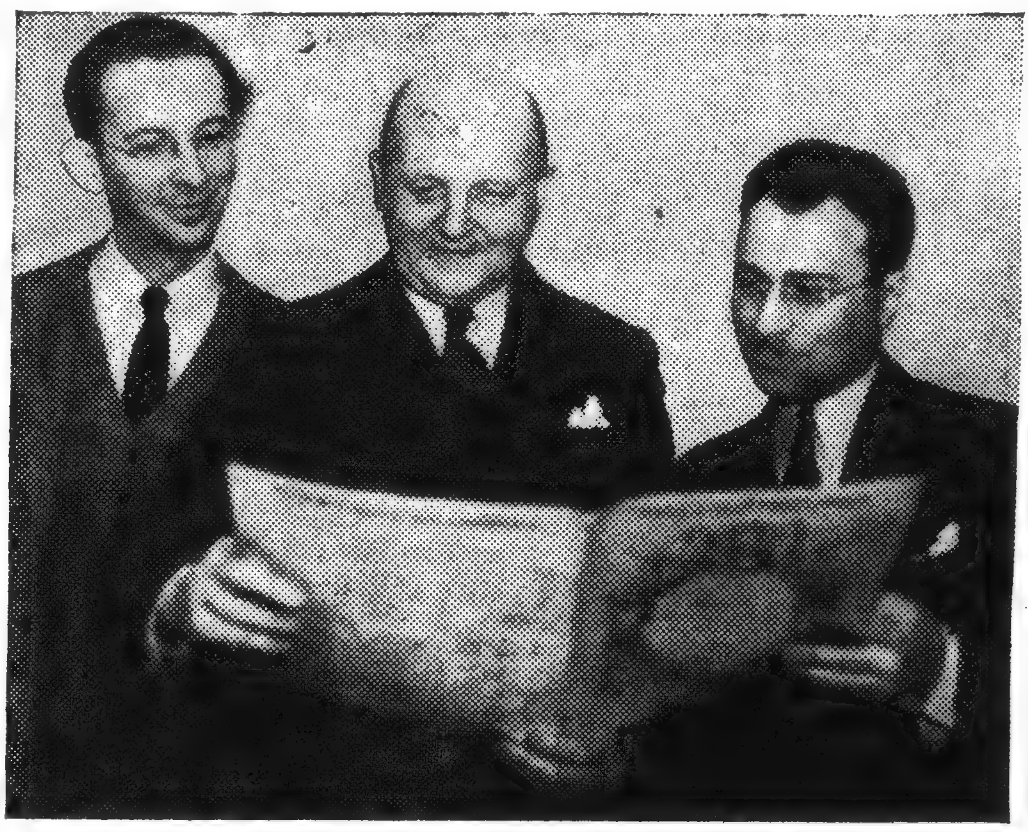
In 1911, when he was 14, Mr. Leibovici received first prize from the Conservatory in solfegio and three years later he was graduated with first prize in violin. Thus he had finished his musical education at an age when most young men are just beginning to think of theirs seriously.

At the outbreak of the war he was playing first violin with the orchestra of the Paris Opera. He left this position to join the Concert Touche as concert master and violin soloist.

In 1925 he auditioned for Dr. Koussevitzky in Paris and although the conductor had not heard of him before, he engaged him immediately to come to the United States as a first violinist with the Boston Symphony.

BOSTON EVENING TRANSCRIPT, MONDAY, JANUARY 29, 1940

MEN BEHIND MUSIC



Left to right: Phillip Kaplan, flute; Gaston Elcus, violin; Enrico Fabrizio, violincello.

By PAUL CRANE

One of the younger members of the Boston Symphony Orchestra is Boston-born Phillip Kaplan who joined the orchestra last October.

Mr. Kaplan started playing the flute in 1926, when he was twelve years old. He studied under the virtuoso, George Laurent, and later at the New England Conservatory on an Oliver Ditson Scholarship.

In 1933, after finishing his work at the Conservatory, Mr. Kaplan went to New York where he became first flutist with the National Orchestra Association. In the Carnegie Hall concerts he appeared as soloist with the Association's orchestra. After leaving this group he joined the New York Philharmonic with whom he also appeared as soloist.

Last year he returned to Boston and became interested in the work of the New Friends of Music Society, a group devoted to the chamber music of Bach and Haydn.

Besides his work with the Symphony as flutist he also plays with the American Lyric Opera under Fritz Reiner.

Enrico E. Fabrizio

Another Boston born and Boston educated member of the orchestra is the violincellist, Enrico Fabrizio.

Mr. Fabrizio began his musical education with the piano and then changed to the violin. Still later his fancy turned to the violincello and he carried on his study of this instrument under Antonio Amendola, Alvin Schroeder, who was formerly a first violincellist with Boston Symphony, and the Belgian cellist, Horace Britt.

In 1912, when he was 16, Mr. Fabrizio made a concert tour of the United States and Canada. Later he joined the St. Louis Symphony Orchestra as one of its youngest members.

He returned to Boston in 1918 and auditioned for the Boston Symphony Orchestra. One of the auditors was the former first violinist of the orchestra, Charles Martin Loeffler, who had resigned his position with the orchestra to give all his time to composing.

Mr. Fabrizio not only plays the 'cello but he makes them. He has just completed one and is starting work on another. Among his cherished possessions is the Giovanni Battista Roggierius 'cello which was made in 1671, and was owned at one time by the composer David Popper.

Gaston Elcus

Gaston Elcus boasts of a musical lineage which goes back over a century. He was the student of Alfred Brun, who had been a pupil of Massart, who in turn had been taught by the early 19th century virtuoso Kreutzer, for whom Beethoven named his famous sonata.

Born in Paris in 1884 Mr. Elcus first studied violin in Amsterdam under Joseph Kramer. He returned to his native city on the advice of his teacher and entered the Paris Conservatory of Music. It was at the Conservatory that he studied under Brun and later under Marsick and Nadaud. In 1904 he graduated from the Conservatory with first prize for violin.

In the same year he received his first position, that of concert master with the "Opera Comique." From the "Opera Comique" he turned to solo work and appeared with the "Societe des Concerts du Conservatoire," the "Concerts Colonne" and several other well known groups in France. On his concert tours around France he appeared in joint recitals with Saint-Saens, Debussy, Ravel. Gaubert, and Paul Parray, all internationally known figures in the world of music.

For fifteen years he was a member of the Commission of Examinations and Competitions of the Paris Conservatory, and during the same period he taught advance classes in violin at the Nantes Conservatory.

In 1926 he joined the Boston Symphony Orchestra as a first violinist, and today sits just behind Richard Burgin, the concert master.

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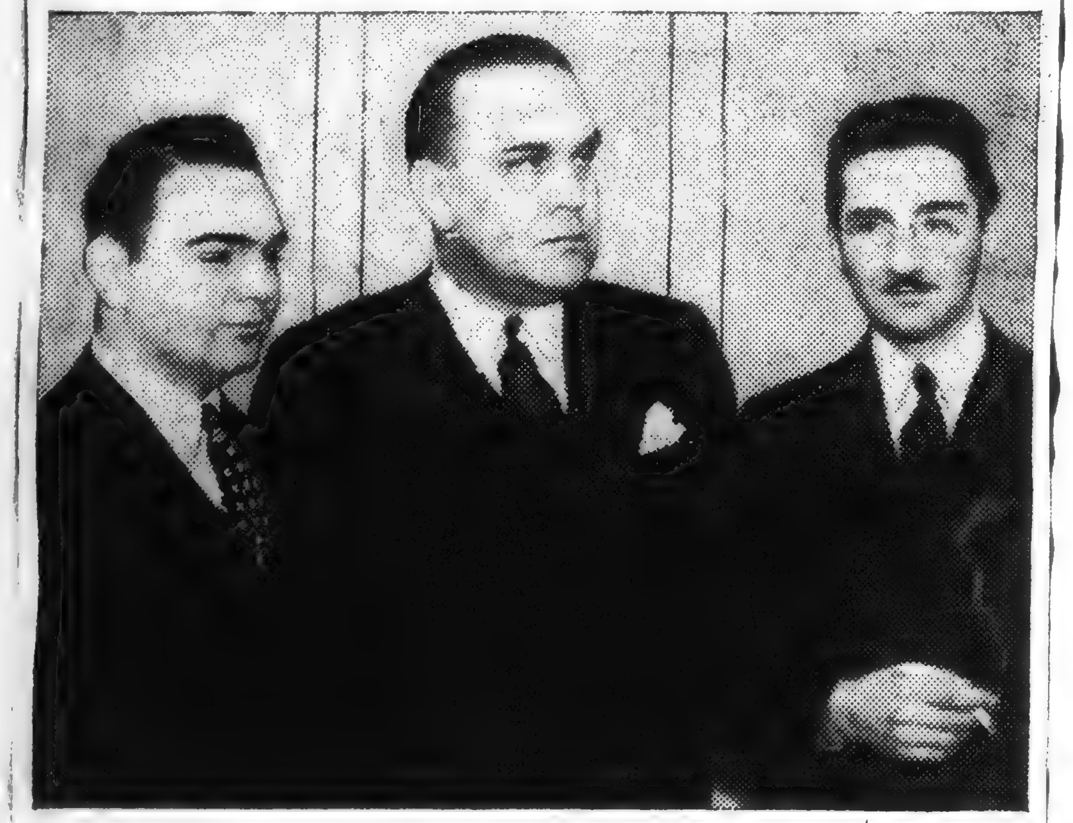
EVENING TRANSCRIPT, FRIDAY, FEBRUARY 2, 1940

MEN BEHIND MUSIC



Left to right: Joseph Lukatsky, oboe; Ludwig Juht, double bass, James Pappoutsakis, flute.

By PAUL CRANE

Heavy set Ludwig Juht is a double-bass player with the Boston Symphony Orchestra. He was born in Esthonia in 1894 and began, when he was eight, to study the flute with Davet Otto Wirkhaus. He soon tired of the flute and turned to the trumpet, but he gave that up, too. When he was 17 young Juht entered the Conservatory of Music at St. Petersburg, where he studied the double-bass under the famed Professor Peck.

When the war came things tumbled and music was hard to get—especially music for the bass viol. The only music the young student could find was written for violin or 'cello. He took this music and worked it for the double-bass so that he might keep up with his practice.

In 1916 he went to Helsingfors where he joined the Symphony Orchestra as first double-bass. While he was a member of this orchestra, during the seasons of 1916-17 and '17-'18, he had the pleasure of playing under Jan Sibelius and Sneveigt.

In 1918 the war reached Finland and all foreigners were forced to leave the country. Mr. Juht returned to Tallinen and played in the Symphony and Opera Orchestras of that city until 1921.

In 1921 he went to Berlin where he entered the Berlin Academy of Music to study composition under Paul Juan. Seven years later he joined the Berlin Philharmonic as bassist and played under Richard Hagel and Arthur Niekesch.

He stayed with the Berlin group for one year and spent the next three years in London as a member of the Savoy Concert Orchestra and as a popular figure on the concert stage.

He returned to his native Esthonia in 1932 and was engaged as a professor in the Riga Conservatory of Music. He retained this position until he came to the United States in 1934 to join the Boston Symphony Orchestra.

Joseph Lukatsky

Joseph Lukatsky comes from Brooklyn. He was born there in 1913. When he was 12 years old he decided to study music and chose the violin as his instrument. But after six months he was convinced that the violin was not the instrument on which he would achieve success.

He turned to the clarinet and felt more at home with the wind instrument. He played the clarinet for five years and then an oboe player was needed in the high school orchestra. Young Mr. Lukatsky applied for the position and got it.

When he finished high school he was awarded a scholarship to the Eastern Music Camp and in the fall of the same year he came to Boston to enter the New England Conservatory on another scholarship. At the conservatory he was the pupil of Charles Lennon.

When his work in Boston was finished he went to Philadelphia where he entered the Curtis Institute of Music on a scholarship. While in Philadelphia he studied the oboe with Marcel Tabuteau and solfeggio with Madame Miquelle.

After leaving the institute he played with several chamber groups until a vacancy occured in the Boston Orchestra in 1938.

James Pappoutsakis

Twenty-seven years ago James Pappoutsakis was born in the shadow of the mighty pyramids of Cheops. Shortly after James arrived his Greek parents decided to move on again, this time to the United States.

James was very young when he came to this country and all his education has been received in the schools around Boston. He started playing the flute when he was 13 and continued his lessons under private tutors while he was attending the Boston Latin School.

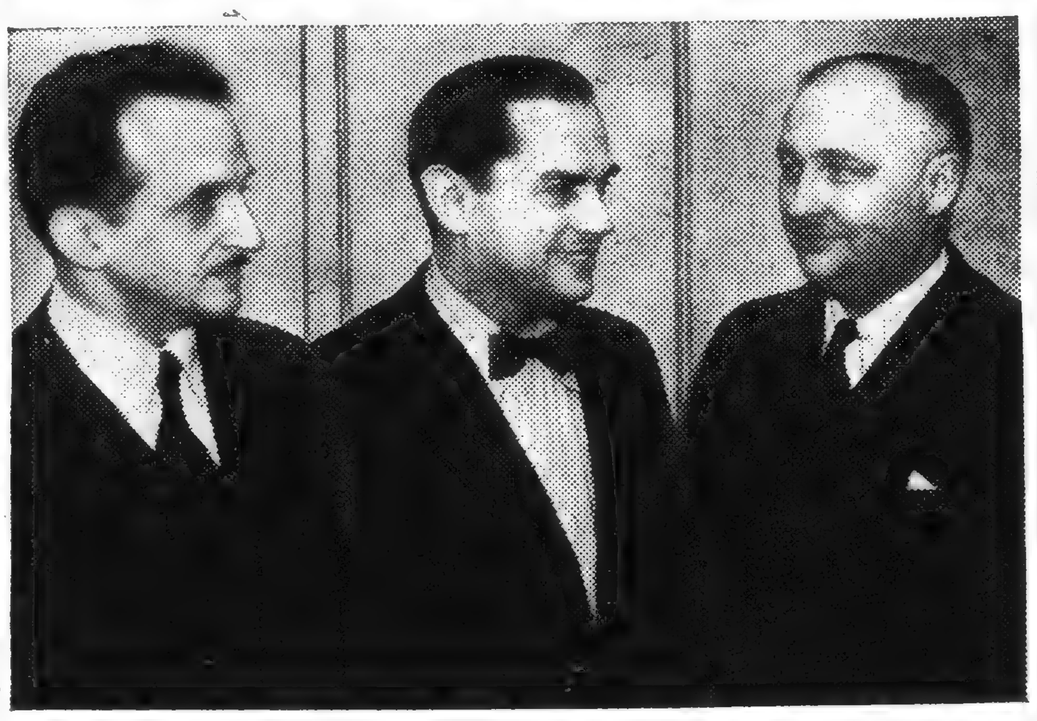
After his graduation from high school he entered the New England Conservatory of Music to continue with his work on the flute. At the Conservatory he studied as a pupil of the virtuoso George Laurent.

In 1932 he finished his work at the Conservatory and for the next few years he was connected with several chamber groups and did work on the radio.

In 1937 he joined the Boston Symphony Orchestra as a flutist. He also plays first flute with the popular Zighera Chamber group, and has been featured as the flute soloist at the Pops and Esplanade Concerts.

FEBRUARY 5, 1940 B

MEN BEHIND MUSIC



Left to right: Samuel Seiniger, violin; Roman Szulc, timpani; Marcel Lafosse, trumpet.

By PAUL CRANE

The throbbing beat of the timpani in the Boston Symphony Orchestra is under the direction of 45-year-old Ramon Szulc.

Born in Warsaw, the son of a cellist with the Warsaw Opera Orchestra, Ramon was naturally attracted to music. His first musical education was on the piano but he gave that up after three years. When he was 17 he was attracted to the percussion instruments and studied the snare drum under Alexander Jarekov, who played with his father in the Opera Orchestra.

After studying the snare drum for about three years he began to take an interest in all other percussion instruments and for several years practiced by himself until he had mastered them sufficiently to apply for a position with a "Pops" orchestra which gave outdoor concerts at Dubbien, a Lativian watering place on the Baltic, near Riga.

In 1912 he joined the Warsaw Philharmonic Orchestra to take the place of Karl Ritter who left to join the Boston Symphony Orchestra.

In 1920 Dr. Koussevitsky stopped in Warsaw for a short time before coming to the United States. During his visit he conducted the Warsaw Philharmonic and after the performance congratulated Mr. Szulc on his magnificent playing. The doctor promised that if ever a vacancy occurred in the Boston Symphony he would call him. The years passed and Mr. Szulc forgot about the promise. But in 1934 Mr. Ritter left the Boston Symphony and Mr. Szulc was asked to come from Poland to take the vacant seat in the orchestra.

MARCEL LAFOSSE

Marcel Lafosse, the trumpeter, was born in Marly-le-Roi, near Paris, in 1894. His first musical lessons were on the piano with his mother as teacher. Not to be outdone his father started to teach him the trumpet and the more militant instrument won out.

In 1914 he graduated from the Paris Conservatory of Music with first prize and a few months later he was mobilized. He served the entire four years of war in the army.

After the war he took a position as first trumpet with the Concert Pasdeloup. He stayed with that group for two seasons and then joined the Concert Colonne as first cornet. In 1922 he journeyed south and took a seat as first trumpet under Louis Ganne with the orchestra of the Casino de Monte Carlo.

In 1924 he returned to Paris to join the Opera Comique Orchestra and later to play with the Concerts Koussevitsky. During this latter group of concerts Dr. Koussevitsky invited him to come to Boston to be a member of the trumpet section of the Boston Symphony Orchestra.

SAMUEL SEINIGER

Mr. Seiniger of the violin section is Harvard, 1913. Before entering college, however, he was, and continued to be, deep in musical study—violin with Mahr, Witek, and Burgin, and composition with George Chadwick.

During his first year at the University, he rose from the ranks of the string choir to the post of Concertmaster of the Harvard Orchestra. But his interest in the orchestra soon lagged, for he found that it lacked the material to perform most of the standard symphonic repertory. So he gave it up for the chess team.

He earned money for his tuition by playing evenings in the Boston theaters for the Victor Herbert operettas and the Ziegfeld Follies.

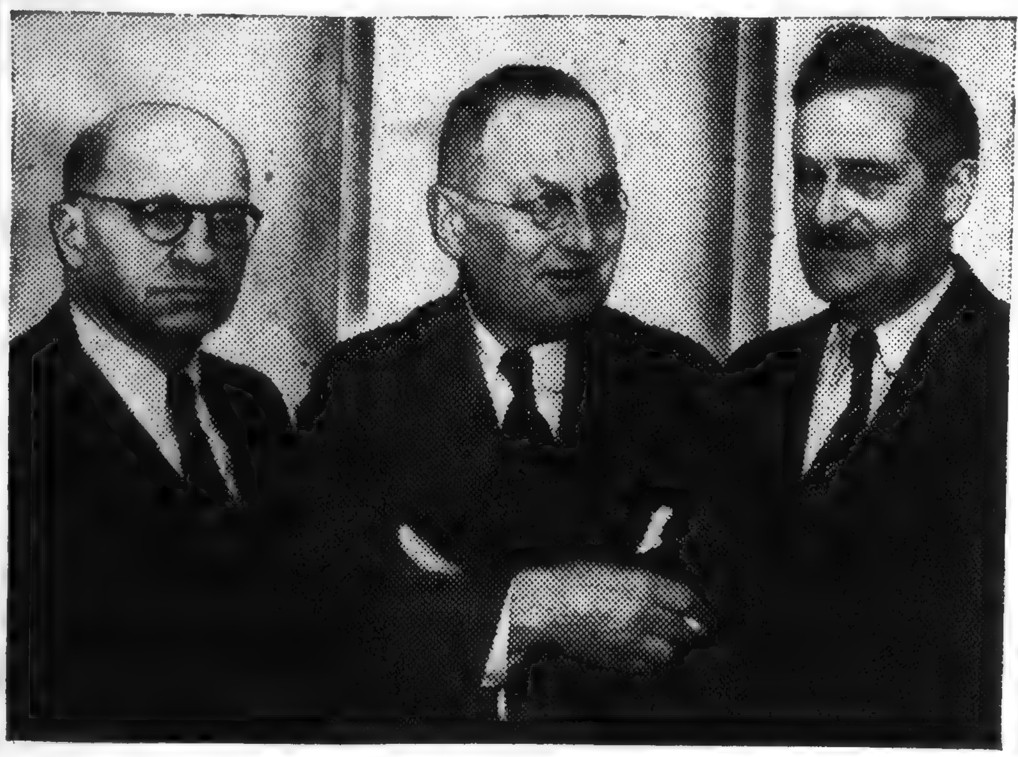
The year after his graduation he went with the St. Louis Symphony as first violin. After one season in St. Louis, he left to be conductor of a traveling orchestra. This group fulfilled an important special musical mission of those days. It was the era of silent film epics like "The Birth of a Nation," and they required incidental music from proficient orchestras.

Seiniger next joined the Detroit Symphony as a violinist under the conductorship of Gabrilowitch. He also began the serious study of orchestration.

In 1920 he joined the violins of the Boston Symphony Orchestra and continued his work in orchestration and transcription. His transcriptions have been performed by the New York Philharmonic Orchestra, Heifetz and the Radio City Orchestra.

EVENING TRANSCRIPT, FRIDAY, FEBRUARY 9, 1940

MEN BEHIND MUSIC



Left to right: Nicholai Kassman, violin; Julius Theodorowicz, violin; William Gebhardt, French horn.

By PAUL CRANE

A toy fiddle bought at a country fair somewhere in Poland was Julius Theodorowicz's first instrument. The boy was only four years old and was sick in bed with the measles when his father came home with the fiddle tucked under his arm.

Two years later Julius started taking violin lessons in Czerniowce, the picturesque capital of the mountainous Rumanian province of Bukowina. His stay in Czerniowce was short for his parents decided to move on to Lwow. Here the boy entered the Conservatory and after studying for several years was graduated at the early age of 11.

After his graduation from the Lwow Conservatory he went to Vienna. He spent the next four years in the city by the Danube and graduated from the Vienna Conservatory in 1893, when he was 15, with first prize.

For the next five years he played with several philharmonic orchestras and at the Royal Opera. In 1897 he went to Berlin where he joined the Berlin Philharmonic Orchestra. He stayed with the Berlin group for two seasons. His summers were spent at the famous Dutch spa Scheveningen, where he conducted an orchestra.

In the fall of 1899 he came to the United States and joined the Boston Symphony Orchestra then under the direction of William Gericke. He left the orchestra in 1902 to make a European tour with the Kneisel Quartet. When the quartet came back to America they moved to New York and opened the Institute of Musical Art. Mr. Theodorowicz went along and remained with the institute until 1907. He then came back to Boston and the orchestra and has been with the orchestra since. In 1915 he was appointed concert master of the Pops and in 1919, assistant concert master of the orchestra.

William Carl Gebhardt was born in Boston and at an early age began to torture a bugle. In an effort to direct his son's musical talent along the right lines, William's father, a musician, undertook to teach his son to play the violin. The results were not all that had been hoped for. But about this time a member of the horn section of the Metropolitan Opera Orchestra, who had been visiting with William's grandmother in New York, left on a hurried trip to Germany and left his instrument behind. Thus by a devious route the fates presented Carl with his instrument.

Albert Hackebarth, then first horn player with the Boston Symphony Orchestra, taught Carl for five years. In 1907, when he was 23, Carl joined the Boston Orchestra after several seasons playing with the Colonial Theater and Sousa's Band. In 1915 he left Boston to join the St. Louis Symphony for one season. Then he toured with the Russian Ballet for several seasons. But eventually he returned to Boston.

In 1927 he left the orchestra again for a season with the St. Louis Symphony. In his long tenure with the Boston Orchestra he has played under Dr. Muck, Rabaud, Monteux and Dr. Koussevitsky.

Nicholai Kassman was born in Moscow in 1887. He studied violin at the Warsaw Conservatory of Music with the eminent Professor Barzavicz and later returned to Russia to study at the Imperial Conservatory of Music in St. Petersburg. He spent four years at the Conservatory and during this time his work was under the direction of the world renowned Professor Auer.

After leaving the Conservatory he went to Abo, in what is now Finland, where he became concert master of the Abo Symphony Orchestra. In 1921 Mr. Burgin, then seeking a violinist for the Boston Orchestra, brought him to this country.

Mr. Kassman has appeared in many recitals in this part of the country and is quite often accompanied by his daughter, Elly, who is an accomplished pianist.

EVENING TRANSCRIPT, MONDAY, FEBRUARY 12, 1940

MEN BEHIND MUSIC

Left to right: Harry Shapiro, French horn; Yyes Chardon, cello; Karl Zeise, cello.

By PAUL CRANE

When the Symphony season started last fall there were several vacant chairs. But each ship from Europe brought one or two more occupants back until only one chair was left vacant, that Yves Chardon. Mr. Chardon, a cellist with the orchestra, was in the French army.

He was mobilized on September 2 and was sent to Rheims, where he remained until he was demobilized in December to return to the United States. The report that he had returned from a listening post beyond the Maginot Line, in No Man's Land, sounded exciting, but was not true. His three months in the army were spent with members of the French National Broadcasting Orchestra and the Paris Opera organizing military concerts.

M. Chardon was born near Rheims, in Villier-sur-Marne, in 1902. He started taking lessons on the cello when he was six years old. Four years later he entered the Paris Conservatory for the solfeggio classes and in 1915 he began his cello study there. Three years later he graduated from the Conservatory with first prize.

In 1920 he was offered a seat with the Concerts Colonne and was soloist with this group. He left Paris for Athens where he joined Dimitri Mitropoulos and became a member of the Greek String Quartet. While in Athens he also taught at the Conservatory and found time to do solo work.

When he left Athens he toured Italy and France and in 1928 he came to the United States to join the Boston Symphony Orchestra.

He founded the Chardon Quartet and was instrumental in reviving an interest in chamber music which had long lain dormant in this section.

Besides his work with the orchestra he teaches at Wellesley College and is head of the graduate department of the Longy School of Music.

Harry Shapiro

Harry Shapiro is another of the Boston-born, Boston bred member of the orchestra.

Mr. Shapiro began his study of the French horn with his father the well known horn player, Max Shapiro. He continued his study of music while attending the Boston Latin School, studying under the first horn player of the orchestra, Mr. Valkenier.

After his graduation from Latin School he was given a position with the People's Symphony and played first horn with this orchestra during the season of 1933-34. In the following year he received a scholarship to the Juilliard Graduate School of Music in New York where he studied under Joseph Franzl. While attending the school he played in the school orchestra and afterwards was given a seat as first horn player with the National Symphony Orchestra.

During the summer of 1937 he played with the New York Symphony Orchestra at Chautauqua and in the fall came to Boston to audition for a place with the Boston Symphony and was successful.

Karl Zeise

Karl Zeise was born into a musical family here in Boston thirty-six years ago. He became a boy soprano and started his instrumental training on the cello with his uncle, Oscar Schultz. Later he studied with Alwin Schroeder, who was then solo cellist with the Boston Symphony Orchestra.

When his musical training was finished he appeared several times as soloist with the Boston Festival Orchestra under Emil Molinhauer. Leaving Boston he toured the East with a trio until he was offered a seat with the Philadelphia Orchestra. He joined the orchestra at the age of eighteen, the youngest man in the entire group.

After three seasons in Philadelphia he went to Europe where he studied first in Italy and then with Hugo Becker in Germany. On his return to the United States he played second solo cellist with the Cleveland Symphony for two seasons following which he became interested in the development of electric musical instruments. He left the Cleveland Orchestra to spend a year in the Theremin laboratories in New York where he experimented with an instrument practical for symphony work. An instrument was developed and the Philadelphia Orchestra became interested enough in the development to place one in their group. Mr. Zeise spent the next six years with the Philadelphia Orchestra and his electric instrument.

He returned to Boston to play on the famous Whithall Stradivarius and in the Goding-thiede-Zeise trio. Last season he played all the concerts of the New Friends of Music chamber orchestra in New York.

In the spring of 1939 Mr. Zeise played as soloist at one of the late Pops concerts and later in the summer he joined the orchestra in the Berkshires. He took a regular seat in the orchestra last October.

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BOSTON EVENING TRANSCRIPT, FRIDAY, FEBRUARY 16, 1940

MEN BEHIND MUSIC

Left to right: Carlos Pinfield, violin; Rolland Tapley, violin; Robert Gundersen, violin; Lloyd Stonestreet, violin.

By PAUL CRANE

One quartet of Boston Symphony men which has never appeared on the concert stage as such is the "Yankee Quartet," made up of four members of the violin section. Although they are not the only Americans in the orchestra they are called the "Yankee Quartet" by both their fellow countrymen and the foreign born members of the orchestra.

The senior member of the group, in point of service with the orchestra, is Carlos E. Pinfield, who joined the orchestra in 1912.

Mr. Pinfield was born in Roslindale and started to study the violin under Henry Heindl. Later he came under the tutelage of Willy Hess and when Mr. Hess became director of the Royal Academy in Berlin the young student went abroad with him. After two years in Berlin he was invited by Dr. Muck to come to Boston to join the Symphony Orchestra. He left the orchestra for one brief period during the World War when he joined the Army.

For 10 years he directed a summer orchestra at Poland Spring and is interested in presenting classical music to students in the private schools of this section of the country.

At the present time he is interested in an amateur orchestra made up of residents of Milton.

Robert Gundersen

Robert Gundersen came to the orchestra in 1913, a year after Mr. Pinfield. He was born in New Bedford in 1895 and after receiving his preliminary training in his home town came to Boston when he was 13 to study under Willy Hess. While in high school his musical studies were carried on with Felix Winternitz.

In 1913 he was given a seat in the back row of the second violin section and has since progressed until today he is within easy reach of the conductor's baton in the first violin section.

He plays with Burgin's String Quartet and is one of the original members of the Zighera group. For many years he led an ensemble made up entirely of Symphony Orchestra men at the Wentworth Hotel in Newcastle, near Portsmouth, N. H.

Rolland Tapley

Rolland (pronounced as in Holland) Tapley was born in Hudson in 1901. At a very early age the Tapley family moved the future violinist to Malden and it was in that city that he began to study the violin when he was nine years old. He studied under Dodge and Daly. In high school he had to decide whether he would continue his music or train for the Congregational ministry. Music won and he began his intensive study with Felix Winternitz. In 1920 he auditioned for Monteux and although he was only 18 at the time he was accepted as a second violinist. Since then, like Mr. Gundersen he has moved up to the first violin section.

On those rare occasions in symphonic literature which call for the use of a saxaphone, Mr. Tapley fills in. He was formerly a member of the Chardon Quartet and in 1929 formed his own quintet, consisting of the usual string quartet with a string bass added.

In the summer he is head of the music department at Camp Medomak in Maine, where he has made some interesting experiments with the effect of music on sleepy boys.

Lloyd Stonestreet left Harvard in his sophomore year to join the Boston Symphony Orchestra. He was born in Revere in 1896 and started to study the violin at the age of seven. For several years he studied in Revere and then came to Boston to study with George E. M. Dickinson. He also studied under Jacques Hoffman, then a member of the orchestra, Felix Winternitz, and he spent several years in New York studying with Emil Werner. He entered Harvard in 1917 and left in October of the following year when, after an audition, he was given a seat with the orchestra.

He was with the Hoffman Quartet and is currently playing with Mr. Tapley's Quintet.

All four members of the "Quartet" have one interest in common—bridge. Their bridge game begins in October and continues right through the symphony season. After this week's concert tour, which took them to Springfield, Philadelphia and New York, the score will have piled up considerably.

TRANSCRIPT, MONDAY, FEBRUARY 19, 1940

MEN BEHIND MUSIC

Left to right: Melvin Bryant, violin; George Madsen, piccolo; Henry Greenberg, double bass.

By PAUL CRANE

Henry Greenberg came from New York and the N. B. C. Symphony Orchestra under the direction of Arturo Toscanini last October to join the double bass section of the Boston Symphony Orchestra.

Mr. Greenberg was born in Poland in 1895 the son of an army band leader and a mother who was an accomplished pianist. Mr. Greenberg started taking piano lessons when he was six years old, but after four years he changed to the trumpet. He continued with the trumpet for several years until a cracked lip forced him to give it up.

It was then that he turned to the double bass and when he was 14 he entered the Warsaw Conservatory of Music where he studied under Bech and Wolanek for six years.

Following the completion of his studies he auditioned for the Warsaw Philharmonic, was successful, and played with them for four seasons. He left the Philharmonic to join the orchestra of the Warsaw Opera and remained with them for 13 years as first bass.

In 1923 Mr. Greenberg left Warsaw for Paris. It was in Paris that he met Mr. Gabrilowitch, who persuaded him to come to America to play with the Detroit Symphony Orchestra. He was with the Detroit Orchestra for six seasons and then left to join the New York Symphony, under the direction of Mr. Damrosch. He stayed with that group for one season and then joined the New York Orchestra under the direction of Nicholai Sokoloff where he played the next season.

After the New York Orchestra he played with the Conductorless Orchestra for two years and traveled around until he was offered a seat with the National Broadcasting Company Symphony Orchestra. He stayed with the NBC group until last October when he came to Boston to take a seat in the double bass section.

George Madsen

George Madsen was born in Gloucester in 1906. He began to study the flute when he was 12 years old and after four years of private tutoring in Gloucester he came up to Boston and entered the New England Conservatory of Music, where he studied under George Laurent and played in the Conservatory Orchestra.

While he was attending classes at the Conservatory he was also working in a flute factory making the instruments he was learning to play. When it finally came to a decision as to whether he should spend his life making the instruments or playing them he decided he would rather play them.

After the Conservatory he spent seven years in the instrument department of the Boston public schools teaching the fife and flute to classes in the various schools around the city. In 1935 he came to the Boston Symphony Orchestra as a piccolo player.

In the summers he was a member of Mr. Gundersen's ensemble at Newcastle, N. H., and like all who are natives of Gloucester should, he likes to spend his spare time sailing.

Melvin Hurd Bryant

When Melvin Bryant was six months old his father held him up to an admiring visitor and said: "Here is a future member of the Boston Symphony Orchestra."

Born in Belmont both his parents, his father who was a violinist and his mother, a cellist, always spoke in such glowing terms of the Boston Symphony Orchestra that early in life the boy set for his goal a place in the orchestra.

His first music lessons were on the piano but after three years he turned to the violin. He studied under Karl Scheurer and later while he was attending Bryant and Stratton Business School he studied with Karl Rissland.

After graduating from business school he entered the business world but still kept the Symphony Orchestra as the goal for which he was heading. In 1918 a vacancy occurred in the violin section and Mr. Bryant auditioned for Dr. Muck and was accepted.

With Mrs. Bryant, who is a pianist, and his eight-year-old daughter, he lives in Belmont where he grew up. One of his hobbies is playing chamber music with Mrs. Bryant and his colleagues in the orchestra.

Mr. Bryant has interested himself in the history of his family. His researches into the geneology of his family have revealed

MEN BEHIND MUSIC

Left to right: John Barwicki, bass. Gaston Dufresne, bass; Siegfried Gerhardt, viola.

By PAUL CRANE

Siegfried Gerhardt is one of that small group which had the privilege of playing with the Boston Symphony Orchestra at the same time that his father was a member.

Mr. Gerhardt was born in Boston in 1891 and, as might be suspected, first studied music with his father. The elder Gerhardt taught his boy piano for a year. The next year young Siegfried took up his studies with Carl Faelton and after several years at Mr. Faelton's school he entered the New England Conservatory of Music. He shifted from the piano to the violin at this time and came under the tutelage of Felix Winternitz.

At the Conservatory he played first viola in the orchestra and was awarded a scholarship which enabled him to finish his studies with Charles Loeffler.

After leaving the Conservatory, Mr. Gerhardt played in a number of orchestras around the country. Chamber groups, symphony orchestras, theaters, he played with them all—all but the circus, he says.

During the war he joined the navy and spent his time on convoy duty in the North Sea. When he returned to the United States he joined the Boston Symphony Orchestra and has been a member ever since.

GASTON DUFRESNE

Gaston Dufresne was born in Lille, France, in 1898. He began to study solfeggion in theory at the Conservatory of Music in Lille when he was nine years old. The next year he began studying the cornet, a study which he continued for the next 12 years. When he was 16 he added the double bass to his studies and after finishing at the Conservatory in Lille he went to the Paris Conservatory. In Paris he continued his study of the double bass for four years and in 1923 he joined the Concerts Colonne, then under the direction of Gabriel Pierne.

He also played in the Concerts Koussevitsky and it was here that the conductor of the Boston Symphony Orchestra heard him and asked him to come to America to take a seat with the Boston group.

Besides his work with the Symphony, Mr. Dufresne is interested in the Society of Instruments. This group of five men play the ancient instruments such as the harpsicord, viola de Gamba, dessus de viole and the bass vioie.

JOHN BARWICKI

Mr. Barwicki is the youngest member of the bass section of the orchestra. He was born in South Boston 29 years ago and at an early age was induced by his father, who was a violinist, to study the piano.

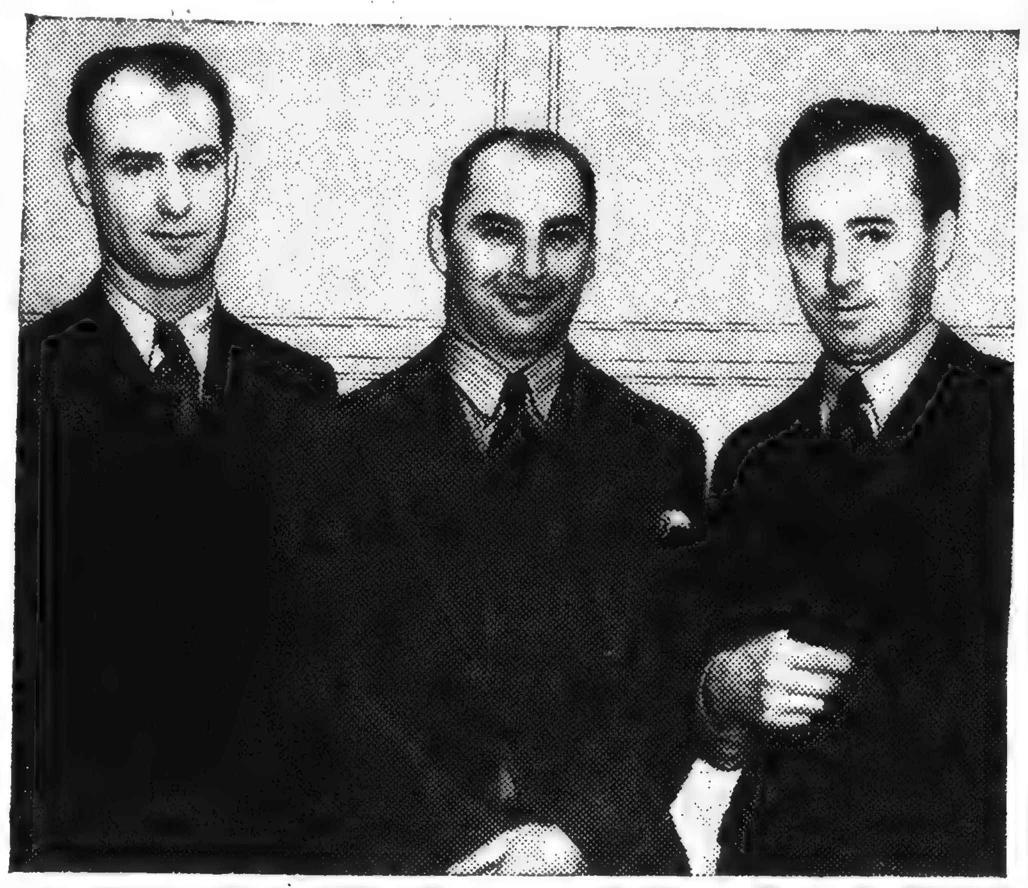
When he entered South Boston High School he played with the school orchestra and with the glee club. The late Samuel F. Tower, then headmaster and conductor of the orchestra, decided to make use of a bass viol which the school possessed but had not used for a number of years. After much persuasion John agreed to join the double bass classes which were then being started at the Memorial High School by the Boston Public School Music Department.

After graduating from high school Mr. Barwicki entered the New England Conservatory of Music where he continued to study the double bass under the late Max O. Kunze, who for many years was first bass player with the Boston Symphony.

In the summer of 1929 he joined the Esplanade group of the Symphony Orchestra and has played with them since. During the next seven years he played with various chamber music groups, community symphony orchestras, light operas and did musical work for the radio.

In the 1936 Berkshire Music Festival he substituted with the orchestra and during the winter of the following season he was given a regular seat with the chestra.

MEN BEHIND MUSIC



Left to right: Alvin Ball, trumpet. Daniel Eisler, violin. Emil Kornsand, viola.

By PAUL CRANE

When his school teacher started to sing a song in E flat which was printed in the song book in D flat, 10-year-old Emil Kornsand sadly shook his head and asked her why she had changed the key. The amazed teacher experimented with the boy and found that he had perfect pitch.

Born in Colmar in Alsace-Lorraine 46 years ago Emil began to study music when he was five years old. His mother was a painter and the two of them studied together, the mother at her easel and the boy at his music stand.

When he finished school in Colmar, Emil entered the gymnasium in Karlsruhe. In 1911 he left Karlschule for Berlin and the Staate Hochschule fur Musik where he studied for the next two years. After graduating from the state music school he entered Sternsches Konservatorium and studied there for three years.

Following the completion of his studies he joined the Deutsches Opera House Orchestra in Berlin. He left that group to join the Staates Opera Orchestra and was with them for the next 13 years. While in the latter orchestra he played under Richard Strauss and Dr. Karl Muck.

Mr. Kornsand came to the United States in July of 1938 and joined the National Broadcasting Company's Symphony Orchestra. He stayed one season and in May of last year joined the Boston Symphony Orchestra at the Berkshire Ftstival.

In Germany he played the violin in the orchestra and the viola in string quartets. In this country the order is reversed. He plays the viola with the orchestra and the violin with Mr. Zimbler's string quartet.

Daniel Eisler was born in Poltava, Russia, in 1887. When he was quite young his mother recognized his musical talent and took him to the Moscow Conservatory of Music where the director, P. E. Safonoff, after listening to the boy awarded him a scholarship. In the Conservatory his studies were under the direction of Professor Grimaly, who is famous for the scales which he devised.

On his graduating from the Conservatory in 1910 he entered a competition for a place in the Grand Imperial Orchestra. There were 35 other outstanding musicians from all over Europe competing, but the young Eisler was successful. During this time he occasionally played with the orchestra which a young conductor by the name of Serge Koussevitzky had organized.

In 1925 Mr. Eisler left Russia for Mexico where he played with several symphonic groups and in various theater orchestras. He was not content there because the standard of music was not as high as it had been in Europe.

Hearing that Dr. Koussevitzky had become director of the Boston Symphony Orchestra, Eisler decided to write to him and request that he be considered if there was an opening. An answer was immediate and within a short time Mr. Eisler was given a seat in the violin section of the orchestra.

His interest, outside of music, is painting, and during the several years passed he has collected a small but fine group of oils and water-colors.

Alvin Ball is a young man out of the West. He comes from the copper-mining town of Miami, Arizona, where he was born in 1909.

When he was in junior high school, the conductor of the school orchestra interested him in studying the trumpet. When his family came as far East as Pittsburgh, Kas., Alvin brought his trumpet along and played it with the high school orchestra in Pittsburgh. He entered the tri-State solo contest and won first prize two years in a row.

While he was still in school he met a conductor who was interested in his playing and gave him a place with an orchestra which was traveling around the country. Alvin traveled in the summer and went to school in the winter. He finally arrived in Boston in 1932 and entered the New England Conservatory of Music. At the same time he studied trumpet with Walter Smith.

In the spring of 1937 he joined the Boston Symphony Orchestra during the Pops season and he has been playing with them since.

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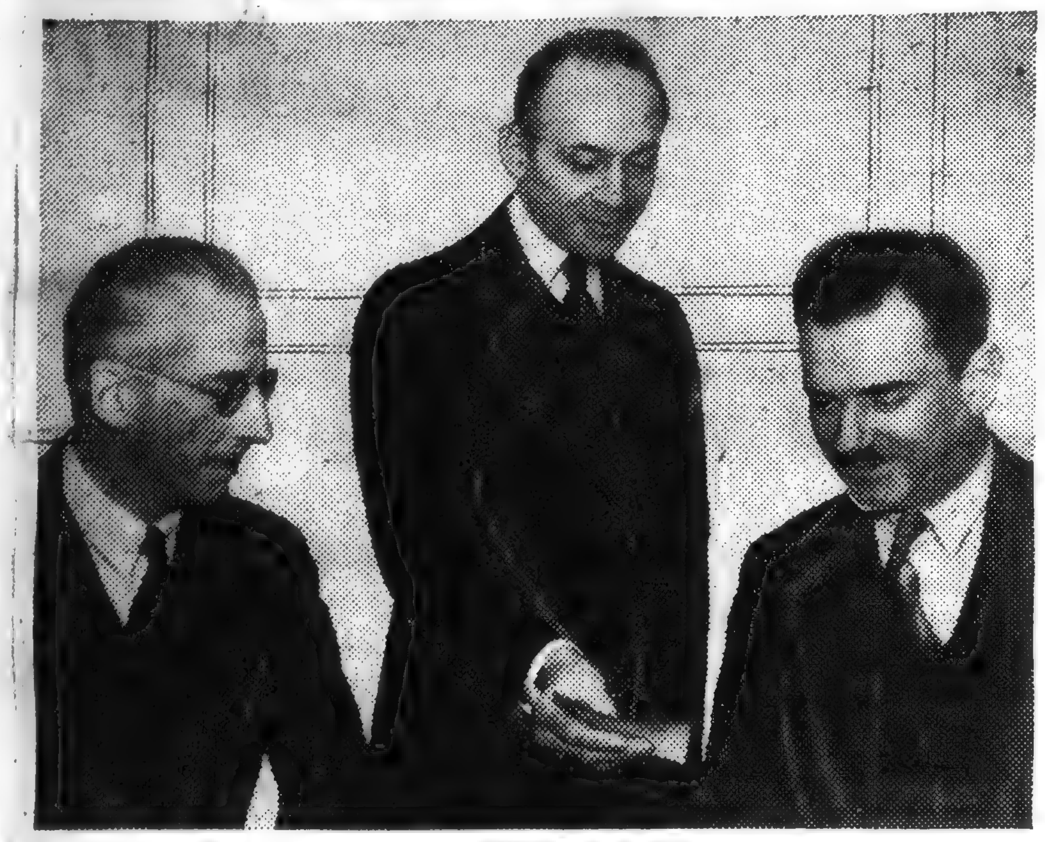
MEN BEHIND MUSIC



Left to right: Paul Fedorovsky, violin; Paul Leveen, violin; Jean Cauhape, viola.

Mar 4

By PAUL CRANE

The Transcript is responsible for at least one member of the Boston Symphony Orchestra. Percy Paul Leveen was so encouraged by the favorable criticism Edward B. Hill accorded him for a concert which he gave at the New England Conservatory that the young music student decided to make music his career.

Born in Boston in 1893, Mr. Leveen began to study music when quite young and was considered a "child prodigy." He attended the elementary schools of Chelsea and the Boston English High School.

After graduating from high school Mr. Leveen entered the New England Conservatory of Music where for three years he was the winner of competitive scholarships. It was while he was attending the Conservatory that Mr. Hill's criticism of a solo appearance caused Mr. Leveen to decide on music as his profession

In 1914 he was studying at Prague in Czecho-Slovakia and in September of that year he was awarded the German Government Scholarship to the Hochschule in Charlottenburg. But the outbreak of hostilities in Europe made it impossible for him to accept the award and he returned to the United States. On his return to this country he joined the B. F. Keith circuit and appeared as soloist in many cities.

In 1918 Mr. Leveen joined the Symphony Orchestra here in Boston and has been with it ever since. During this time he has also held the position of director general of the Canadian Pacific Hotels, having charge of the music in all these hotels from coast to coast, during the summer season.

Mr. Leveen is also active behind the scene in the orchestra. He is at present secretary of the executive committee of the orchestra and director of the Boston Symphony Orchestra pension fund. This latter position is considered by the members of the orchestra to be the foremost honor within their power to bestow on a colleague.

Jean M. Cauhape

Jean Cauhape was born in Toulouse in 1902. At the age of nine he entered the Conservatory of Music at Toulouse to study the violin and solfeggio. While at the conservatory he was asked to play the viola for the chamber music which the conservatory orchestra played. At the end of eight years he graduated from the conservatory with first prize and was eligible to go to Paris to compete with other first prize winners from all over France for admission to the Paris Conservatory of Music. He was successful, and in 1921 he entered to study the viola. During his military service he was at the conservatory, so after he graduated he had only one year to serve.

Following his graduation from the conservatory, where he again won first prize, he played with various symphonic and chamber groups around Paris. And when Dr. Koussevitsky was in Paris he held a competition to choose a man for the viola section of the Boston Orchestra. Mr. Cauhape was the successful candidate.

Outside of his music Mr. Cauhape is interested in woodwork and although he has thought a lot about it he has not yet got up the courage to begin carving in wood.

Paul Fedorovsky

Paul Fedorovsky came to this country by the devious route of Vladivistok, China and Japan. He was born in Saratov in Russia and first attended music school there when he was ten years old. He studied violin until after his graduation from high school.

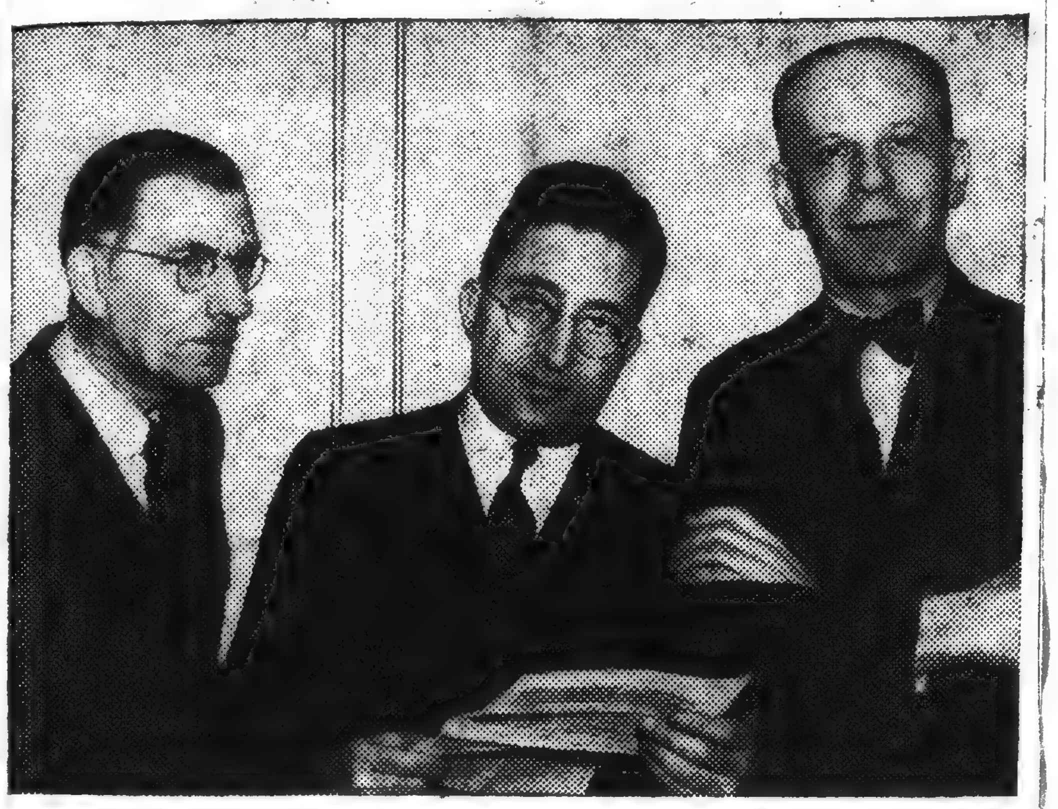
In 1907, at the age of seventeen, Mr. Fedorovsky left Russia and went to Zurich in Switzerland where he entered the Conservatory and the University. In 1909 he left Zurich for Vienna where he studied with Prof. Sevcik, then head of the Vienna Academy of Music. Several years later he returned to Russia but was exempted from military duty because of his position as a music teacher.

During the revolution Mr. Fedorovsky left Saratov and made his way to Vladivistok and then through China to Japan and on across the Pacific to the west coast of the United States.

In 1925 he came to the Boston Symphony Orchestra where he holds a seat as a violinist. He is a former member of the Boston String Quartet and is at present a member of the Ancient Instruments Group in which he plays the discant viol.

N EVENING TRANSCRIPT, MONDAY, MARCH 11,

MEN BEHIND MUSIC



Left to right: Emil Droeghmans, 'cello. Saverio Messina, violin. Alois Vondrak, double bass.

By PAUL CRANE

Emil Josef Hippolyte Droeghmans was born in Liege of French parents. His mother was an excellent pianist and encouraged her son to study music. But more important in inspiring the boy was his uncle, the famous European violinist Martin Pierre Marsick, who persuaded Emil to study the 'cello.

At the age of 14 the boy became a member of the orchestra of "Le Theatre Royal de Liege" and later he joined the concerts Sylvain Dupuis where he played under the direction of Gustave Mahler. The boy received his first musical education at the Conservatory of Music in Liege and graduated from there with first prize.

From Liege he went to the Paris Conservatory and after three years he graduated at the age of 17 with another first prize. After finishing his studies he joined the Concerts Colonne and performed with them for 19 years. During this time he served under such world famous conductors and composers as Richard Strauss, Mosse, Weingartener, Nikisch and Mengelberg.

During these years he also appeared with many of the great orchestras of France as a soloist. Even to this day he recalls vividly a performance of Beethoven's Third Symphony which was performed in Paris in 1910 under the direction of Dr. Kousevitsky.

In 1927 he accepted with enthusiasm Dr. Koussevitsky's offer of a seat with the Boston Symphony Orchestra and he has remained with the orchestra ever since.

Saverio Messina was born in Boston in 1900. He began his study of the violin when he was 12 years old and for the next five or six years devoted all his time to perfecting himself in the playing of this instrument. All his studying was done in Boston and was under the direction of several teachers who are well known in this vicinity.

After he finished his studies Mr. Messina entered the ranks of the professionals by joining a theater orchestra in Boston. He moved from one theater to another and then tried hotels for a while. But with all his moves he had his eye on the ultimate goal at the corner of Massachusetts and Huntington avenues.

In 1919 he was invited to join the Boston Symphony Orchestra and has played in the violin section of the orchestra ever since. He is also one of the members of the Esplanade group and plays with the Pops Orchestra.

Outside of music his greatest interest is languages and he spends much of his spare time reading in French, Spanish and German.

Mr. Vondrak is a very reticent gentlemen who plays the double bass. He was born in Vienna in 1888 and as a child he learned to play both the violin and the piano.

Mr. Vondrak entered the Academy of Music in Vienna to study the viola and somewhere along the line he was shunted into the classes for double-bass. But with his talent he quickly adapted himself to the larger instrument.

When he left the academy he was grabbed by the army to do the three years' duty expected of every youth in those countries which have universal conscription. He served his three years cheerfully, but then the war broke out and he had to serve four more—not so cheerfully.

He played with the Vienna State Opera and later with the Philharmonic Orchestra in the same city. In 1925 Dr. Koussevitzky heard him and asked him to come to America to join the Boston orchestra.

MEN BEHIND MUSIC

Left to right: Leon Marjollet, violincello. George Fourel, viola. Harry Dubbs, violin.

Mar 15

By PAUL CRANE

Leon Marjollet has been a member of the 'cello section of the Boston Symphony Orchestra since 1920. And according to his colleagues he is very happy about it—otherwise he would not come upstairs three steps at a time.

M. Marjollet was born in Chalons-sur-Marne in 1893. His mother was a singer and interested her son in the study of music to the extent that at the age of ten he began to study the 'cello in his home town. His studies were halted five years later on the death of his father and the removal of the family to Paris.

Young Leon went to work to help support the family but he continued to practice on his 'cello whenever he had a leisure moment. He began to take lessons and it was not long before one of his teachers recognized the boy's talent and advised him to pay more attention to his music. He was admitted as an auditor to the Paris Conservatory and studied under Professor Loeb and Professor Pessard.

In 1914 he was mobilized and served in the engineers until following a serious illness he was transferred to the G.H.Q. staff. When he was demobilized, in 1919, he returned to Paris and plunged into his music in an effort to forget the horrors of the Armageddon.

It was in Paris that he met Mr. Monteux who invited him to come to Boston to join the 'cello section of the Symphony Orchestra. That was in 1920. He has remained here since and is also a member of the Pops Orchestra and the Esplanade group.

George Fourel

George Fourel was born in Grenoble in 1892. At the age of 11 he was admitted to the Municipal Conservatory at Douai in northern France. The boy continued his studies at the Lycee, for his father thought that he was too young to devote himself exclusively to music.

After several years the boy's devotion to music as a career convinced his father that he should work more intensely on his musical studies. George was sent to Paris, where he studied the violin with Firmin Touche and Hayot. Later he continued his studies on the viola under LaForge and Vieux.

He entered the Paris Conservatory in 1911 and studied chamber music with Cherillard and followed the orchestra class of Vincent d'Indy. Two years later he won first prize in viola. In the meantime he had joined the National Opera House and Lamoureux concert orchestras.

Called for military duty in October, 1913, he joined the 79th Infantry Regiment on the eastern front at Nancy and served with it throughout the war. He was wounded at Verdun in 1916 and in Flanders in 1918. He received the war cross following Verdun.

After the war he auditioned in Paris for Dr. Walter Damrosch and was offered a place with the New York Symphony. He declined in favor of the Concerts Touche, a small group of 18 musicians who gave daily concerts of classical and chamber music at their small hall on the B. de Strassbourg. Later he joined Robert Rettly in organizing the Rettly String Quartet.

In the winter season of 1920-21 he went to Monte Carlo with Louis Gamme's small orchestra and in the following spring was offered a seat with the Boston Symphony by Mr. Monteux.

He joined the Boston Orchestra as first viola in 1921. But after several seasons he was forced by ill health to give up that position. However, he remained with the orchestra as a member of the viola section.

He is now a member of the newly formed Boston String Quartet and does some teaching at the New England Conservatory of Music.

Harry Dubbs

Mr. Dubbs is one of the younger members of the Boston Symphony Orchestra. He was born in Boston in 1910 and at the early age of five began his study of the violin.

He studied with Timothy Adamowski and later while attending Malden High School he studied under Felix Winternitz. At the high school he was concert master and soloist with the orchestra.

After finishing his schooling he entered the field of professional music and played as concert violinist at the Ritz Carlton. He joined a chamber music ensemble which did radio work and later became a member of the Keith Theater orchestra.

In May, 1939, he auditioned for Dr. Koussevitzky and after a second audition in August of the same year he was given a seat in the violin section of the orchestra.

EVENING TRANSCRIPT, FRIDAY, MARCH 22.

MEN BEHIND MUSIC

By PAUL CRANE

Huber A. Sauvlet was born in Rotterdam in Holland. He is descended from a long line of French musicians. Both his father and his mother were musicians and his paternal grandfather was the famed flutist, Antoine Sauvlet, who astonished the natives of northern Europe when he toured as co-soloist with Jennie Lind.

The violinist began the study of his instrument when he was six years old. At that time his father bought him a small violin and before the end of the year he had mastered the "Carnival of Venice" without the benefit of any formal instruction.

He entered the Conservatory of Music at Rotterdam where he studied music under the famed Professor Wolff. And again showed his genius by writing a concerto for violin at the age of fourteen.

ALFRED ZIGHERA, 'cello

Following his graduation from the Conservatory he was admitted at the age of 16 to the violin section of the Dutch Opera Company at Amsterdam. And while a member of this group he played the Paganini concerto at the regular Sunday afternoon concert of the group.

He left Rotterdam to join a symphonic group in the Hague, and followed that with a tour of Europe playing with various chamber groups and quartets.

In 1914 he came to the United States and joined the Boston Symphony Orchestra the same year.

Although he is a native of Czecho-Slovakia, Hans Werner spent his boyhood in Vienna where he began his musical education. He was one of the last pupils of Professor Gruen, the internationally famous teacher, who, by the way, also taught the famed former concert master of the Boston Orchestra, Franz Kneisel.

At the Vienna Conservatory of Music Mr. Werner studied violin, viola, and composition and graduated with a first prize.

In 1912 he joined the Boston Symphony Orchestra, which was then under the direction of Dr. Karl Muck. He joined as a violinist but later changed to the viola section.

In 1921 he left Boston to play with the Detroit Symphony under Gabrilovitch and later came east to play with the New York Symphony under Mengelberg. But after two seasons he returned to the Boston Orchestra and has been here since.

He is quite fond of chamber music and was formerly a member of the Keller Quartet and is now a member of the Boston Sinfonetta under Arthur Fiedler.

Alfred Zighera was born in Paris in 1898. He started studying the 'cello when he was eight and at the age of 16 he entered the Paris Conservatory. After six months he was awarded a first prize.

He became 'cellist with the Paris Opera, but left that group to join the army in 1917. During his service he was awarded the Croix-de-Guerre with two citations.

Following the war he became first 'cellist with the orchestra of the Champs Elysee Theater and later played with the Concerts de Conservatoire. While in Paris he founded the Zighera Quartet with his brother. He played the viola de gamba with the Violes and Clavecin group which toured throughout Europe.

He joined the Concerts Kousevitsky and was invited in 1925 to come to this country to play with the Boston Symphony Orchestra.

In Boston he founded the Boston Society of Current Instruments and the Boston Society of Early Music. The latter society which was founded in 1938, gives three concerts a year. Mr. Zighera is also a 'cellist with the Boston String Quartet.

Left to right: Huber A. Sauvlet, violin; Hans Werner, viola.

MEN BEHIND MUSIC

Left to right: Vladimir Rasnikoff, violin; Minot Beale, violin.

By PAUL CRANE

Vladimir Resinkoff is a member of the violin section of the Boston Symphony Orchestra and has been since the season of 1932.

The slight, curly haired Mr. Resnikoff was born in Russia. In a city with the intriguing name of Nizhni Novgorod, Mr. Resnikoff began to study the violin quite young. It was quite natural for the boy to take to the violin for his mother was an excellent player.

After a preliminary musical education in his native land, Resnikoff was sent to the Meister school in Vienna. Here he studied under the internationally famous Belgian violinist and composer, Eugene Ysaye. On his graduation from the Meister School Resinkoff was awarded first prize. He then went on a concert tour of Europe.

In 1922 he came to America and was made the director of the violin department of the Eastman Conservatory of Music in Rochester, New York. During one of the Boston Orchestra's swings around the country they stopped at Rochester and Mr. Resnikoff was invited to play as soloist with them for the evening. His playing was noted by Doctor Koussevitzky and when an opening occured in 1932 Mr. Resnikoff was given a seat with the violin section of the orchestra.

Minot Beale

Mr. Beale is a New Englander, born in Rockland, Mass., in 1897. He began to study the violin when he was only six. After studying with the local teachers around Rockland for nine years he came to Boston. He was fifteen when he entered the New England Conservatory of Music.

At the Conservatory he studied under such well known teachers as Felix Winternitz and Timothee Adamowski. Mr. Beale was also made Concert Master of the Conservatory Orchestra while he was a student at the school. When he graduated and joined the faculty of the Conservatory he retained his position as concert master.

When Doctor Koussevitzky came to Boston his friends were anxious to show him the cultural development in the city and so they brought him to a concert played by the Conservatory Orchestra. It happened that the works played called for several violin solos and Mr. Beale performed. The doctor was so impressed with the young man's work that he asked him to join the Boston Symphony.

Mr. Beale is the organizer of Aeolians, a quartet consisting of a harp, violin, cello, and a flute. Because of the unusualness of the group Mr. Beale has to make all his own arrangements for the music which this group plays during its chamber concerts and recordings.

Clarence Knudson

American born Clarence Knudson is first second violin of the Boston Symphony Orchestra. He was born in Lynn of a Norweigan father and a Swedish mother.

He lived most of his life in Beverly and it was there that he took his first music lessons on the violin. It was no accident that he became a musician. His father was an amateur flutist and encouraged his son to take up music.

He came to Boston and entered the New England Conservatory of Music from which he graduated with honors. And then with one bound he found a position in the Boston Symphony Orchestra in 1920.

He is now first member of the second violin section and in those symphonic works in which the first violins play against the seconds he leads his section with rare mastery.

He also plays at the Berkshire Festival and on such occasions he takes his wife and son along. They camp on the edge of Lake Mackeenac which borders on the Tanglewood Estate where the concerts are played.

MEN BEHIND MUSIC

By Paul Crane

JESUS MARIA SANROMA, PIANO

The dashing, witty Jesus Maria Sanroma is the Boston Symphony Orchestra's most popular figure. He is popular not only with the public but with his colleagues in the orchestra as well.

Mr. Sanroma was born on the American possession of Puerto Rico, the son of Spanish colonizers. He was sent to this country in 1917 by the Puerto Rican Government to study at the New England Conservatory of Music. He studied with the celebrated Polish concert pianist, Madame Annette Szumowska-Adamowska.

His performances with the Pops Orchestra and particularly his presentation of the works of the ultra - modern composers have made him a popular figure to Boston audiences.

On a concert tour of Europe some yars ago, Mr. Sanroma decided to experiment with the tastes of audiences and see if they really understood the works of the moderns or if they were merely being polite when they applauded.

In London he played some Schoenburg sketches, pieces which require only about four minutes to play. After finishing the piece he remained seated at the piano. The applause broke out all over the house and continued until the artist arose and acknowledged it. This convinced him that English audiences understood and appreciated this music. In France the same experiment was tried with the same success. But in Spain a woman was heard to say in a loud voice: "How horrible."

While he was finishing his studies here in Boston he was an extra percussion man with the Symphony Orchestra. The result was that even now, when the coast is clear, he will slip up to the left-hand corner of the stage and amuse himself with Mr. Sternberg's instruments

Although most of his appearances on the concert platform are made in a very serious mood he did break down at the "Gay Nineties Night" of the Pops several years ago. Appearing on the stage dressed as a dude of the period, he sat down to the piano and without removing his white gloves gave a rendition of "Hearts and Flowers" with all the gestures and fluttering motions at his command.

His gay wit is always present behind the scenes and particularly on the long trips that the orchestra takes. He has his own quiz program on these trips.

Wandering through the train he hums or whistles themes from various scores and challenges his traveling colleagues to identify the works from which they come.

His subtle persuasion with an audience was noted one night at the Pops after he had played the "Rhapsody" of Gershwin. The audience demanded an encore, and got it. Then they called him back to the stage several times for curtain calls. Despite the presence of Mr. Fiedler on the podium the applause continued unabated. On his fourth trip to the center of the stage Mr. Sanroma bowed to the audience and then very gently drew the cover over the keys of the piano. The effect was startling. The audience which had been thundering applause became absolutely quiet and the concert continued.

In spite of his readiness to joke he is intuitive about the most profound phases of artistic thought. And what is more he can play the cold, calculating music of the abstract moderns with an exciting fervor and understanding.

56

$12,000 Organ to Be Built for Boston Symphony Orchestra

M 2

A fine organ has been presented to the Boston Symphony Orchestra for use in the Berkshires. The gift has been made posible, it is announced, by a fund of $12,000 granted by the Carnegie Corporation of New York. The organ will be built from the design of G. Donald Harrison, and will be installed in time for use in the first session of the Berkshire Symphonic Festival in August.

May 2

Symphony Gets Baroque Organ

Trans

$12,000 Gift Aids Berkshire Festival

The Boston Symphony Orchestra announced today the receipt of a gift of $12,000 from the Carnegie Corporation of New York for a baroque organ for the Berkshire Symphonic Festival.

The baroque organ, designed to duplicate the qualities of the instrument used by the composer, Johann Sebastian Bach, will be installed in the music shed at Tanglewood, Stockbridge, where it will be first heard by the public in a performance of the Bach B-Minor Mass this summer.

Before that the organ will be used in courses at the new Music Center, established by Dr. Serge Koussevitzky for advanced study.

The organ has been designed by G. Donald Harrison, president of the Aeolian-Skinner Company, Boston, manufacturers of the organ at the Harvard Germanic Museum.

Gift of Organ To Orchestra In Berkshires

Monitor May 2

To the strains of the Boston Symphony Orchestra will be added the tones of an organ this summer at "Tanglewood," their Berkshire Festival home, for the Carnegie Corporation of New York has just granted $12,000 for the purchase of a new organ, it was announced by Orchestra officials today. The new instrument will be installed in the shed in time for the first sessions of the Festival, to be held this year from Aug. 1 to 18.

The specifications of the new instrument have been decided upon in consultation with Dr. Serge Koussevitzky, E. Power Biggs, who is to be the organist for the Festival, and Dr. Archibald T. Davison. The organ will be built by the Aeolian-Skinner Organ Company, from the design of G. Donald Harrison, the company's president. The placing of the new organ will be under the direction of Prof. Richard D. Fay, of the Massachusetts Institute of Technology, the acoustical authority who is responsible for the sound properties of the shed. It will be concealed above the stage.

The organ will be of the type that was used by Johann Sebastian Bach, but will possess modern improvements enabling it to produce a fullness and brilliance suited to the size of the shed. The dynamic range will be noticeably increased and the range of pitch extended.

THIS CLIPPING FROM
FITCHBURG, MASS.
SENTINEL
MAY 2 - 1940

Benefit Pops Concert Will Be Staged May 12

Many Fitchburg residents are planning to attend the special symphonic concert to honor and aid Finland scheduled for May 12 at 8.30 p. m. in Symphony hall, Boston. The concert, one of the most important musical events of the season, will be conducted by Tauno Hannikainen who will direct the full Boston Pops orchestra of 93 members. Proceeds from the affair will be devoted to Finnish relief and reconstruction.

Mr. Hannikainen came to this country on the invitation of Serge Koussevitzky early in January. Since then he has twice conducted the Boston symphony orchestra in Symphony hall and twice in New York city. Mr. Hannikainen is the regular conductor of the Helsinki and Turku symphony orchestras and of the Finnish National opera. He is a close friend of Jan Sibelius and will play several selections from the Finnish composer at the concert.

Mrs. Aimo Ahola of 346 Elm street is on the general arrangements committee for the concert. Mr. and Mrs. Douglas Crocker of Nichols street are among the sponsors. Tickets may be secured

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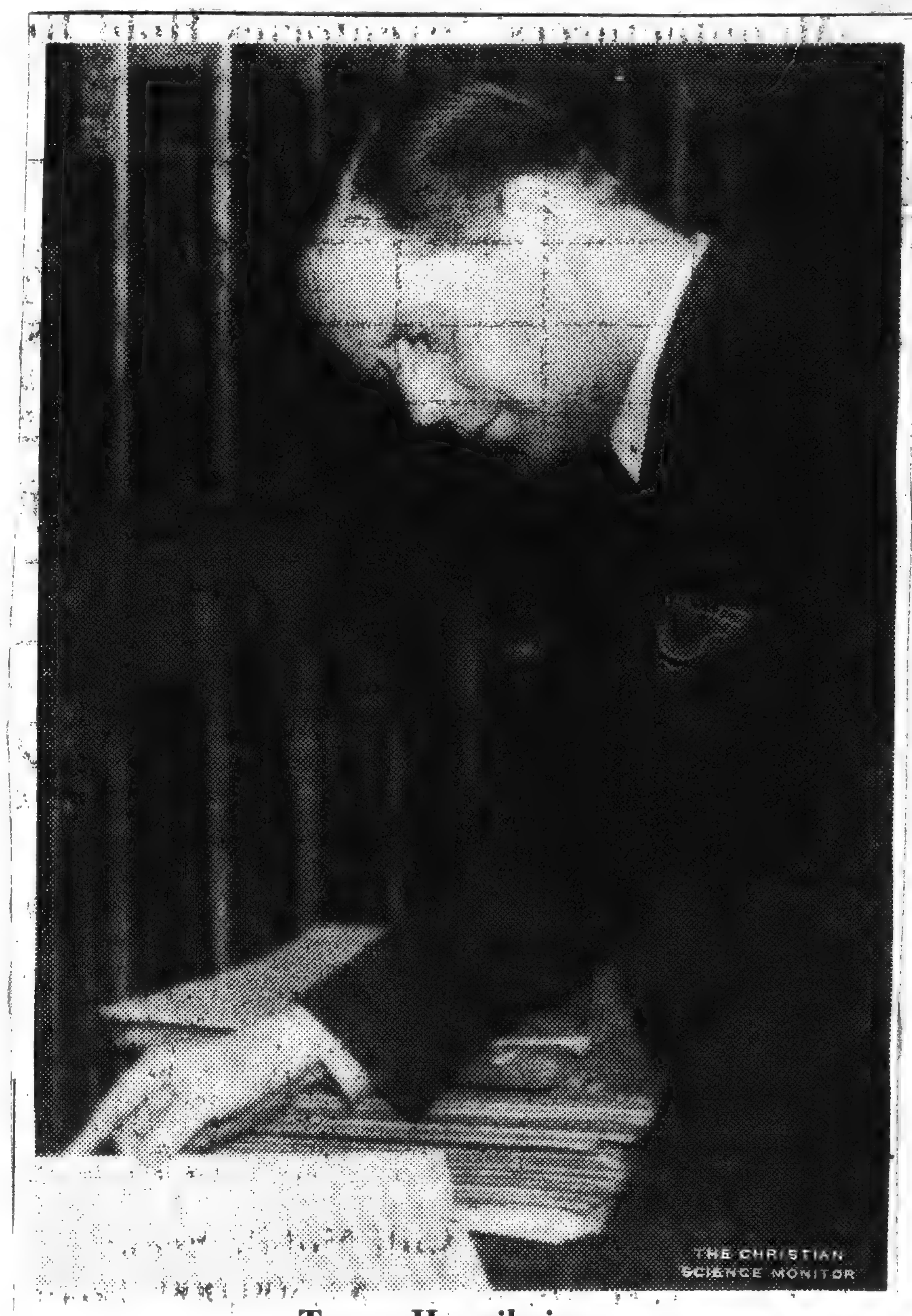
THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, MAY 2, 1940



Tauno Hannikainen

Will direct a Boston Symphony Pop Concert on May 12 for the benefit of Finnish relief

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THE BOSTON DAILY GLOBE

May-Time Flowers

Helping open the second annual May festival this morning was Angela Bradanes with Courtright House's decorative flower cart. Proceeds of the festival, which this year includes shops, studios and schools on Brimmer, Byron, Chestnut, River, Lime and Mt. Vernon sts., will be given to the Esplanade Concert fund.

It's May Time in Old Boston

THE CHRISTIAN SCIENCE MONITOR

By a Staff Photographer

Beacon Hill Has Its Annual Festival

Throngs gather for open-house day among the various shops where the arts and crafts prevail. In the above picture Angela Bradanese, flower girl, has it right from the horse's mouth that it's carnival time, as the animal takes a May basket in his mouth in front of the Old English Galleries on Chestnut Street. A part of the proceeds of the two-day event goes to the fund for the Esplanade concerts.

Beacon Hill opens May Day Festival with picture: Page 13.

On the Hill They Go a-Maying

Transcript

(Transcript Photos—Turner)

All are neighbors on Beacon Hill today and tomorrow during the May Festival which will help raise funds for the Esplanade Concerts. The merry-go-round horse, with George Hodges, Jr., up, grins at a basket of posies from his hitching post on "Horse" Chestnut street. The strolling troubadours are Pietro Mordelia and his daughter, Flora. Below, Esther M. Rubin (left) puts her flowers in an 1832 copper salt box; Marcia Johnson arranges a period bouquet in Rudolph P. Pauly's early 19th century iron urn, as Susan and Sally Inman look on admiringly.

FLOWER GIRL at the May festival on Beacon Hill yesterday was Miss Angela Bradanese.

Herald May 3

May Festival on Beacon Hill Benefits New Esplanade Shell

The second annual May festival of Beacon Hill residents for the benefit of the new Esplanade concert shell was forced indoors by rain yesterday, but the singing and dancing and other gay events lost little of their color in the gymnasium of the Brimmer and May School. Several hundred attended.

There were three groups of dancers. Students of the Brimmer and May School, under the direction of Miss Priscilla Goodman, did an early American dance, a May pole dance and a Tarantella.

A flower stick dance and a gavotte were done by students from Emerson College under the direction of Miss Elsie Riddell.

Country dances and jigs were staged by members of the English Folk Dance and Song Society under the direction of Miss Louise B. Chapin. The dances included the Circassian Circle, the Morpeth Rant, the Molly Oxford, the Pipers Fancy, the Newcastle, the Step Stately and the Argeers.

Shops throughout the area hung out May baskets of flowers and had special exhibits and demonstrations in celebration of the festivities.

The program will continue today. Street dancing is scheduled for 2:30 P. M. and an assembly of children of the Beaver School will be held at 10:30 A. M.

Society Debs Give May Dances for Concert Fund

Post May 3

ENGLISH COUNTY DANCERS

These dancers are shown doing the "Groburne Proffesinal," an old English folk dance, at 69 Brimmer street. Left to right, Mrs. Robert Wilkes, Miss Louise Chapin, Morris Mynard and Robert Wilmes.

Braving a heavy drizzle of rain, bareheaded Boston debs sold flowers as they strolled through gaily decorated streets bordering the Charles River Esplanade yesterday afternoon, but the programme of May dances planned originally for the out-of-doors had to be held under cover at the Brimmer and May School, Inc., at 69 Brimmer street.

The proceeds of this second annual May festival, which will be continued today, together with a percentage of sales from the shops, studios and schools on Brimmer, Byron, Chestnut, River, Lime and Mount Vernon streets will be turned over to the Esplanade Concerts' Fund.

Flowers for the festival were donated by shops and by private gardens on Beacon Hill.

Included in the flower girl group were: Rhoda Belknap, Nancy Delano, Clara Jackson, Dorothy Storer, Peggy Paine, Natalie North, Helen Pierce, Esther Merchant, Mrs. Winthrop Lane Brown, Jr., and Mrs. Robert S. Weeks, Jr.

Strolling accordionists gave a picturesque touch to the scene. A few of the traditional May dances given under the direction of Miss Priscilla Goodman of the Brimmer and May School, Inc., included the Taranetella, the Early American dance and the May Pole dance.

The Emerson College group presented the flower stick dance and the gavotte under the direction of Miss Elsie Riddell. The English Folk dance and Song Society, under the direction of Miss Louise B. Chapin, presented such old-timers as country dances and jig, the processional dance, the Circassian Circle, the Morpeth Rant, the Molly Oxford, the Pipers Fancy, the Newcastle, Step Stately, Argeers and the Processional Off.

The general committee in charge of the programme was directed by Mrs. Dorothy B. Barbour, chairman. Assisting her were: Miss M. Lillian Link, Mrs. Roger C. Merrill, Mrs. William Power and Mrs. Malcolm Derry.

The programme will begin at 11 o'clock today with the May Day assembly of the children of the Beaver School. The street dancing will begin at 2:30.

Beacon Hill Opens May Day Festival

C.S.M. May 2

By Josephine Ripley

Staff Writer of The Christian Science Monitor

In gay salute to spring, to the merry month of May, and to everybody in general, the May Day Festival on Beacon Hill defied gray skies and radiated an open-house hospitality that made sunshine of its own, as the annual two-day carnival got off to a spirited start this morning.

May baskets, bright with jonquils, tulips, and all the brilliance of a spring garden, hung on the door of each shop participating in the open-house festival. Strolling minstrels put music to the words of welcome that drifted from shop to shop through the narrow streets on the river side of Beacon Hill. Flower girls in costume sold bouquets from a gay Corsican flower cart, and the streets were cleared for the folk dancing.

The carnival is not being held on the Hill itself, but on the river side of Charles Street, including Brimmer, Byron, Chestnut, Lime, Mt. Vernon, and River Streets.

Proceeds of the festival and a percentage of sales of all shops participating will be given to the Esplanade Concerts Fund.

True to Beacon Hill tradition, open house means just that and the May basket was a genuine invitation to come in. Silversmiths put on a real show for the visitor, demonstrating all the processes of silver-making and hammering out shining spoons beneath the very noses of the onlookers.

Potters, too, extended a cordial welcome at the Pottery Workshop on Chestnut Street, shaping smooth, symmetrical vases and bowls out of pudgy lumps of clay. A number of private schools in the vicinity were alive with youthful activity as preparations for special entertainments, both inside and out, got under way.

The Brimmer and May School made ready for folk dancing in the street at 2:30 p. m. under the direction of Miss Priscilla Goodman. A group from Emerson College, under the direction of Miss Elsie Riddell, wriggled into their costumes for street dancing an hour later, while the program of the English Folk Dance and Song Society included country dances and jigs. The Bishop-Lee School prepared for an evening entertainment at its own stage.

It was carnival time in real Beacon Hill spirit, and Mrs. Dorothy Barbour, who originated the idea last year and who is chairman of this year's affair, sallied forth bright and early for calls on all of her open house neighbors.

"The idea," she explained, "is to get people acquainted with the neighborhood and the activities here, as well as to help us all to become better acquainted with each other.

"Of course, in doing anything of this kind," she continued, "one wants to make it a worth while undertaking, and since the Esplanade Concerts are a neighborhood interest, we decided to give a percentage of our sales on these two days to help the concert fund."

Assisting Mrs. Barbour as chairman are Miss Lillian Link, Miss Mary C. Hardy, Mrs. Roger Merrill, Mrs. William Power and Mrs. Malcolm C. Derry.

Beacon Hill Makes Way ay-Time Festivities

THE CHRISTIAN SCIENCE MONITOR

By a Staff Photographer

Scenes at Opening of Annuaand Open House

Left, Flora and Pietro Mordelia greet Beacon Hill visitors with accordion music, at the sign of the May basket by the shop of Mrs. Dorothy B. Barbour. ay ahead of the old-fashioned "welcome" mat, as she e "come-in" bouquet in front of the Bishop-Lee School treet, preparatory to this evening's dramatics which will d there.

Right, Dorothy Holman of Melrose thinks that a May basket at the

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GLOBE—FRIDAY, MAY 3, 1940

Rain Fails to Halt May Festival on Beacon Hill

Flower Girls, Dancers Perform for Benefit of Esplanade Shell

Despite intermittent rainfall the second annual two-day May festival, a typical English fete being staged by the residents of Beacon Hill for the benefit of the new Esplanade Concert Shell, got under way yesterday with several hundred visitors circulating through the shops, studios and schools bounded by Beacon, Brimmer, Mt. Vernon and Charles sts.

The spirit of the festival prevailed all through the afternoon as flower girls, mainly debutants of the current season, vended their colorful wares in streets where baskets of flowers in various receptacles hung from the shop doorways and added to the gayety of the scene.

The main disappointment came when the street dancers were forced to perform in the Brimmer and May School gymnasium, but it is hoped they will be able to repeat their performances in the streets today. The first group of dances, was presented by 75 gayly costumed girls, ranging in age from 10 to 17 years, from the school, under the direction of Miss Priscilla Goodman. Mrs. Stedman Snow was in charge of the modern dances on this program. A group of 10 colorfully garbed girls from Emerson College, under the direction of Prof. Elsie Riddell, then sang and tripped a gay gavotte and a flower stick dance. The program closed with six adult couples from the English Folk Dance and Song Society contributing various songs and dance steps under the direction of Louise Chaplin. Music was furnished by the Strolling Mordelias, Flora and her father, Pietro, of Revere, accordionists.

The debutante flower girls, under the direction of Mrs. Francis G. Jackson, included Rhoda Belknap, Nancy Delano, Clara Jackson, Dorothy Storer, Peggy Paine, Natalie North, Helen Pierce and Esther Merchant. Post "debs," Mrs. Winthrop Lane Brown Jr. and Mrs. Robert S. Weeks Jr. Mrs. Howard M. North was in charge of the flowers.

The Emerson girls were Geraldine Ledwith and Pearl Winick, Hartford, Conn.; Ruth Gray, Cambridge; Anne Franklin, Methuen; Marie Surbeck, Haworth, N. J.; Betty Moore, Needham; Eleanor Levy, Brookline; Barbara Levine, Newton Centre; Virginia Richardson, Raleigh, N. C., and Dorieann Wait, Saratoga Springs, N. Y.

Tomorrow afternoon at 2 Gov. Saltonstall is expected to make a tour of the district.

Mrs. Dorothy Barbour, chairman of arrangements, is being assisted by Miss Lillian Link, Miss Mary Hardy, Mrs. Roger Merrill, Mrs. William Power and Mrs. Malcolm Derry.

Emerson Girls Dance in Beacon Hill May Festival

THEY PERFORMED AT BRIMMER AND MAY SCHOOL GYM

Left to Right—Geraldine Ledwith, Anne Franklin, Barbara Levine, Dorieann Wail, Ruth Gray, Pearl Winick, Virginia Richardson, Betty Moore, Eleanor Levy and Marie Surbeck.

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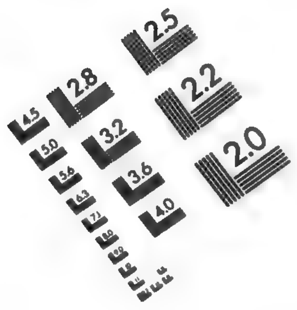
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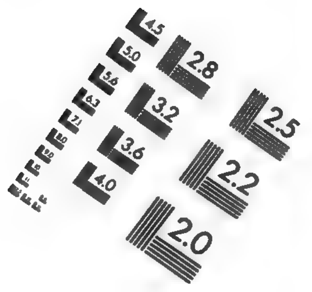
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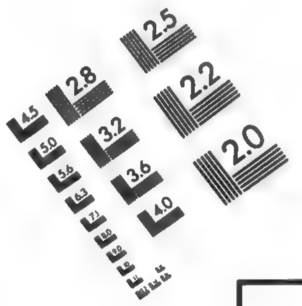
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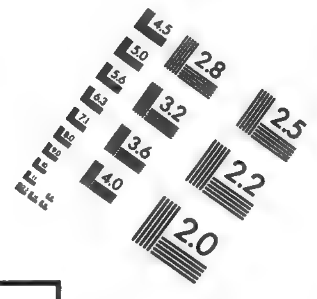
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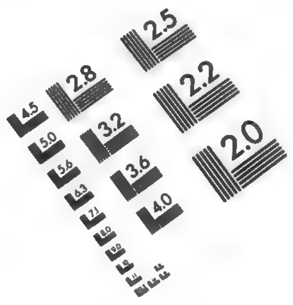
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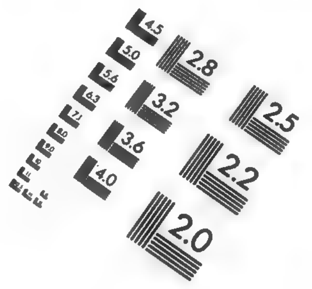
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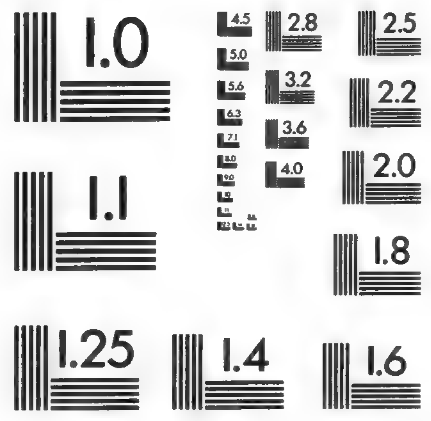
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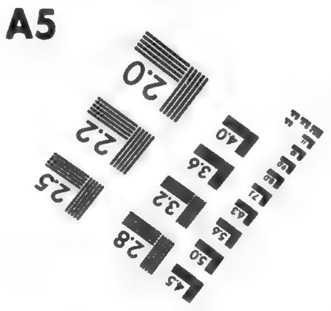
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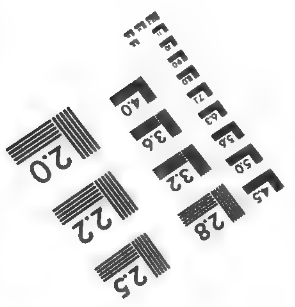
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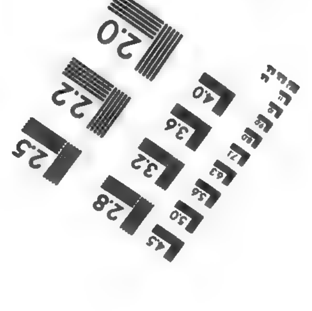
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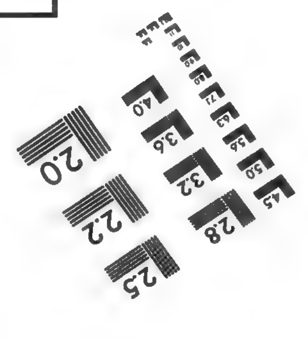
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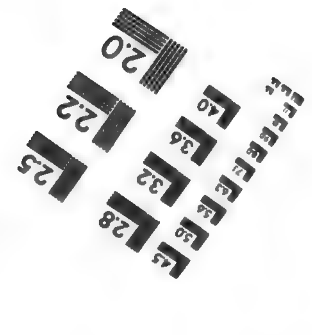
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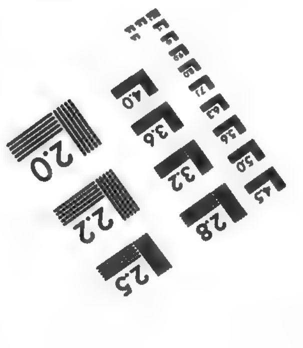
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BERKSHIRE SYMPHONIC FESTIVAL

at "TANGLEWOOD"
(Between Stockbridge and Lenox, Mass.)

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Nine Concerts on Thurs. and Sat. Eves., and Sunday Afternoons

Series A: August 1, 3, 4

The First Symphonies of Beethoven, Schumann and Sibelius.

The C major Symphony of Schubert, the Second Symphony of Brahms, and the Third of Roy Harris

Other works include Prokofieff's "Classical" Symphony and Stravinsky's "Capprieeio" (Soloist, J. M. Sanroma).

Series B: August 8, 10, 11

(Celebrating the 100th Anniversary of Tchaikovsky's birth)

The Fourth, Fifth, and Sixth Symphonies.

The Violin Concerto (Soloist, Albert Spalding).

Other works to be announced.

Artur Rodzinski will conduct one of the three programmes.

Series C: August 15, 17, 18

The Third Symphony of Beethoven, the First of Brahms, and a Symphony of Haydn.

Other works include Wagner excerpts, Hindemith's "Mathis der Maler," arias by Dorothy Maynor and Bach's Mass in B minor with the Festival Chorus of the Berkshire Music Center.

For Tickets Apply To
BERKSHIRE SYMPHONIC FESTIVAL
Stockbridge, Mass.

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, Director
G. Wallace Woodworth, Assistant Director

JULY 8 - AUGUST 18, at "TANGLEWOOD"

The Berkshire Music Center will consist of an Institute for Advanced Study, with an orchestra and classes in conducting, composition, opera dramatics; and an Academy having no formal entrance requirements, with general sessions of singing, playing, lectures and concerts, and special classes in choral conducting and music in the schools. Enrollment will carry the privilege of attendance at Festival rehearsals of the Boston Symphony Orchestra and the nine concerts (August 1-18).

A catalogue for the Berkshire Music Center will be sent on application to Symphony Hall, Boston

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The Up-Beat for Wednesday's Concert

Arthur Fiedler, as he will appear at Wednesday night's opening of the 'Pop" Concert season in Symphony Hall—a candid camera shot taken from the orchestra during actual performance.

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THE BOSTON HERALD, THURSDAY, MAY 2, 1940 .... PAGE TWENTY-FIVE

Symphony Artists Don Cap and Bells for 'Silly' Venture in Swing

'Gone with the Woodwinds' Is Parody on Dance Bands

Hilarious Performance at Modern Art Institute Benefits Music School

By ALISON ARNOLD

Boston's Symphony Orchestra turned silly last evening. At least a group of its leading members did. And Boston likes them that way, judging by the cheers and applause that rang out from the throng of distinguished Symphony-goers. All this took place in the galleries of the Institute of Modern Art, where the first floor show to be given by members of the Symphony Orchestra was held for the benefit of the South End Music School. "Gone with the Woodwinds" was the title of the show, and with their tongues in their cheeks, the self-styled "Silly Symphonists" provided an evening of rare entertainment.

"Dick" Burgin was master of ceremonies and turned tables on dance bands, which have been adapting the classics for their own use, by showing what Symphony men can do with swing. And what that is, is most remarkable. "Choo Choo" San Roma proved himself a veritable wizard of the keyboard, and the various popular tunes to which Boston has been dancing all winter were "swung" with such rhythm that it was with difficulty that the members of the audience kept their seats.

Those who attend the Symphony concerts each week can hardly picture Einar Hansen, sedate violinist, alternately strutting a spirited cake walk, appropriately equipped with a top-hat and cane, and draping himself in a Spanish shawl to execute a fandango. That is exactly what he did, however, and simply brought down the house with his antics. Nor could Symphony audiences imagine Ludwig Juht impersonating an elephant with his bass viol, while "Choo Choo" San Roma took the part of a mosquito with a piccolo, and "Ziggy" Zighera, the Harpo Marx of the Boston Symphony, played the piano. Marcel Lafosse played the trumpet with one hand and his own accompaniment with the other, and also on the program was a mysterious new singer, Chloe Woodwind from the Windward Islands.

The audience sat about the gallery at small tables, cabaret style, and refreshments were served during the entertainment. Enjoying the fun hugely was Dr. Serge Koussevitzky, conductor of the orchestra, who was accompanied by Mrs. Koussevitzky, in a gown of flowered chiffon. Sitting with them were Mrs. Gorham Brooks, a member of the entertainment committee, her son-in-law and daughter, Mr. and Mrs. Curtis Prout, and the latter's parents, Mr. and Mrs. Henry Prout.

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Harvard Alumni Bulletin
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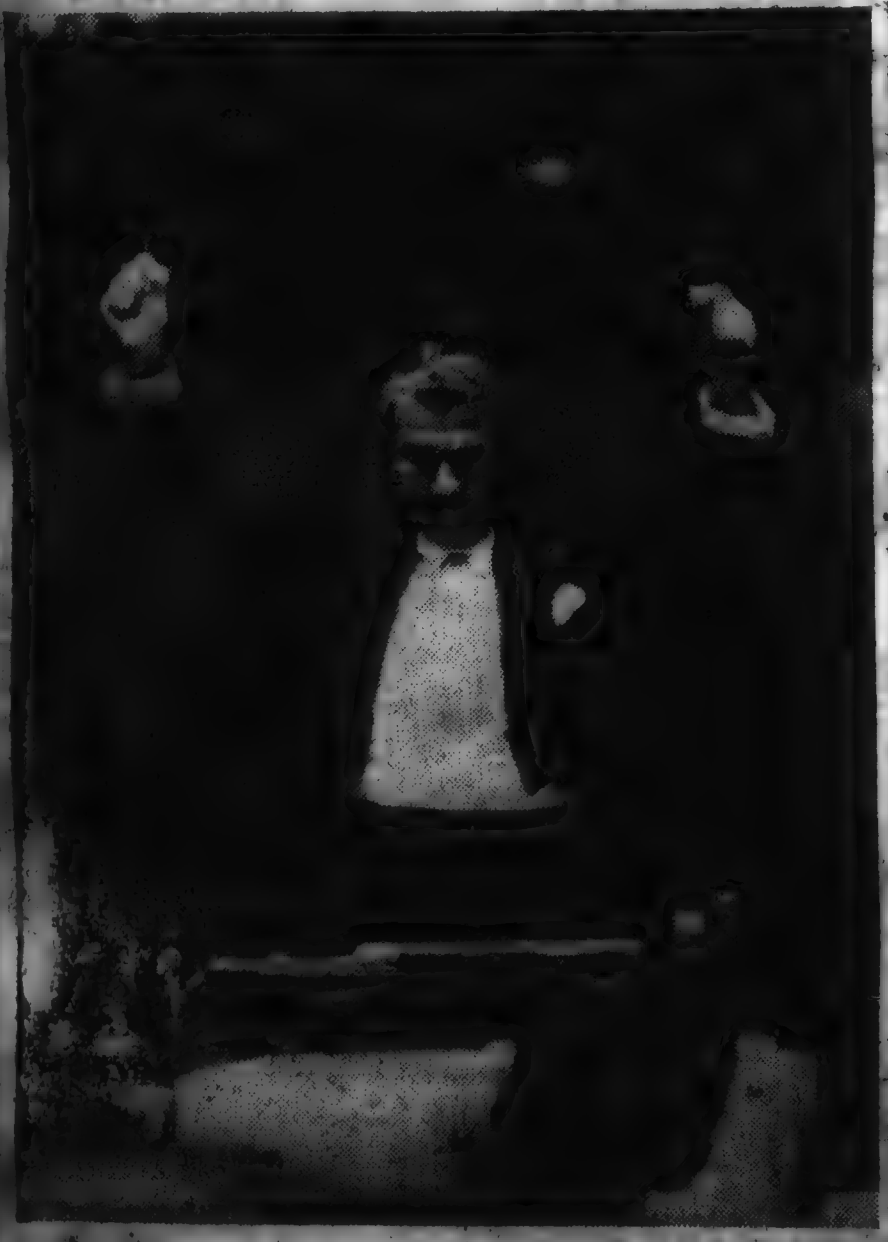

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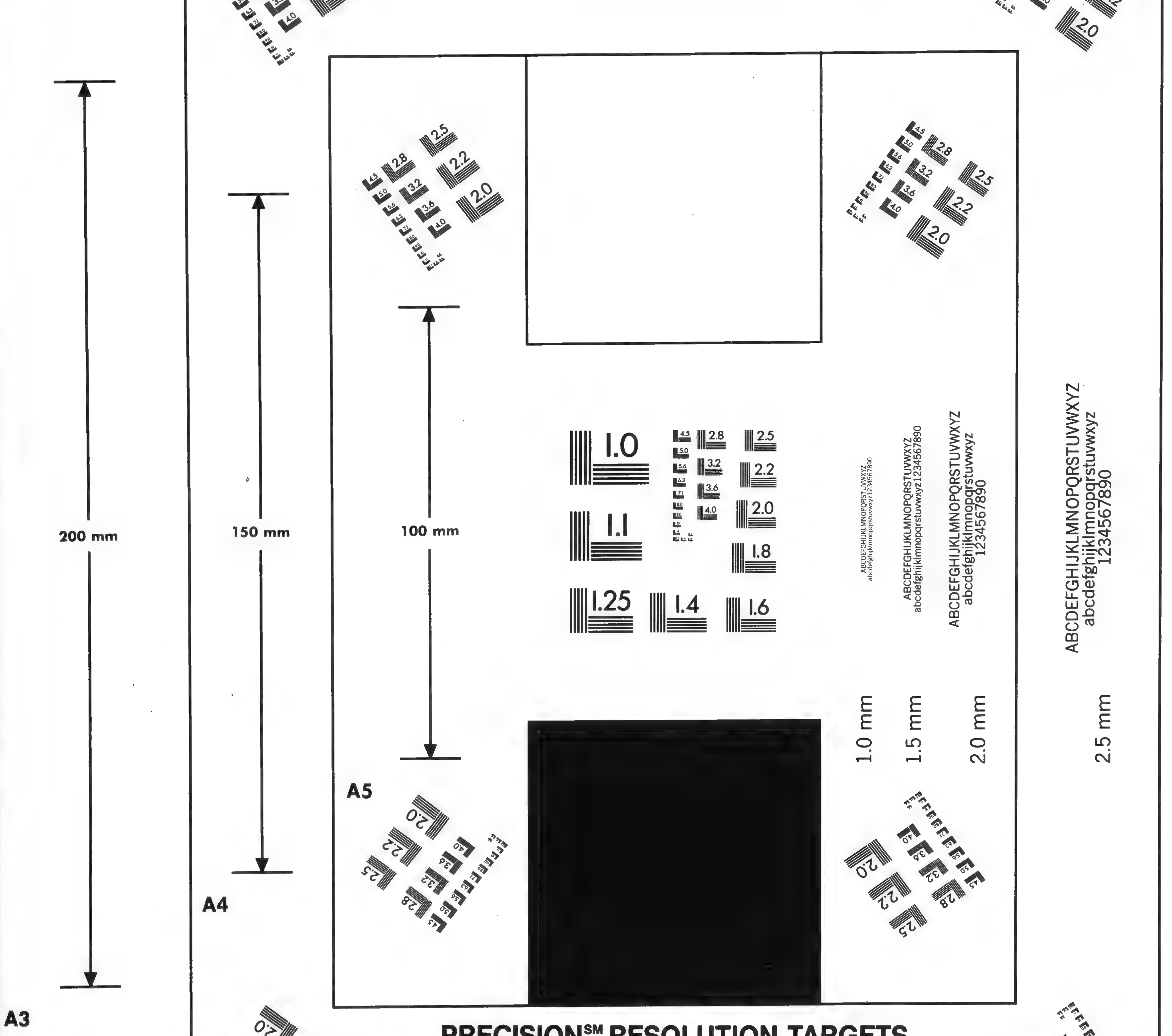
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The Malkin Conservatory is to have a benefit night at the Pops on Monday evening, June 3. As a gesture to the centennial year of the birth of Tchaikovsky, director Joseph Malkin has arranged with Arthur Fiedler for the performance of the Tchaikovsky Piano Concerto with Leon Tumarkin as soloist with the Pops orchestra. Mr. Tumarkin is a member of the Malkin Conservatory faculty.

THIS CLIPPING FROM

HUDSON, MASS
MAYNARD NEWS
5/3/40

CONCERT FOR FINLAND AID

Maynard Residents Interested in Benefit Affair At Symphony Hall

Maynard — Many residents of Maynard are planning to attend the special symphonic concert to honor and to aid Finland, one of the most important musical events of the season, which will be given in Symphony Hall, Sunday evening, May 12, at 8:30 o'clock. The concert will be conducted by Tauno Hannikainen, who will direct the full Boston Pops Orchestra of 93 members.

Mr. Hannikainen came to this country on the invitation of Dr. Serge Koussevitsky early in January. Proving that conductors as well as composers are bred on Finnish soil, he has demonstrated his thorough musicianship on at least four occasions since his arrival, conducting the Boston Symphony Orchestra twice in Symphony Hall and twice in New York. Everywhere the noted Finnish conductor has been enthusiastically received by audiences paying homage to a great artist as well as to an heroic nation.

A leading member of Finnish musical circles, Mr. Hannikainen is the regular conductor of the Helsinki and Turku Symphony Orchestras and of the Finnish National Opera. He is a close friend of Jan Sibelius and will play several selections from the Finnish composer at the concert on May 12. The program will be divided between Sibelius and Brahms as follows: Finlandia, Elegy from "King Chistian II" Suite, Night Ride and Sunrise (Symphonic Poem, Op. 55), and Scherzo and Finale from Symphony No. 2 in D major, all by Sibelius; and following intermission, Symphony No. 1 in C Minor, Op. 68, by Brahms.

Rev. and Mrs. George Koponen of Maynard are among the distinguished list of sponsors for the May 12 concert. Miss Martha Koski and Miss Vieno Koski of Fairfield Street, and Miss Ellen Haapala of Chandler Street, Maynard, are among the attractive group of ushers who will be dressed in the bright costumes of Finland. Miss Martho Koski is in charge of concert arrangements in Maynard. Proceeds of the concert will be devoted to Finnish relief and reconstruction. Tickets may be secured in advance at the Box Office, Symphony Hall, Boston.

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Wednesday's Concert

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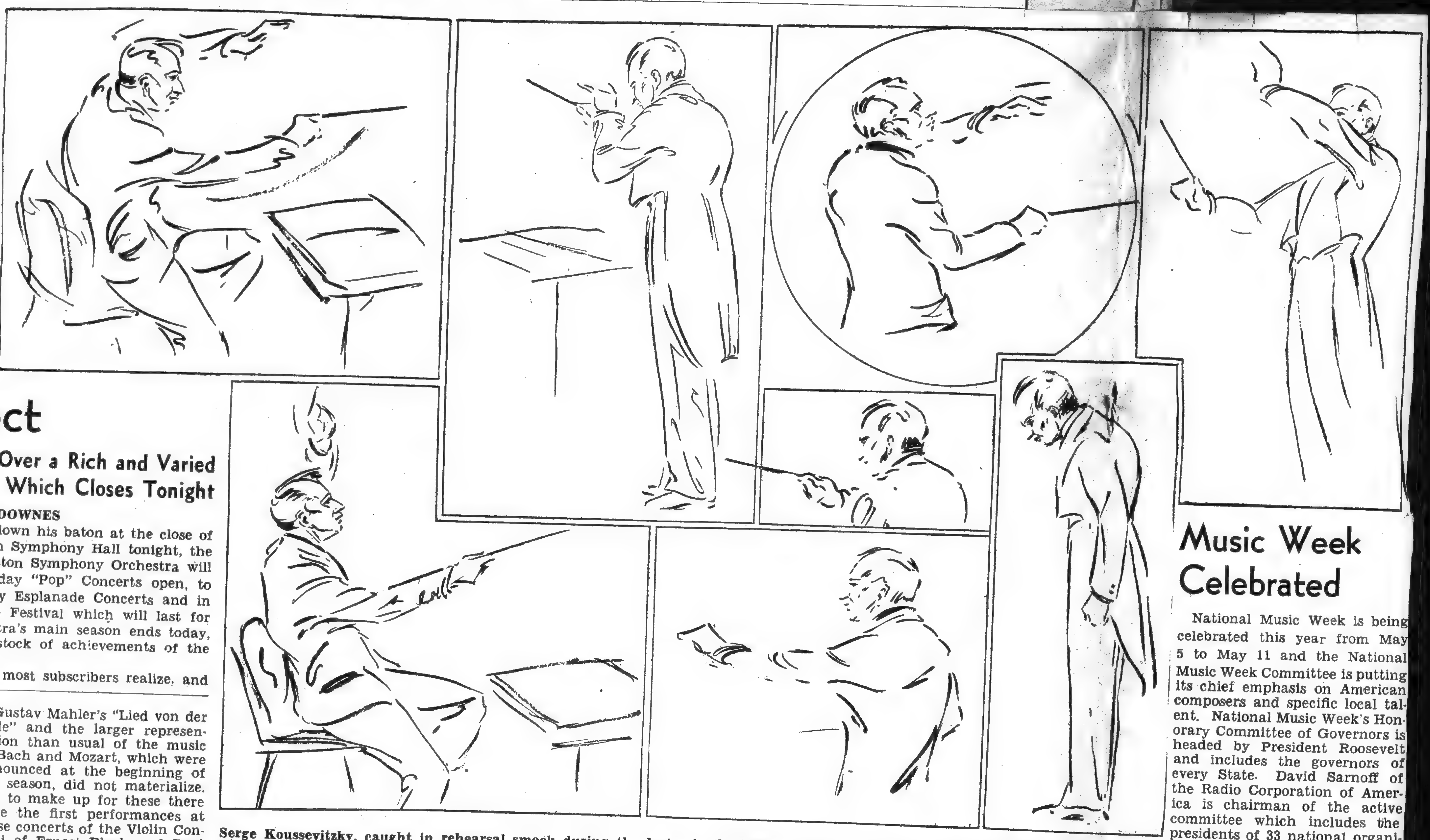
'POP' CONCERT SEASON OPENS WEDNESDAY;

Prof. Hill, Retiring, Honored with Concert

In honor of Professor Edward Burlingame Hill, who is retiring this spring from active service on the music staff of Harvard University, a concert will be given at the Harvard Music Building on Friday evening, May 10, with a program drawn entirely from Professor Hill's own compositions. It will include the premiere of his Second Concertino for Piano and Orchestra. He will become professor emeritus.

A limited number of free tickets to the concert are available on application by mail to the Harvard Music Department.



Serge Koussevitzky, caught in rehearsal smock during the last days of the season, and as he appears tonight to conduct the season's final concert. Two sketches on the left glimpse him in the heat of shaping an orchestral masterpiece. At the upper left we have him evoking that interpretation for a large audience. And just above these lines he takes leave of this year's subscription audience with his customary courtly bow.

In Retrospect

Backward Glance Over a Rich and Varied Orchestral Season Which Closes Tonight

By EDWARD DOWNES

When Serge Koussevitzky lays down his baton at the close of the Tchaikovsky Fifth Symphony in Symphony Hall tonight, the 59th subscription season of the Boston Symphony Orchestra will have become history. On Wednesday "Pop" Concerts open, to be followed later in the summer by Esplanade Concerts and in August there will be the Berkshire Festival which will last for three weeks. But since the orchestra's main season ends today, this is a convenient time to take stock of achievements of the past year.

It has been a busier year than most subscribers realize, and because of the European war, it has had probably more than its quota of derangement of carefully laid plans. Nevertheless, it is not generally realized that since the beginning of the season last October, the Boston Symphony has played an average of more than one concert every other day: 112 in all, if we have counted correctly. Thirty-six of these were given out of town, which involved a great deal of time spent on trains, and when you add to that the time spent in rehearsal and making records. It makes a staggering total.

If it does not equal the Philadelphia Orchestra's extraordinary number of 63 out of town concerts, nor the prodigious local schedule of the New York Philharmonic-Symphony, the Boston Symphony nevertheless stands statistically near the top of American orchestras. Artistically it has hardly a peer and certainly no superior.

Living as we do, in town where we can hear Koussevitzky and the Boston Symphony every week, two to four times, it is easy to become complacent and to take our brilliant orchestra for granted. In New York city, whose perspective in orchestral matters is sharpened by regular concert series of the three leading orchestras of the land, the Boston, Philadelphia and its own Philharmonic-Symphony, our orchestra is by no means taken for granted. Its series is by far the most popular of all three, a situation which has been, if anything, accentuated in the last few years.

Influence of the War

The casualties in the season's plans included the projected visits of the Russian composer Serge Prokofieff, who was to have played a piano concerto of his own, and the German pianist, Walter Gieseking, neither of whom found it possible to visit America. Presumably it was the war too, which made it impossible to obtain the soloists to perform the concert version of Tchaikovsky's opera, "Pique Dame" which we had been promised for the Tchaikovsky Festival, at the end of the season. Gustav Mahler's "Lied von der Erde" and the larger representation than usual of the music of Bach and Mozart, which were announced at the beginning of the season, did not materialize. But to make up for these there were the first performances at these concerts of the Violin Concerti of Ernest Bloch and Paul Hindemith, both of which promised to be important additions to violin concerto literature.

Several works were performed for the first time anywhere: Howard Hanson's Third Symphony (with the composer conducting), George Foote's Suite "In Praise of Winter," Lopatnikoff's Second Symphony and Edward Burlingame Hill's Concertino for String Orchestra. Of these, Professor Hill's Concertino seemed the happiest though it did not make the pretensions of the rather derivative Hanson Symphony.

Composed especially for the Boston Symphony's two pre-season American concerts, William Schuman's "American Festival Overture" made a strong impression of originality and vitality. Max Reger's Variations and Fugue on a Theme by Mozart at last found their way into the repertory of the Boston Symphony, as did "Lemminkainen's Homeward Journey" by Jan Sibelius and Stravinsky's amusing "Jeu de Cartes." Unaccountably, the riant overture to Rossini's "La Gazza Ladra" had never been played before by the Symphony and that error too was remedied to the gratification of everybody. In all, 18 works appeared for the first time on Boston Symphony programs.

The Human Equation

Among artists who had been engaged last year and who were almost prevented from appearing by the war was the gifted young Finnish conductor, Tauno Hannikainen. He was delayed, but he came and played for us while his home was being destroyed by Russian bombs and his son was at the front. That took an immense spiritual fortitude—a fortitude which he matched with his searching performances of works of his countryman, Sibelius. Mr. Hannakainen is still among us and will conduct a "Pop" Concert on Sunday night, May 12, to benefit the relief activities in his stricken country.

One of the pleasantest memories of the season is the debut of the colored soprano, Dorothy Maynor, privately at a reception for the Friends of the Boston Symphony and publicly at the first Pension Fund Concert where she was received with a warmth which must have been deeply moving to her and gratifying to Dr. Koussevitzky and those who have encouraged Miss Maynor's artistic development.

From Stuttgart came the sad news of the death on March 3 of Karl Muck, pre-war and wartime conductor of the Boston Symphony who, though he developed his orchestra to be the finest in the world, became a victim of American war hysteria and was interned during the war as an "alien enemy." After time had softened the memory of his imprisonment here, Muck often spoke of the years with the Boston Symphony as the happiest of his life. It would perhaps have consoled him to know that the man who now wields his baton and who conducted the Allegretto from Beethoven's Seventh Symphony in his memory has restored the orchestra to its former commanding position in the world of music.

SYMPHONY'S FINALE

Koussevitzky and Boston Symphony men Acclaimed in Season's Final Program

The Boston Symphony Orchestra gave their final Friday matinee of the season yesterday afternoon in Symphony Hall. At the beginning of the concert the musicians rose to applaud Dr. Koussevitzky as he approached the conductor's stand. At the close a grateful public stamped, cheered, shouted, thumped and clapped their approval of their brilliant orchestra and its distinguished leader. Perhaps a little of the applause was also for Tchaikovsky, whose Fifth Symphony concluded this program as part of the celebration of the Russian master's hundredth birthday.

As at two previous concerts of the Boston Symphony, Dr. Koussevitzky had sagely chosen a Beethoven symphony as a foil for the garish colors, the vaulting rhythms, the extravagant emotionalism of the Tchaikovsky score. But lest it be thought that Beethoven's Second Symphony was put on the program only to set off the spicier wares of Tchaikovsky, we should say at once that it received one of the most exciting performances of the season.

The Allegro of the first movement, it is true, shot past the listener's ears in a disordinate hurry, but the introductory Adagio was exquisitely proportioned, and the classically restrained line of the slow movement was moulded with emotion as well as grace. A deeply satisfying balance underlay even the capricious Scherzo and in the last ement, really a second scher e were moments which equaled even by the Boston Symphony itself. From the fantastical orchestral somersault which introduces the finale the luminous timbre of the orchestra as a whole and the sensitive transparency of the choirs were perfectly integrated and responsive to Koussevitzky's baton.

Classic Versus Romantic

It is difficult to believe that this sunny music was produced at the time of Beethoven's despairing Heiligenstadt testament. But any thought of making a symphony out of his personal feelings would have been as foreign to the classical Beethoven as it had been to Mozart. Tchaikovsky's Fifth Symphony, on the other hand, seems an intensely personal expression of the emotions of its author.

Curiously enough Tchaikovsky is said to have preferred his Fourth Symphony which, from the purely musical point of view, is surely inferior. However that may be, Koussevitzky read the Fifth yesterday afternoon as if nothing in the world were quite so great as this music. This is the way Tchaikovsky must be felt and performed. Unforgettable were the final pages, the superb gallantry of the theme transposed to the major key, the triumphant assurance, the heroic optimism which crowns so many pages of doubts and despair.

It was a magnificent close to a memorable series of orchestral concerts.

Music Week Celebrated

National Music Week is being celebrated this year from May 5 to May 11 and the National Music Week Committee is putting its chief emphasis on American composers and specific local talent. National Music Week's Honorary Committee of Governors is headed by President Roosevelt and includes the governors of every State. David Sarnoff of the Radio Corporation of America is chairman of the active committee which includes the presidents of 33 national organizations such as American Federation of Musicians, American Society of Composers and Camp Fire Girls.

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THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES HERALD

MAY 4 - 1940

Barlow Cited As Interpreter Of Native Music

Koussevitzky and Buck Also Honored By Composers

By GLENN DILLARD GUNN

Howard Barlow, conductor of the Columbia Broadcasting Company and of the Baltimore Symphony, was voted "the outstanding native interpreter of American music" by the National Association for American Composers and Conductors, last night at the association's annual reception at the Waldorf-Astoria, New York.

He received a certificate of merit and a similar award was made to Serge Koussevitzky, of the Boston Symphony, who included many American works on his programs. The honor goes to him as the native composer's greatest friend among the alien conductors.

Buck, Harris Honored

Gene Buck, president of A.S.C.A.P., received the Henry Hadley medal "as having done most during the 1939-40 season to advance the cause of American music." Roy Harris was honored "as the most significant American composer of the season, "and New York's city's municipal radio station WNNC was commended for its attention to American music.

In limiting its awards to artists active east of the Hudson River the association was guilty of a characteristic error. Most of the nation lies west of that historic stream and out in this vast and unconsidered wilderness there are many conductors who have played more native music than even the patriotic native of Ohio, Howard Barlow.

Westerners Cited

There is Sevitzky, of the youthful Indianapolis Symphony, who will play no program of music that lacks a native composition, which is more than can be said of his uncle in Boston. There is Kroeger, of Kansas City, whose performances are less numerous but more important. There is Stock, of Chicago. Most important of all, there are the numerous and competent conductors of the fine Federal Music Project Symphonies where, according to Stokowski, "one finds the best symphonists."

Most of these orchestras are to be found in the great hinterland that these New Yorkers ignore. How they came to overlook the Federal Symphonies, particularly at this itme, is hard to understand; for next week is National Music Week and the Federal Symphonies and other music projects announce a thousand events, most of which will stress native music in one form or another.

First Hadley Performance

The National Association for American Composers and Conductors, founded by the late Henry Hadley, is performing a valued service. But it is a Federal Symphony out in Chicago that will stage the first performance of Hadley's piano concerto. The orchestra is the Illinois Symphony, the conductor, Izler Solomon, disciple of Eric DeLamarter, and the soloist a young virtuosa unknown to fame named Marie Zorn.

The Boston Symphony Season

By L. A. Sloper

Three programs commemorating the centenary of Tchaikovsky closed the fifty-ninth season of the Boston Symphony Orchestra. Dr. Serge Koussevitzky will direct a more formal Tchaikovsky celebration at the Berkshire Symphony Symphonic Festival in August. For each of the final prorams of the regular season (April 6-27 and 29-30, May 3-4) he imply played one of the compos-r's last three symphonies, beginning with the Sixth and ending with the Fifth. For companion eces on these programs he chose ree "even" symphonies of Beeoven, the Eighth, the Fourth, nd the Second.

Thus comes to a conclusion another conspiculously successful oston Symphony season. Dr. ussevitzky continues at the top his powers as an interpreter.

The orchestra, with its personnel virtually unaffected by the war in Europe, remains unexcelled and in all probability now unequalled among symphonic organizations.

It was Beethoven's year rather than Tchaikovsky's in the number of their works performed—nine against five. Indeed Sibelius and Stravinsky were represented by six compositions each. But these two totals were reached partly as a result of the engagements as guest conductors of Tauno Hannikainen and Mr. Stravinsky himself.

* * *

Brahms thereby fell to a new low for recent years—only three performances. And it was the first time in five years that the season has not closed with the Brahms First. This devotion on the part of the conductor caused a wit to comment last year that it was fortunate Brahms wrote the Symphony in C minor; since if he had not, Dr. Koussevitzky would never be able to bring a season to a close. This apprehension has now been dissipated.

In accordance with what seems to have become a custom of late years, novelties of interest were few in number. (The custom no doubt is due to the scarcity of interesting novelties.) The most significant of them was Paul Hindemith's new Violin Concerto, which had its first American performances in Boston (April 19-20) about a week after its premiere in The Netherlands. This is a work of startling originality, with a slow movement of ineffable beauty. It was played with great virtuosity and loveliness of tone by Richard Burgin, concertmaster, who seemed to be inspired by it to reach new heights of interpretative insight.

Edward Burlingame Hill's new Concertino had the misfortune to be on the same program. If it could have been heard with less overwhelming competition, it would have appeared more clearly as the charming slight piece that it is.

* * *

Previously Dr. Koussevitzky had demonstrated again his powers as an interpreter in a performance of Hindemith's "Mathis der Maler" Symphony which revealed its beauties as I at least had never perceived them before.

Igor Stravinsky, now resident at Harvard College as Norton Professor of Poetry, has been in evidence in several musical events this season. In March he conducted concerts of his chamber music in Boston and in Cambridge, nd later in the same month he eturned to Symphony Hall to direct a second pair of concerts devoted to his symphonic works. The principal item of this program was the "Oedipus Rex," which was preceded by "Apollon Musagète." The composer, who has improved as a conductor, obtained good performances, which did not, however, modify the reservations with which many of us have long regarded his later output.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

MAY 4 - 1940

Will Present Concert For Finnish Relief

Members of Boston Symphony Orchestra will present a concert under auspices of Finland Aid Committee at 7 o'clock tomorrow evening in Belmont Hall. Oskar Tokoi of Fitchburg, Finnish newspaperman, will be the principal speaker.

Ludwig Juht and Karl Lamb, 'cellists from the orchestra, will play. Also to be heard are Louise Wilson, 11, pianist, and Mrs. Sofia Stunberg, pianist. Vocalists will include Mrs. Juht, a soprano, and Albert Hommer, tenor, all of Boston.

Mr. and Mrs. John Martilla are in charge of the concert.

This Clipping From
WORCESTER, MASS.
TELEGRAM

MAY 5 - 1940

SYMPHONY CONCERT FOR FINNISH AID

Finland Aid Committee will sponsor a concert by members of the Boston Symphony Orchestra tonight at 7 in Belmont Hall. Oskari Tokoi of Fitchburg, Finnish newspaperman, will be the principal speaker.

Ludwig Juht and Karl Lamb, 'cellists, will play. Also to be heard are Louise Wilson, 11, and Mrs. Sofia Stunberg, pianists. Vocalists will include Mrs. Juht, a soprano, and Albert Hommer, tenor, all of Boston.

The committee: Mr. and Mrs. John Martilla, Mr. and Mrs. Edward Saaret, Mr. and Mrs. John Ilvoset, Mr. and Mrs. Nikolai Hallilat, Mr. and Mrs. John Hermanson, Mr. and Mrs. John Liukkoset, Mrs. Jennie Salmi, Mrs. Elna Ruostoja and Mr. and Mrs. K. E. Ylitalot.

Adv. May 5

Pops Open on Wednesday

THE Pop Concerts will open their 55th season at Symphony Hall on next Wednesday evening. Arthur Fiedler, for the 11th consecutive season, will preside as the Pops conductor over a full sized orchestra of Symphony players. Symphony Hall will appear in its gayer summer garb, with tables covering the floor at which refreshments will be served.

The first Sunday concert, May 12, has been taken over for Finnish relief, and will have the noted Finnish guest conductor, Tauno Hannikainen. Monday, May 13, will bring an annual Harvard night, with numbers by the Harvard Glee Club.

The openng programs:

Wednesday

Entrance of the Guests into the Wartburg, "Tannhauser"	Wagner
Overture to "La Gazza Ladra"	Rossini
Waltzes from "Der Rosenkavalier"	Richard Strauss
Czardas from "Ritter Pasman"	Johann Strauss
Facade	Walton
Triana, frmo "Iberia"	Albeniz
Marche Slave	Tchaikovsky
Mexican Rhapsody	McBride
Indian Summer	Herbert
Stars and Stripes Forever, March	Sousa

Thursday

Hungarian March, "Rakoczy"	Berlioz
Overture to "Der Freischutz"	Weber
Fugue a la Gigue	Bach-Holst
Austrian Peasant Dances	Schonherr
Suite from "Carmen"	Bizet
Pavane for a Dead Infanta	Ravel
Finale, Fourth Symphony	Tchaikovsky
"Smoke Drift"	Peggy Stuart

Piano Soloist: Peggy Stuart

Entrance of the Little Fauns	Pierne
First Slavonic Dance	Dvorak

Friday

Coronation March from "The Prophet"	Meyerbeer
"The Moldau," Symphonic Poem	Smetana
"To a Wild Rose"	MacDowell
Waltz Scene from "Faust"	Gounod
Prelude to "Lohengrin"	Wagner
Scherzo from "A Midsummer Night's Dream"	Mendelssohn
Overture to "Poet and Peasant"	Suppe
"By the Beautiful Blue Danube," waltzes	Strauss
Song of the Volga Bargemen	Arranged by Glazounov
Pomp and Circumstance	Elgar

SEASON ENDS FOR SYMPHONY

Tchaikovsky's Fifth Supplies Fitting Grandeur

Post May 4

BY WARREN STOREY SMITH

The Beethoven-Tchaikovsky festival, designed to commemorate the 100th anniversary of the latter's birth, came to an end at Symphony Hall yesterday afternoon and with it the Friday matinees of this, the orchestra's 59th season. The two composers, paired for the third time within eight days, were represented by their Second and Fifth Symphonies, respectively.

To repeat what was said here a week ago, it would have been a more fitting tribute to Tchaikovsky to conclude these ceremonies with the symphony that more than ever seems indisputably his greatest, the "Pathetic," but it was more suitable in another and more practical sense to end the season with the din and excitement, the orotund proclamation of the obvious that make the close of the Fifth Symphony and which are reasonably certain to bring an audience cheering to its feet. In this respect, yesterday's audience did what was expected of it.

To hear the three last and most important Tchaikovsky symphonies in the order, Six, Four, Five (No. 4 was played at the Monday-Tuesday concerts) was to experience aesthetically a considerable drop and a partial rise. If the Fifth falls below the "Pathetic" at every point and in every respect, it is still a sounder and more substantial achievement than the sometimes effective but decidedly uneven Fourth. But whether you like this one or that one, or all of them or none of them, they are still cherished by the public as a whole and will be with us for a long time to come, perhaps—who knows?—when the Tchaikovsky bicentennial rolls around.

To say that Dr. Koussevitzky engineered a superb performance of the Fifth Symphony yesterday is merely to say that the looked-for occurred. Unfortunately, the performance of Beethoven's Second was not in the happiest vein. Mistakenly, as it seems to this observer, the conductor employed the full body of strings and was disposed to regard the work as an incipient "Eroica," rather than as an 18th century survival. This more discreet and piquant treatment would also have afforded better contrast to the sighs and storms of Tchaikovsky.

Upon the season as a whole, brilliant and uncommonly eventful, there will be more time and space for comment tomorrow. Suffice it to say now that at the Friday and Saturday concerts alone there were played 77 works, representing 41 composers, four of which were played for the first time anywhere, and 14 more for the first time at these concerts. Two composers of established popularity, whose total number of performances have often been high, Ravel and Wagner, were neglected, but they will have their innings at the Pops.

This Clipping From
NEW YORK, N.Y.
HERALD-TRIBUNE

MAY 5 - 1940

Benjamin Grosbayne will conduct the Boston Symphony Orchestra in its annual Harvard Night program on May 13.

Beethoven

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 24th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 2 in D major, Op. 36	Beethoven
Symphony No. 5 in E minor, Op. 64	Tchaikovsky

Such familiar music as has occupied the last concerts of the Boston Symphony's 59th season need not detain the critic long. It is perhaps true that we are apt to forget the beauty of Beethoven's 2nd Symphony, but it has merely to be played again to enable us to remember what a remarkable and ingratiating work it is. Tchaikovsky's 5th certainly needs no advertisement. As was proved by the tumultuous applause yesterday, it remains one of the most popular works in the symphonic repertory.

Mr. Koussevitzky and the orchestra again gave us an exhibition of magnificent playing and interpretations ideally suited to these very different symphonies. There used to be a time—say a dozen years ago—when the merits of the various major orchestras were animatedly discussed. Fortunately for us those discussions today generally begin with an admission of the supremacy of the Boston Symphony.

It is to be hoped that we do not take this position or the fact of the orchestra's excellence too much for granted. It is only maintained by constant labor on the part of the players, by ceaseless vigilance on Mr. Koussevitzky's side. Even music as thoroughly known as the Tchaikovsky Symphony is attacked in rehearsal almost as if it were a new work, in order that it may sound fresh in performance. The word "stale" has been systematically banished from the Koussevitzky vocabulary, for he well knows how dangerously easy it can invade a world where professional competence is at a high level.

Yesterday's concert was, then, a high testimonial to the vitality of the Boston Symphony and its conductor. We are always sorry to see the end of another symphony season—Friday is never a normal day until the middle of October!—but if it must stop, it is well to be assured that it does so in the full tide of glorious achievement.

Although we have reviewed the season at some length in the Sunday Herald, it may not come amiss to make a few observations here as well. We heard a great deal of modern music, and you can limit that term in various ways and still emerge with a large total. Among the composers at either series were eight Americans; Stravinsky was honored at two concerts; and Sibelius was also given much attention. Even so Beethoven had the best of it, though oddly enough in the advance folder Mr. Koussevitsky had promised to devote himself more than usual to Bach and Mozart. Seldom has either composer been so scantily represented, if you except the extra Pension Fund concert of the B minor Mass.

We found the modern music to have been exceptionally interesting. Hindemith's Violin Concerto and his "Mathis der Maler" Symphony; Stravinsky's "Oedipus Rex," Symphony of Psalms, the "Jeu de Cartes" Suite and other pieces; Prokofieff's 2nd Violin Concerto; Bloch's Violin Concerto; Roy Harris's 3rd Symphony; Szymanowski's Symphonie Concertante; Piston's Concertino; Hill's Concertino; Ibert's Saxophone Concerto—these make an impressive and stimulating list. Add to that that we had several unusual older works, such as d'Indy's 2nd Symphony, Dubussy's "St. Sebastian" music, symphonies of Mahler and Bruckner, and the season looks far from conventional. With one notable exception, there was little music that we should not care to hear again. The exception? We refuse to let Dr. Hanson have the last word! Let it rather be for the enlightened enthusiasm and catholic taste of Serge Koussevitzky.

62

Tchaikovsky Close 59th Symphony Season

Members of Boston Society In Symphony Hall Audience

Works of Tchaikovsky and Beethoven Make up Last Program of 59th Season

By ALISON ARNOLD

From now on throughout the summer months, Boston hostesses will be free to make plans for Friday afternoons. During the winter season, nothing is allowed to interfere with attendance at the Friday afternoon symphony concerts, and all social engagements are carefully planned with this in mind. Yesterday, however, marked the last Friday afternoon concert until Oct. 11, when the Boston Symphony Orchestra will begin its 60th season. And practically all Boston society made it a point to be present to swell the applause that caused Dr. Serge Koussevitzky, the beloved conductor, to appear again and again. Tchaikovsky's fifth symphony in E minor served as a sort of celebration, as May 7 will be the 100th anniversary of the composer's birth. Also in the program was Beethoven's second symphony in D major.

Flowers have literally gone to the heads of Boston ladies and we never saw so many flowered hats. A single red rose adorned the chic little sailor worn by Miss Betsy Chalifoux with her trim navy tailleur, and two full-blown pink roses trimmed Mrs. George Putnam's becoming hat. Mrs. James J. Minot wore with her black frock and silver fox cape a toque of white blossoms, and with her dove gray gown Mrs. William Dana Orcutt wore a turban of mayflower pink flowers. Mrs. Franklin W. Hobbs, who was accompanied by her granddaughter, Miss Genevra Hobbs, had sprays of lilies-of-the-valley on her navy blue hat, and blue hyacinths fashioned Miss Genevra's tiny bonnet.

Navy blue is definitely springtime's favorite. Wearing with her navy ensemble a chalk white hat was Mrs. Ralph Bradley, and also in navy were Mrs. Robert H. Stevenson, Miss Leslie Lindsey, Mrs. Howard Turner and her daughter, Mrs. William A. Dupee, Jr., Mrs. Otis Russell and Mrs. Edward Harding. With Mrs. Arthur Grannis was her daughter, Mrs. Robert Coit.

Mrs. Charles Goddard Weld arrived hatless, her snowy coiffure exquisitely arranged, and with her sister, Mrs. Horace H. Soule, and her daughter, Mrs. Sumner Pingree. Arriving together were Mrs. Alvan T. Fuller and Mrs. Fuller Halsey and her pretty daughter, Miss Hope Halsey. With Mrs. William B. Long, in a smart gray suit, was her daughter, Miss Polly Long. Mrs. Robert Treat Paine wore black accented with white by the ribbon on her hat, her gloves, and her gorgeous silver fox scarf.

Chatting together in the foyer during the intermission were Mrs. T. Barnet Plimpton and Mrs. Alvah R. Pierce. Mrs. Lawrence Lowell Reeve brightened her black frock with red epaulettes and a bag of life red. Her mother, Mrs. George H. Swift, was also present. Mrs. John E. Yerxa wore sables and a sailor of plaid taffeta with her tailored suit, and also impeccably tailored was Mrs. Alfred R. McIntyre, in gray, with sables.

Still others we glimpsed in the throng were Mrs. Roger Wolcott, Mrs. J. Brooks Fenno, Jr., Mrs. Irving Wright, Mrs. Richard K. Thorndike, Jr., Miss Barbara Bremer, Mrs. J. A. Lowell Blake, Mrs. Robert Cushman, Miss Cynthia Forbes, Miss Virginia Hoar, Mrs. Leon Little, Mrs. William Stanley Parker, Mrs. Paul Clark, Mrs. H. Nickerson Sears, Miss Mary Coolidge, Mrs. Edgar Pierce, Miss Katharine Ladd, Mrs. Walter Powers, Mr. and Mrs. Howard S. Hayward, Miss Ernestine Hills, Miss Jeannie Robinson, Mrs. Carl Dreyfus, Mrs. Alexander Steinert and her daughter, Mrs. Samuel J. Newman, Mrs. Morgan H. Harris and Mrs. Harris J. Nelson.

Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The 59th season of the Boston Symphony Orchestra comes to an end with the concerts of yesterday afternoon and this evening. For the actual last number—and the culmination of the orchestra's commemoration of Tchaikovsky's 100th birthday—Serge Koussevitzky has chosen the Russian's Fifth Symphony, in E minor. Preceding this tonal memoir of neurotic strife, and completely different from it, is the Second Symphony of Beethoven.

Meetings after absence and leave-takings, too, have an emotional tension, as true of the first and last symphony concerts as of anything else. Thus the Friday audience was particularly responsive to music and performance yesterday afternoon. If they have begun to get away from the habit of rising when the conductor first appears for his seasonal farewell, at the end they still linger to applaud, stamp and cheer, especially after such a rousing finish as that of Tchaikovsky's E minor Symphony.

Since the Tchaikovsky performances have been of a commemorative nature it is just as well not to go far into the subject of that still debated composer. So far as the general public is concerned, and that is the most important part of the battle for any composer, Tchaikovsky is a classic of the last century, known and loved for perhaps half a dozen works in addition to the last three symphonies. Scholarly purists will tell you Tchaikovsky is not so much, while more broad-minded observers will point out his virtues and admit the faults from which he never became free.

It is regrettable that Mr. Koussevitzky could not have given us a little of the less familiar Tchaikovsky, such as the C major Serenade for strings or the "Rococo" Variations. These represent a lighter side of the composer. Even the "Nutcracker" Suite, at least as played by a virtuoso orchestra, wouldn't have done badly for this observance. There is too much gloom, grief and nervous shock in hearing the last three symphonies one after another, with nothing else of Tchaikovsky for variety.

However one may feel about the music itself—and that is entirely a matter of individual preference, neither to be challenged nor rationalized—on Mr. Koussevitzky's performances there can be little dissenting opinion. Just as he had made the "Pathetic" and the Fourth, the Fifth was a technical tour de force and an emotional intoxication, a prime example of the magic in the art of a great orchestral interpreter.

Beethoven, as Mr. Koussevitzky doubtless had intended, was airy, stimulating and conducive to high spirits, providing a perfect foil to Tchaikovsky. Mr. Koussevitzky is not one to over-refine early Beethoven, and that is probably to his credit. Yesterday's performance was neither Haydnesque nor suggestive of later Beethoven, but fittingly in between.

As the orchestra ends its 59th season Mr. Koussevitzky rounds out his 16th as conductor. Players and conductor are at the height of their powers, a fabulous instrument unrivaled today.—C. W. D.

Regis College Night At Pops May 11

Additions to the list of patrons and patronesses for Regis College night at the Pops, May 11, are Mr. and Mrs. John M. Broderick, Mr. and Mrs. Bernard O'Keeffe, Mr. and Mrs. James F. Graham, Mrs. Stephen Wickham, Mr. and Mrs. John R. McCourt, Mr. and Mrs. John W. Gahan, Miss Mary Kittredge, Mr. and Mrs. Robert L. Norton, Dr. and Mrs. Walter F. Mahoney, Mr. and Mrs. John E. Maloney, Mr. and Mrs. James H. Murphy, Miss May Guiney, Mr. and Mrs. Henry J. Fitzpatrick, Mr. and Mrs. Frank P. Scully and Mr. and Mrs. James H Carney.

Subscribing and planning to bring guests are Mr. and Mrs. Leo A MacDonald. Mrs Elizabeth Averill O'Brien, Mrs. William DaCoste, Mrs. Joseph L. Powers, Mrs. Thomas Kelly, Mrs. Walter Falvey, Mrs. Walter Cheever and Mrs. Edward P. Croft. Mrs. Joseph V. Carroll, chairman of the Guild, and Mrs. Edmund McGreenery of the alumnae have charge of the distribution of tickets.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

MAY 5 - 1940

Boston's Best Musical Minds Bothered Over Balloting on Leading Composers

By JOHN TEBBEL

UP Boston way, where the solving of great intellectual problems is an everyday thing, the best musical minds in the city are only now emerging from a brisk workout with one of the season's better dilemmas.

It was a case of inexorable opinion pitted against the unyielding laws of mathematics. Boston wanted 70 musicians, concert patrons and music writers to vote and pick out the greatest composers of all time. The names, it was promised, would be chiseled on the frieze of the new Edward Hatch Memorial Shell, now under construction as a permanent home for the summer Esplanade concerts of the Boston Symphony Orchestra.

Architect Passes the Buck

Richard Shaw, architect of the shell, passed the buck to the trustees of the Maria Hatch Bequest. Mr. Shaw said he didn't care whether Beethoven or Irving Berlin's name appeared on the stone dome of his shell, but he did want to make it plain that the total of letters from all the names must not exceed 550. No more room, he added.

People took an immediate interest in the idea. The new shell, costing more than $200,000, will be probably the finest in the country, offering patrons the most perfect acoustics enjoyed by any summer concerts audience. Consequently, the patrons' representatives felt responsible for any handiwork engraved upon its magnificent surface.

The trustees passed the buck on up to Arthur Fiedler, founder and conductor of the concerts, and to Serge Koussevitzky himself.

Nominated 97 Composers

After an unspecified period of mental agony, the two maestros offered a ballot to decide the question. It bore the names of 97 composers, ranging from J. des Pres, born in 1445, to George Gershwin. In a commendable effort to avoid any more controversy than necessary, no living composers were included. On the other hand, Gershwin was tossed in to compete with Beethoven on his own merits.

The ballot had seven divisions, some of them rather arbitrary: pre-classical, classical, romantic, modern, operatic, American and popular. Pre-classical, for instance, listed Bach, Buxtehude, Byrd, Corelli, Gabrielli, Handel, Lasso, Palestrina, des Pres, Purcell, Scarlatti, Vittoria and Vivaldi. The voters were allowed to check no more than five of these names.

Similarly, limits were set in the other divisions: no more than 5 in classical, 15 in romantic, 5 in modern, 8 in operatic, 6 in American, 5 in popular.

The "popular" section, for purposes of the record, listed Albeniz, Auber, Delibes, Granados, Grieg, Offenbach, Pierne, Rubinstein, Saint-Saens, Strauss, Sullivan, von Suppe and Thomas.

67 Ballots Cast

Sixty-seven of the 70 invited voters responded. When the ballots were totalled by a method resembling the count in proportional representation voting, the entrepreneurs found some to-be-expected results, others less than unorthodox. Named for undying perpetuation on the new shell's granite dome was a list of composers which is likely to precipitate enough controversy to last out the summer.

All 67 tabulators voted for Bach, Beethoven, Haydn, Mozart, Brahms, Debussy and Wagner.

All but one voted for Schubert and Schumann.

All but two listed Handel.

All but three were in favor of Mendelssohn and MacDowell.

Sixteen other composers got 50 or more votes: Palestrina, Chopin, Franck, Tschaikovsky, Berlioz, Verdi, Strauss, Liszt, Rimsky-Korsakov, Ravel, Bizet, Moussorgsky, Grieg, Gluck, Saint-Saens, Sullivan.

Just inside the company of the elect were a dozen more who got less than 50 but more than 35 votes: Dvorak, Rameau, Weber, Foote, Offenbach, Purcell, Monteverdi, Puccini, Rossini, Chadwick, Foster and Gounod.

Hair-Splitting Problem

Here the nominating committee fell into a problem of hair-splitting. For instance, Wolf got one more vote than Sousa and thus won a place on the list, although it might be argued that Esplanade fans would rather see Sousa's name on the frieze.

Another argument came up. How about living composers who could be presumed to have completed a major part of their work, like Sibelius and Stravinsky? And if you included them, how about a man like Prokofieff whose work is likely far from completed but nevertheless has already won a permanent place for himself?

These questions and others now plague the gentlemen entrusted with compiling a list for Architect Shaw. On the matter of arithmetic, there is considerable margin. Counting only those names chosen by ballot, not the others in question, there are 189 spaces left. The margin doesn't have to be filled; it's there if needed. At the moment, it looks like a tight squeeze but a good fit.

Agree on Three Points

Now that the worst of the struggle is over, everyone involved is willing to agree on at least three points:

That the list will certainly be representative, if nothing else;

That the results of the voting prove nothing in particular except that, discounting the old masters, people like composers whose music is programmatic in character;

That, in the last vulgar analysis, the frieze of the new shell will be the greatest non-political chisel in Boston's history.

It also proves something else, to us at least: That a harmless way of going mad and driving your friends to desperation is to sit down with a group of people and let them try to pick out the names of the composers most worth saving in a wicked world—meanwhile limiting the total to 550 letters of the alphabet.

If our keeper lets us out, we'll meet you at the new Esplanade Shell.

SUMMARY OF SYMPHONY SEASON

War Played Part in Boston Orchestra's Past Year

BY WARREN STOREY SMITH

BECAUSE of the 25th anniversary of the founding of the American Society of Composers, Authors and Publishers, the Symphony season of 1939-40 began with considerable emphasis on the native composer. And because Tchaikovsky was born on May 7, 1840, three of his symphonies were heard in the final concerts. Since Dr. Koussevitzky coupled a Beethoven symphony with each of Tchaikovsky's, there was a little more Beethoven than usual: nine works, all told, including six symphonies, plus the Allegretto of No. 7, played in memory of Dr. Muck. And finally, thanks to Igor Stravinsky's temporary residence in Cambridge, two pairs of concerts were given over to his music, with him as conductor.

The war played its part, though a small one, in shaping the season's course. No one of the players was permanently detained in Europe, though some were late in arriving. Prokofieff, who was to have appeared as soloist in one of his concertos, was not permitted to leave Russia. It is not likely that the war had anything to do with Dr. Koussevitzy's failure to perform Mahler's "Song of the Earth," though it probably did prevent, indirectly, the originally announced concert performance of Tchaikovsky's opera, "Pique Dame."

* * * *

Of the new works, easily the most important was Hindemith's Violin Concerto, superbly played by Richard Burgin. Walter Piston's Concertino for Piano (Mr. Sanroma), new to the Symphony Concerts, if not to Boston, pleased mightily. Less successful in this reviewer's opinion were the Violin Concerto of Bloch (Mr. Szigeti), the Symphonie Concertante of Szymanowski (Mr. Smeterlin), the 'Cello Concerto of Prokofieff (Mr. Piatigorsky).

Pleasant, if not of great import, were Hill's Concerto for Strings, Ibert's chamber concertino for saxophone, (Sigurd Rascher), George Foote's Suite, "In Praise of Winter," the "Overture Joyeuse" of Poot and Toch's overture "Pinocchio." Hanson's Third Symphony, conducted first by the composer and then by Dr. Koussevitzky, proved uncomfortably Sibelian. William Schuman's "American Festival" overture had vitality, if no great distinction. Stravinsky's "Card Game" might be described as aggressively innocuous. Hardly worth the trouble of playing were Koutzen's Concerto for five solo instruments and string orchestra and Lopatnikoff's Second Symphony.

Certain established composers were represented by pieces new to the symphony concerts, namely, Rossini's overture to "La Gazza Ladra," Reger's Variations on a Theme of Mozart, Sibelius' "Lemminkainen's Homeward Journey." All were good to hear. Incidentally, we owed these three works to the season's guest conductors, Nikolai Malko and Tauno Hannikainen, whose appearances were in every way successful.

Not only was the season rich in incident, as the above tabulation suggests, but the level of performance was extraordinarily high, the range of repertory as wide as might be. Already we can look forward to the orchestra's 60th season and its 17th under the brilliant leadership of Serge Koussevitzky. In the meantime, the Pops are directly before us. On Wednesday evening Arthur Fiedler will open their 55th season, and his own 11th as their conductor, with a representative programme that appears elsewhere in these columns.

THIS WEEK AT THE POPS

WEDNESDAY EVENING	
Entrance of the Guests into the Wartburg, "Tannhauser"	Wagner
Overture to "La Gazza Ladra"	Rossini
Waltzes from "Der Rosenkavalier"	Richard Strauss
Csardas from "Ritter Pasman"	Johann Strauss
Facade	Walton
Triana, from "Iberia"	Albeniz
Marche Slave	Tchaikovsky
Mexican Rhapsody	McBride
Indian Summer	Herbert
Stars and Stripes Forever, March	Sousa
THURSDAY EVENING	
Hungarian March, "Rakoczy"	Berlioz
Overture to "Der Freischutz"	Weber
Fugue a la Gigue	Bach-Holst
Austrian Peasant Dances	Schonherr
Suite from "Carmen"	Bizet
Pavane for a Dead Infanta	Ravel
Finale, Fourth Symphony	Tchaikovsky
"Smoke Drift"	Peggy Stuart
Piano Soloist, Peggy Stuart	
Entrance of the Little Fauns	Pierne
First Slavonic Dance	Dvorak
FRIDAY EVENING	
Coronation March from "The Prophet"	Meyerbeer
"The Moldau," Symphonic Poem	Smetana
"To a Wild Rose"	MacDowell
Waltz Scene from "Faust"	Gounod
Prelude to "Lohengrin"	Wagner
Scherzo from "A Midsummer Night's Dream"	Mendelssohn
Overture to "Poet and Peasant"	Suppe
"By the Beautiful Blue Danube," Waltzes	Strauss
Song of the Volga Bargemen	Arranged by Glazounov
Pomp and Circumstance	Elgar
SATURDAY EVENING	
"Semper Fidelis," March	Sousa
Overture to "Sakuntala"	Goldmark
Hymn to St. Cecilia	Gounod
"Samson and Delilah," Fantasia	Saint-Saens
Concertstuck	Weber
Soloist, Leo Litwin	
"Under the Spreading Chestnut Tree," Variations	Weinberger
Songs by the Regis College Glee Club:	
Gypsy Song from "Carmen"	Bizet
"Jeanie With the Light Brown Hair"	Foster
"Voices of Spring," Waltzes	Strauss
Dance of the Buffoons, from "Snow maiden"	Rimsky-Korsakoff

This Clipping From
NEW YORK, N.Y.
TIMES

MAY 5 - 1940

63

HOW FARE THE LIVING

Season's Record of American Works Played By Our Major Orchestras

By OLIN DOWNES

THE lists of performances of American symphonic compositions which appear on the page opposite should be of interest. The American composer has often complained that his opportunities for a hearing are limited. The writer cannot assume authority to answer him in the affirmative or negative, although his impression has been that orchestras and other instrumentalities earnestly seek rather than sedulously avoid the opportunity to reveal to their audiences native music of value.

It is also to be remembered that symphony concerts alone are not the only places where American music is performed. Choral societies, chamber music organizations, singers, instrumentalists also perform American music, while in the field of "popular" and entertainment music the American composer, at least in his own land, is supreme.

But the complaint is usually that our symphony orchestras of highest rank, led in almost every instance by European conductors, show very little interest in composers of the land where they spend at least the major part of their time and activities, and that these same conductors, being of a necessity European in their viewpoint, have neither the patriotic desire to encourage American composition nor a point of view sympathetic to the American spirit.

THE TIMES has endeavored to secure some ascertainable facts of the situation. Seventeen leading American orchestras were requested to supply us with detailed lists of the names and numbers of American compositions by living American and living European composers which they have performed in the orchestral season just closed. With the exception of the San Francisco Symphony Orchestra all have responded.

* * *

IT must be remembered that American symphonic composition, on any broad or significant scale, has of necessity been comparatively a recent thing in the cultural development of this nation. The number of American composers of this generation with the technic and the training to write effectively for orchestra is legion compared to the number of such composers who could adequately express themselves in this medium prior to 1900. Nor does any one pretend that we have yet developed masters of composition to compare, for example, with the still living Richard Strauss or Stravinsky, or the younger Hindemith of Germany, or Sibelius of Finland, or Vaughan Williams of England, whose works figure in the appended list and have inevitably become staples of the symphonic repertory. A comparison of any justness between the number of American and the number of European works by contemporaries offered by our principal orchestras should actually consist in the number of works by the younger generation of foreign and native composers, which rule may be modified or not by the reader, but has been followed in the succeeding comments.

On this basis the findings are highly instructive. Thus the Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli, has performed this season nine works by living Americans. Two of these were given first performances anywhere, and a third a first performance in its entirety; two were played for the first time by this orchestra. The other performances of native works were repetitions. Against this one puts a "world première" of one European composition and performances of three American compositions for the first time in America. If we discount the names of Sibelius, Stravinsky, Vaughan Williams, Rachmaninoff, Dohnanyi, de Falla and Prokofieff, we have a total of eleven performances of works by the younger generation of living Europeans.

The NBC Symphony Orchestra, led by Arturo Toscanini, Désiré Defauw, Bruno Walter and Bernardino Molinari, has offered three works by living Americans, one of them presented for the first time, while, with the omission of Stravinsky, Prokofieff and de Falla, the works of contemporaneous Europeans numbered four.

* * *

THE Philadelphia Orchestra, conducted by Eugene Ormandy and Leopold Stokowski, has offered six scores by living Americans and, omitting the names of Bartók, Enesco, Glière, Prokofieff, Rachmaninoff, Sibelius, Strauss and Stravinsky, three by Europeans, including a first American performance of the violin concerto of Alexander Tansman.

The Boston Symphony, Serge Koussevitzky conductor, has given three "first times" of American works, two "first performances in Boston," and, barring the violin concerto of Ernest Bloch, who is an American citizen but of the older generation, and of Lopatnikoff's Second symphony, the work of an American only recently naturalized, twelve American compositions in all. Of European composers there was a first performance of Paul Hindemith's violin concerto, a first performance of Prokofieff's 'cello concerto, a first performance of Ibert—three European novelties.

The Chicago Symphony, under Frederick Stock, has given eight first performances in Chicago and two other presentations of American music, including Mr. Stock's 'cello concerto, he being of the older generation of Americans. Of European works there were seven first performances. Outside of Bax, Glière, Kodály, et al., there were three performances of living European composers and twenty in all.

The Cleveland Symphony Orchestra, led by Artur Rodzinski, gave one American work, Arthur Shephard's symphony, for the first time anywhere; nine first performances in Cleveland, and a total of thirteen works by North Americans and one by the distinguished South American Villa-Lobos. Of European works, exclusive of Strauss's "Sinfonia Domestica," eight first performances in Cleveland were given, aside from those of the established Europeans already mentioned. In all thirteen living European composers were represented.

The Cincinnati Symphony, under Eugene Goossens, played seven works by living Americans and thirteen by living Europeans.

* * *

THE Rochester Symphony Orchestra has not only its regular subscription series, of which José Iturbi is the principal conductor, but also its special series of concerts to encourage American compositions, given under the wing and usually under the baton of Dr. Howard Hanson, himself a leading American composer. The Rochester Symphony gave more than forty performances of American works, eight of these being "first times."

The National Symphony Orchestra of Washington, D. C., under Hans Kindler, gave one "world première" of Spier's "Symphonic Visions" and six first performances in Washington—a total of eight American works, and, omitting Alfven as well as Strauss, Sibelius, de Falla, five scores by contemporaneous composers of Europe.

The Indianapolis Orchestra, which, under Fabien Sevitsky, gives an American work on every program, gave seven "world premières" of American music and a total of twenty-six performances of native compositions. Of living Europeans, two were performed for the first time in Indianapolis.

The Detroit Symphony, under Franco Ghione, has one "world première" of an American composition and six performances of native works in all, as against four first performances in Detroit of music by living Europeans.

The Minneapolis Symphony, under Dimitri Mitropoulos, had two world premières of American works and two first times in Minneapolis, and one world première and four first Minneapolis performances of European works, including Weinberger's "Under the Spreading Chestnut Tree," the work of a mature European, well established years ago in Europe, which went the round of "first times" with most of the American orchestras and has been included in these calculations.

St. Louis, under Vladimir Golschmann, had four first times in St. Louis of American works, and, omitting the long-established Europeans, one novelty from abroad, a Fanfare by Darius Milhaud.

The Los Angeles Symphony, under various guest conductors, had three world premières for American composers, and one first time in Los Angeles. It had one European novelty, by the conductor and composer Alfred Coates, his "Guinevere" symphony.

* * *

THE American composer, it seems, has not done so badly this season, in the symphonic field alone. This excludes symphonies and operatic works composed for radio performances by order of the radio organization themselves, the immense encouragement given the American composer by the American Federation of Music Clubs and a host of other organizations

The writer adds that in recent weeks he listened devotedly—and sometimes to the exclusion of concerts which would have offered higher technical standards and, as it developed, considerably more important music—to concerts devoted especially to native music. Certainly there is better American music than most of the works that he heard on these occasions. But it must be said that the opportunities given American composers at these concerts were superior to the advantages taken of them.

That is all right, and as it should be. The native composer should be given all possible opportunity and careful attention in his development. On the basis of first fragmentary findings of this inquiry, it is submitted that he is given encouragement fully commensurate with his showing up to date, and that his principal task, as has been remarked more than once in these columns, is to measure up to his opportunities.

MONDAY, MAY 6, 1940

AMUSEMENTS

'Pops' Open Wednesday

Next Wednesday night, the Pop Concerts will open their 55th season at Symphony Hall. Arthur Fiedler, for the 11th consecutive season, will preside as the Pops conductor over a full sized orchestra of symphony players. Symphony Hall will appear in its gayer summer garb, with tables covering the floor at which refreshments will be served.

The first Sunday concert, May 12 has been taken over for Finnish relief, and will have a notable Finnish guest conductor in Tauno Hannikainen. Monday, May 13, will bring an annual Harvard Night, with numbers by the Harvard Glee Club.

The opening programme will be as follows:

Wednesday, May 8

Entrance of the Guests into the Wartburg, "Tannhauser"	Wagner
Overture to 'La Gazza Ladra"	Rossini
Waltzes from "Der Rosenkavalier"	Richard Strauss
Czardas from "Ritter Pasman"	Johann Strauss
Facade	Walton
Triana, from "Iberia"	Albeniz
Marche Slave (In commemoration of the 100th anniversary of the birth of the composer, May 7, 1840)	Tchaikovsky
Mexican Rhapsody	McBride
Indian Summer	Herbert
Stars and Stripes Forever, March	Sousa

POPULAR CONDUCTOR is Arthur Fiedler who will lead the Pops opening Wednesday night at Symphony Hall.

FINNISH CONCERT

Going outside the realm of Finnish music for the first time since his arrival in Boston in January, Tauno Hannikainen, foremost Finnish conductor, will direct the full Boston Pops Orchestra in a program of music by Brahms as well as Sibelius next Sunday evening May 12, at Symphony Hall. This is a special symphonic concert to aid Finland, given on one of the evenings of the Pops series by courtesy of the trustees of Symphony Hall.

One of the features of the concert will be the performance of the last two movements of the Second Symphony of Sibelius, the most finished of all the Sibellian symphonies in the opinion of Mr. Hannikainen, a personal friend of the Finnish composer. The second half of the program will be devoted to Brahms Symphony No. 1 in C Minor.

Proceeds of the concert will be devoted to Finnish relief and reconstruction. Tickets may be secured at the box office, Symphony Hall.

Globe May 5

By CYRUS W. DURGIN

"SPRING" SYMPHONY—Victor Album M-655, $8. Completely appropriate is Victor's featured release for May, the "Spring" Symphony of Robert Schumann, performed by Serge Koussevitzky and the Boston Symphony Orchestra. Here is genuine music of Spring, having that warmth, radiance and high spirits associated with the present time of the year. Incidentally it is also a great masterpiece of 19th century German romantic composition.

As a rule superlatives are best avoided in estimates of musical performance. One is willing, however, to say that to him the Koussevitzky reading of the "Spring" Symphony could hardly be improved. First, the tone quality is that which Bostonians find at Symphony Hall during the orchestral season. Secondly, the performance is at once clear, balanced, cohesive yet "Romantic" through and through. As always with Koussevitzky, one immediately perceives that touch of personal distinction which sets apart a great performance from a merely good one.

An elder German would probably slow down some of the tempi and give us a sense of beery ease. That is quite foreign to the temperament of Mr. Koussvitzky, but conversely his Slavic intensity does not carry him beyond the bounds of good style. Where Koussevitzky excels is his sculptural molding of phrases, his romantic ardor and his infinite patience with small details, down to a split second's time for a sustained chord or a conspicuous rest.

MUSIC AND MUSICIANS

Pops Begin Wednesday Evening

Another two months of Pop Concerts will begin at Symphony Hall Wednesday evening. When Arthur Fiedler steps to the conductor's stand to start the famous March from "Tannhauser" he will open the 55th season of these unique concerts, and his 11th year as leader of the Pops Orchestra of Symphony men.

As usual, Symphony Hall will be done over in the familiar Summer decorations of green and gold, the big chandelier suspended over the orchestra, and there will be tables covering the floor. At the tables smoking is permitted, and refreshments are served.

Mr. Fiedler's programs will follow his custom of recent seasons, assembling familiar favorites of long standing and recent novelties suitable to presentation by a large symphonic orchestra. One of the latter will be heard on opening night, the "Mexican Rhapsody" by the American composer Robert McBride. There will be Sunday evening concerts during May.

The first Sunday concert, May 12, will benefit Finnish relief and reconstruction, and will bring Tauno Hannikainen as guest conductor. The program will consist of music by Sibelius and Brahms. Monday evening, May 13, will be Harvard Night, at which there will be numbers by the Harvard Glee Club. The Pops begin at 8:30.

Pops Conductor

ARTHUR FIEDLER

He will enter his 11th year as conductor of the Symphony Hall Pops when the 55th season of those unique concerts begins Wednesday evening.

This Clipping From
WORCESTER, MASS.
TELEGRAM

MAY 6 - 1940

350 Attend Concert For Finnish Aid

Three hundred and fifty attended the concert by a group of members of the Boston Symphony Orchestra last night in Belmont Hall, sponsored by the Finland Aid Committee. Oskari Tokoi of Fitchburg, Finnish newspaperman, was the principal speaker. A sum of $262.23 was received for Finnish relief.

Ludwig Juht and Karl Lamb, 'cellists, played. Also heard was Louis Wilson, 11, and Mrs. Sofia Stunberg, pianists. Vocalists included Mrs. Juht, soprano, and Albert Hommer, tenor, of Boston.

The committee: Mr. and Mrs. John Martilla, Mr. and Mrs. Edward Saaret, Mr. and Mrs. John Illvoset, Mr. and Mrs. Nikolai Hallilat, Mr. and Mrs. John Hermanson, Mr. and Mrs. John Liukkoset, Mrs. Jennie Salmi, Mrs. Elna Ruostoja and Mr. and Mrs. K. E. Ylitalot.

THIS CLIPPING FROM
NEW YORK, N. Y.
Morning
Wall St. Journal

MAY 7 - 1940

"Farewell Symphony"

The presentation of Jan Haydn's "Farewell Symphony" at Boston's Symphony Hall by Serge Koussevitzky and his orchestra, dressed in the costumes of Haydn's period, recalls the Austrian musician's motive for its composition.

It was while Haydn was conductor of Prince Esterhazy's orchestra that he composed this beautiful orchestral work. A short time before its preparation Haydn asked for an extended vacation; but the Prince, expecting some important visitors, urged the conductor to cancel his plans temporarily. Haydn, undiscouraged, ingeniously repeated his request in musical form by so arranging the instrumentation of the last movement of the symphony that one by one the musicians in the orchestra would stop, pick up their instruments, blow out the candles on their stands, and walk out of the room, leaving but two musicians to play the last bar of the movement.

Needless to say, the "Farewell Symphony" gained the desired leave of absence for Jan Haydn.

The Nation's Principal Orchestras' Record of Modern Works

Times May 5

Most of America's major orchestras have completed or are completing their seasons, and the time has come for summaries. Since the question of how the American composer fares as compared with his European contemporary is debated at all times, we have undertaken a survey to obtain the facts. Here they are, in the season's record for sixteen of the nation's principal ensembles.—Ed.

NEW YORK PHILHARMONIC-SYMPHONY

ORIGINAL WORKS

By Americans

Sanders ....Little Symphony in G
Barber ....Adagio for Strings (First time by orchestra)
Powell ...."Set of Three" Suite (First complete American performance)
Kurthy ...."Puszta"
Noble ....Introduction and Passacaglia in G minor
Taylor ....From "Ramuntcho" (First time by orchestra)
Stoessel ...."Garrick" Suite
Herrmann ......"Moby Dick" (First performance)
Fuleihan ......Sinfonia Concertante (First performance)

By Europeans

Weinberger ..."Under the Spreading Chestnut Tree" (World Première)
From "Schwanda"
Walton ...."Portsmouth Point" Overture (First time by orchestra)
Castelnuovo-Tedesco ......Concerto for piano (First time in America)
"Twelfth Night" Overture (First time in America)
Ibert ....Chamber Concertino for saxophone (First time in New York)
Bliss ...."Checkmate" Suite (First public performance in New York)
Concerto for two pianos (First time in New York)
Sibelius ...."Finlandia"
Symphony No. 3
"Pohjola's Daughter" (First time by orchestra)
Symphony No. 2
Symphony No. 1
Stravinsky ...."Apollon Musagètes" Suite (First time by orchestra)
"Petrushka" Suite
"Jeu de Cartes" Suite (First time by orchestra)
"The Firebird" Suite
"Le Chant du Rossignol"
"Le Sacre du Printemps"
Dohnanyi ......"The Veil of the Pierrette" Suite (First time by orchestra)
Symphonische Minuten (First time in New York)
Shostakovich..."L'Age d'Or" Suite (First time in New York in concert performance)
Prokofieff ......Symphonie Classique
Zador ....Rondo (First time in New York)
Weiner ....Divertimento, No. 2 (First time in America)
Williams ......"A London Symphony"
Rachmaninoff.Concerto in D minor
Britten ....Concerto in D minor for violin
de Falla ....From "The Three-Cornered Hat"

NATIONAL BROADCASTING COMPANY SYMPHONY ORCHESTRA

ORIGINAL WORKS

By Americans

Strong ...."Night," Symphonic Suite (First time in America)
Taylor ...."Through the Looking Glass" Suite
Harris ....Symphony No. 3

By Europeans

Prokofieff ....."Classical" Symphony
Poot ....Ouverture Joyeuse
Stravinsky ...."Petrushka" Suite
Pizzetti ....Concerto dell' Estate
de Falla ....From "La Vida Breve"
Rossellini ......"Canto di Palude"
Castelnuovo-Tedesco ......"The Taming of the Shrew" Overture

PHILADELPHIA ORCHESTRA

ORIGINAL WORKS

By Americans

Davis ...."The Last Knight," Symphonic Poem
Hill ....Sinfonietta for string orchestra
McCollin ...."Heavenly Children at Play," Scherzo for strings
McDonald ....."San Juan Capistrano"; "Santa Fe" Suite; "The Arkansas Traveler"
Thompson .....Symphony No. 2
Vardell ....Symphony No. 1; Cantata, "The Inimitable Lovers"

By Europeans

Bartók ....Deux Images pour Orchestre
Enesco ....Rumanian Rhapsody
Glière ....Symphony No. 3
Prokofieff ....."Lieutenant Kije" Suite; "Peter and the Wolf"; "Classical" Symphony
Rachmaninoff.Symphony No. 2; Symphony No. 3; "The Bells" Symphony; Concertos, Nos. 1, 2 and 3; Rhapsody on a Theme of Paginini; "The Island of the Dead"
Sibelius ....Symphony No. 7; "En Saga"; "Oceanides"; "Return of Lemminkainen"; "Finlandia"; "The Swan of Tuonela"
Strauss ...."Don Quixote" "Death and Transfiguration"; "Rosenkavalier" Waltzes
Stravinsky ...."The Firebird" Suite"
Tansman ......Concerto for viola (First time in America)
Weiner ....Divertimento for strings
Zador ...."The Machine Man" Suite

BOSTON SYMPHONY

ORIGINAL WORKS

By Americans

Bloch ....Violin Concerto (First time in Boston)
Carpenter ....."Skyscrapers"
George Foote.."In Praise of Winter" Suite (First performance)
Hanson ....Symphony No. 3 (First performance)
Harris ....Symphony No. 3
Hill ....Violin Concerto
Koutzen ....Concerto for five solo instruments and strings (First time in Boston)
Lopatnikoff ...Symphony No. 2 (First performance)
McDonald ....."San Juan Capistrano" (First performance)
Piston ....Piano Concertino
Schuman ......"American Festival" Overture
Thompson .....Symphony No. 2

By Europeans

Hindemith ...."Mathis der Maler"; Violin Concerto (First performance)
Ibert ....Concertino for saxophone (First performance in America)
Poot ...."Joyeuse" Overture
Prokofieff .....'Cello concerto (First American performance); "Classical" Symphony; Violin Concerto No. 2
Stravinsky ....Two programs of his own works, conducted by composer
Shostakovich ..Symphony No. 1
Szymanowski..Symphonie Concertante for piano and orchestra (First time in Boston)
Sibelius ....Symphonies and other works

CHICAGO SYMPHONY

ORIGINAL WORKS

By Americans

Barber ...."The School for Scandal" Overture (First time in Chicago)
Bloch ...."Evocations," Symphonic Suite (First time in Chicago)
Borowski ......"Ecce Homo" (First time in Chicago)
Fuleihan ......Concerto for piano and orchestra (First time in Chicago)
Harris ....Symphony No. 3
Hill ...."Lilacs," Poem for orchestra (First time in Chicago)
Miller ...."Appalachian Mountains," American Folk Rhapsody (First time in Chicago)
Schuman ......"American Festival" Overture (First time in Chicago)
Stock ....Concerto for 'cello and orchestra
White ...."A Pagan Festival" Overture (First time in Chicago)

By Europeans

Babin ....Concerto for two pianos and orchestra (First time in Chicago)
Bax ...."November Woods," Symphonic Poem
Brusselmans ..Suite after the Caprices by Paganini (First time in Chicago)
Gliere ....Symphony No. 3
Kodály ...."Hary Janos" Suite
Muradeli ......Symphony No. 1 (First time in Chicago)
Prokofieff ....."Peter and the Wolf" (First time in Chicago)
Rachmaninoff.Symphony No. 2; Concerto for piano, No. 3
Sibelius ....Symphony No. 3; Symphony No. 4
Strauss ...."Till Eulenspiegel's Merry Pranks"; "Thus Spake Zarathustra," Tone Poem; From "Salome"; Serenade for wind instruments; Finale from "Salome"; Three songs with orchestra (First time in Chicago)
Stravinsky ...."Petrushka" Suite; Ballet, "Jeu de Cartes" (First time in Chicago)
Weinberger ..."Under the Spreading Chestnut Tree" (First time in Chicago)

CLEVELAND ORCHESTRA

ORIGINAL WORKS

By Americans

Hanson ....Symphony No. 3 (First time in Cleveland)
Harris ....Symphony No. 3 (First time in Cleveland)
Levant ...."Dirge," in memory of George Gershwin (First time in Cleveland)
Piston ....Concerto for orchestra (First time in Cleveland)
Shepherd ......Symphony No. 2 (World premiere)
Still ....Symphony (First time in Cleveland)
Van Vactor....Symphony (First time in Cleveland)
Villa-Lobos ....Choros, No. 10 (First time in Cleveland)
Grofé ....From "Grand Canyon" Suite
McDonald .....From "Festival of the Workers" (First time in Cleveland); From "Rhumba" Symphony
Powell ...."In Old Virginia" Overture
Skilton ....From "Suite Primeval"
Stix ...."Spielerei" (First time in Cleveland)
Stoessel ...."Nodding Mandarins" (First time in Cleveland)

By Europeans

Brusselmans ..Suite after the Caprices of Paganini (First time in Cleveland)
Enesco ....Rumanian Rhapsody, No. 1
Poulenc ....Concerto for two pianos and orchestra (First time in Cleveland)
Prokofieff .....Overture on Jewish Themes (First time in Cleveland); "Peter and the Wolf" (First time in Cleveland)
Tansman ......Sonatine Transatlantique (First time in Cleveland)
Walton ....Concerto for violin and orchestra (World premiere)
Weinberger ...."Under the Spreading Chestnut Tree" (First time in Cleveland)
Wiechowicz ..."Chmiel" (First time in Cleveland)
Rachmaninoff.Concerto for piano (First time in Cleveland in revised form); Five Picture Studies (First time in Cleveland); Symphony No. 2
Sibelius ....Symphony Nos. 2 and 5; "Finlandia"; "Valse Triste"
Strauss ...."Till Eulenspiegel's Merry Pranks"; "Sinfonia Domestica" (First time in Cleveland); "Ein Heldenleben"
Stravinsky ...."Fire-Bird Suite"
Turina ....Procession of the Dew

CINCINNATI SYMPHONY

ORIGINAL WORKS

By Americans

Rodgers ...."Ghost Town"
Mason ...."A Lincoln Symphony"
Whithorne ...."New York Days and Nights"
Kelley ...."The Pit and the Pendulum"
Rogers ...."The Song of the Nightingale"
Sowerby ....Concerto for organ and orchestra
Bilotti ....Concerto for piano and orchestra

By Europeans

Toch ...."Pinocchio" Overture
de Falla ...."Nights in the Gardens of Spain"
Dohnanyi ......Suite
Strauss ...."Till Eulenspiegel's Merry Pranks"
Zador ....Dance Symphony
Stravinsky ...."The Fire-Bird" Suite
Brusselmans ..Suite on the Caprices of Paganini
Sibelius ....Symphony No. 5
Casadesus .....Concerto for two pianos and orchestra (First time in America)
Ireland ....Concertino Pastorale
Bliss ....Concerto for two pianos and orchestra
Goossens ......"Tam O'Shanter's Ride"; Symphony (World première)

ROCHESTER PHILHARMONIC

ORIGINAL WORKS

By Americans

Rudin ...."Legende"
White ...."Lake Spray"

By Europeans

Amfitheatrof..."Panorama Americain"
Sibelius ....Symphony No. 1; "Finlandia," Symphony No. 2
Bax ...."The Garden of Fand"
Strauss ...."Rosenkavalier" Waltzes
Grignon ...."Andalusia"
Turina ...."Orgia"
de Falla ....From "El Amor Brujo"; "Sombrero"
Pittaluga ......"La Romeria de los Cornudos"
Font y Anta..."Jota de Alcaniz"
Navarro ...."Danza Castellana"

ROCHESTER AMERICAN COMPOSERS SERIES

Works by de Filippi, Maynard, Young, Wagner, Bergsma, Prydatkevytch, Inch, Phillips, Howard, Howe, Mourant, Wood, Gould, Koehler, von Bomhard, Beckhelm, Rogers, Hier, Hitchcock, Britain, Mason, Braine, Read, Smith, Hill, White, Wayne, Barlow, Keller, Carpenter, Hanson, Haines, Johnson, Kennan, Diamond, Donovan, Jacobi, Copland, Harris, Woltmann, Piston, Skilton.

NATIONAL SYMPHONY, WASHINGTON

ORIGINAL WORKS

By Americans

Carpenter .....Concertino (First time in Washington)
Grainger ......Fanfare (First time in Washington)
Spier ....Symphonic Visions (World première)
Sowerby ...."Comes Autumn Time" (First time in Washington)
Creston ...."Choric Dances" (First time in Washington)
Hanson ....Symphony No. 2 (First time in Washington)
Howe ...."Castellana"
Villa-Lobos ...."Momo Precoce" (First time in this country)

By Europeans

Strauss ...."Aus Italien" (First time in Washington); Finale, from "Salome" (First time in Washington)
Rathaus ...."Uriel Acosta" (First performance in America)
Messiaen ......"Les Offrandes Oubliées" (First time in Washington)
Alfven ...."Midsommervaka" (First time in Washington)
Sibelius ....Symphony No. 2, and other works
de Falla.........Dances from "The Three-Cornered Hat" (First time in Washington)
Weinberger ....From "Schwanda"
Stravinsky ...."The Fire-Bird" Suite
Malipiero ......Quatro Vecchie Canzoni (World première)
Pizzetti ...."Epithalamium" (World première)

KANSAS CITY PHILHARMONIC

ORIGINAL WORKS

By Americans

Busch ...."My Old Kentucky Home" (Arr. for strings)
Weaver ...."The Squirrel," Tone Poem
Skilton ....Overture
Mason ....Five Songs, "Russians"
Sowerby ....Overture, "Comes Autumn Time"
Thompson .....Symphony No. 2
De Lamarter...Overture, "They Too Went t' Town"; Symphony, "After Walt Whitman"
Busch ....Omaha Indian Love Song
Villa-Lobos ...Choros No. 10

By Europeans

Strauss ...."Der Rosenkavalier" Waltzes; "Don Juan"; "Till Eulenspiegel's Merry Pranks"
Sibelius ...."Finlandia"; Canzonetta for Strings; Symphony No. 2; "The Swan of Tuonela"
Glière ....Overture, "Gulsara" (First time in America)
Williams ......"A London" Symphony; Fantasy on Christmas Carols
Prokofieff ....."Peter and the Wolf"
Poulenc ....Concerto for two pianos and orchestra
Stravinsky ...."The Fire-Bird" Suite
Dohnanyi ......Variations on a Nursery Tune
Enesco ....Rumanian Rhapsody No. 1

SEATTLE SYMPHONY

ORIGINAL WORKS

By Americans

Thompson .....Symphony No. 2
Powell ...."Natchez-on-the-Hill"

By Europeans

Works taken from the standard repertoire

INDIANAPOLIS SYMPHONY

ORIGINAL WORKS

By Americans

Barber ....Overture, "The School for Scandal"
Bloch ...."In the Night"
Brown ...."The Three Dragons"
Cadman ...."Dark Dancers of the Mardi Gras"
Cesana ...."Negro Heaven"
Converse ......"California"; Rhapsody for Clarinet (World première)
Cowell ...."Early American Country Set" (World première)
Dubensky ....."Fanfare"; Fantasie "Tchaikovsky's Country" (World première); "Italian" Overture; Fugue for 18 violins
Fuleihan ......"Fiesta" (World première)
Hadley ...."San Francisco" Suite
Hanson ...."Romantic" Symphony
LaForge ...."Into the Light"
Lessner ...."Sunrise" (World première)
Lewis ...."Ant Reporter Interviews the Bees"
Lundquist .....Symphony No. 1 (1st movement) (World première)
Moore ...."Pageant of P. T. Barnum"
McCollin ......Scherzo
McDonald ....."San Juan Capistrano"
McKay ...."To a Liberator" (World première)
Sanders ....Little Symphony
Tuthill ...."Bethlehem"
White ...."Five Miniatures"

By Europeans

Stravinsky ...."The Fire-Bird" Suite
Weinberger ...."Under the Spreading Chestnut Tree" (First time in Indianapolis)
Sibelius ....Symphony No. 2; "Finlandia"
Zador ...."Czardas" Rhapsody (First time in Indianapolis)
Strauss ....Serenade for Thirteen Wind Instruments
Mascagni ......"Cavalleria Rusticana," in concert form

DETROIT SYMPHONY

ORIGINAL WORKS

By Americans

Reddick ...."Armistice Day" (World première)
Paul White ....From "Five Miniatures"
Kelley ....Cantata, "Wedding of Beauty and the Beast" (First performance)
Skilton ....From "Suite Primeval"
Grofé ....From "Mississippi Suite"
Kolar ....From "Americana" Suite

By Europeans

Prokofieff ......"Peter and the Wolf" (First performance); "Classical" Symphony
Sibelius ....Symphony No. 2; "The Swan of Tuonela"; "Finlandia"
Enesco ....First Rumanian Rhapsody
Honegger ......"Pacific 231"
Templeton ....."Improvisations"
Novak ....From the "Slovakian Suite"
Gretchaninoff..Theme and Variations (First performance)
Rachmaninoff..Rhapsody on a Theme of Paganini, for piano and orchestra (First performance)
Zandonai ......"Romeo and Juliet," Symphonic Suite
Weinberger ...."Under the Spreading Chestnut Tree" (First performance)

MINNEAPOLIS SYMPHONY

ORIGINAL WORKS

By Americans

Copland ...."El Salon Mexico" (First time in Minneapolis)
Sanders ....Little Symphony (First time in Minneapolis)
Verrall ....Symphony No. 1 (World première)
Woltmann ....."The Coliseum at Night" (World première)

By Europeans

Castagnone ....Prelude Giocoso (First time in Minneapolis)
Cece ....Passacaglia (World première)
Prokofieff ....."Classical" Symphony; "Peter and the Wolf" (First time in Minneapolis)
Rachmaninoff..Symphony No. 3 (First time in Minneapolis)
Sibelius ....Symphony No. 5; "Finlandia"
Strauss ...."Death and Transfiguration"; "Thus Spake Zarathustra"
Stravinsky ...."The Fire-Bird" Suite
Weinberger ....From "Schwanda"; "Under the Spreading Chestnut Tree" (First time in Minneapolis)
Wolf-Ferrari ..Overture, "The Secret of Suzanne"

ST. LOUIS SYMPHONY

ORIGINAL WORKS

By Americans

Barber ....Adagio for Strings (First time in St. Louis)
Carpenter ....."Sea Drift" (First time in St. Louis)
Copland ...."El Salon Mexico" (First time in St. Louis)
Hill ....Sinfonietta for string orchestra (First time in St. Louis)

By Europeans

de Falla ....From "The Three-Cornered Hat"
Milhaud ...."Fanfare" (First performance)
Prokofieff ....."Peter and the Wolf"
Ravel ...."Alborada del Gracioso"; "La Valse"
Rosenthal ....."Jeanne d'Arc"
Sibelius ....Symphony No. 2; Symphony No. 7; "Finlandia"; "Valse Triste"
Strauss ...."Thus Spake Zarathustra"; "Don Juan"; "Till Eulenspiegel's Merry Pranks"; "Der Rosenkavalier" Waltzes
Stravinsky ....Capri-cio for piano and orchestra; "The Fire-Bird" Suite; "Pulcinella"
Weinberger ....Polka and Fugue

LOS ANGELES PHILHARMONIC

ORIGINAL WORKS

By Americans

Cadman ....Symphony No. 1 (World première)
Warren ....Symphonic Poem, "The Passing of King Arthur" (World première)
Willson ....Symphony No. 2 (World première)
McDonald ....."San Juan Capistrano" (First time in Los Angeles)

By Europeans

Coates ...."Guinevere" Symphony (First American performance)
And other works taken from the standard repertoire

THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY, MAY 7, 1940

John B. Sanromá

Getting the Pops Scores Ready

Joseph Mann, trumpet player and copyist, prepares for the season which opens tomorrow night in Symphony Hall. At this work table, behind which are cached the encore announcement cards, he patches torn music and restores measures damaged by wear of many performances.

THIS CLIPPING FROM
AMES, IA.
TRIBUNE-TIMES

MAY 8 - 1940

Today's Profile

By UNITED PRESS

In the study of his suburban home stands a bass viol and Sergei Alexandrovitch Koussevitsky, once Europe's greatest ~~virtuoso, is~~ unable to play it.

With tears in his eyes the conductor of the Botson symphony orchestra explains that he has been so busy for the past five years that he scarcely touches the instrument.

Generally conceded to be the country's leading symphonic conductor, Koussevitzky has trained his 110 players until they came to be known as the nation's finest orchestra. He joined the orchestra in 1924 and raised it from the musical doldrums with sharp, quick criticisms that brought fine playing as a response.

Born in Russia 76 years ago, Koussevitzky went to Moscow when a boy and won a scholarship for instruction on the bass viol. After becoming a virtuoso, he serenaded Natalya Konstantinova on the instrument. He later married her and she helped finance an orchestra for him to conduct. Until 1920 Koussevitzky stayed in Russia. Then he came to America because he was out of sympathy with the bolsheviks.

The prelimianry work of the Boston symphony is done by Koussevitzky in his study. Music litters the room, standing in stacks on the piano, tables and bureau. Diplomas and citations cover the walls.

Koussevitzky sits in an easy chair before a music stand to study the score of forthcoming concerts. However well he knows the music he is going to conduct, he always rehearses at home before he rehearses the orchestra.

At actual performances the haughty, gray-haired Russian is distinguished in appearance in his dress clothes. At rehearsals, however, he becomes a tyrant hunching over in an old sweater, shouting, singing and waving frantically with his baton.

"You must zing," he shouts, "you must blay." His word is law because he can discharge members at will.

One legend says that Koussevitzky became disgusted with the sour notes one musician played. "You are fired. Ged out. Ged out!" the exasperated conductor shouted.

After the rehearsal the musician opened Koussevitzky's dressing room door and bellowed, "Nuts to you, Koussevitzky."

The conductor turned his head slowly and then snapped, "Ged out. It's too late to abologize."

THIS CLIPPING FROM
VARIETY
NEW YORK, N. Y.

MAY 8 - 1940

Boogie Woogie Quartet With Boston Symphony

Meade Lux Lewis, Albert Ammons and Pete Johnson, boogie-woogie pianists, and Joe Turner, vocalist, in the same classification, are slated to appear in a concert with the Boston Symph June 17 at Boston Symphony Hall.

Program is all-American, including Stephen Foster and George Gershwin in addition to the b.w. Lewis is now at the Famous Door, N. Y., while the other three are at Cafe Society, in Greenwich Village.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

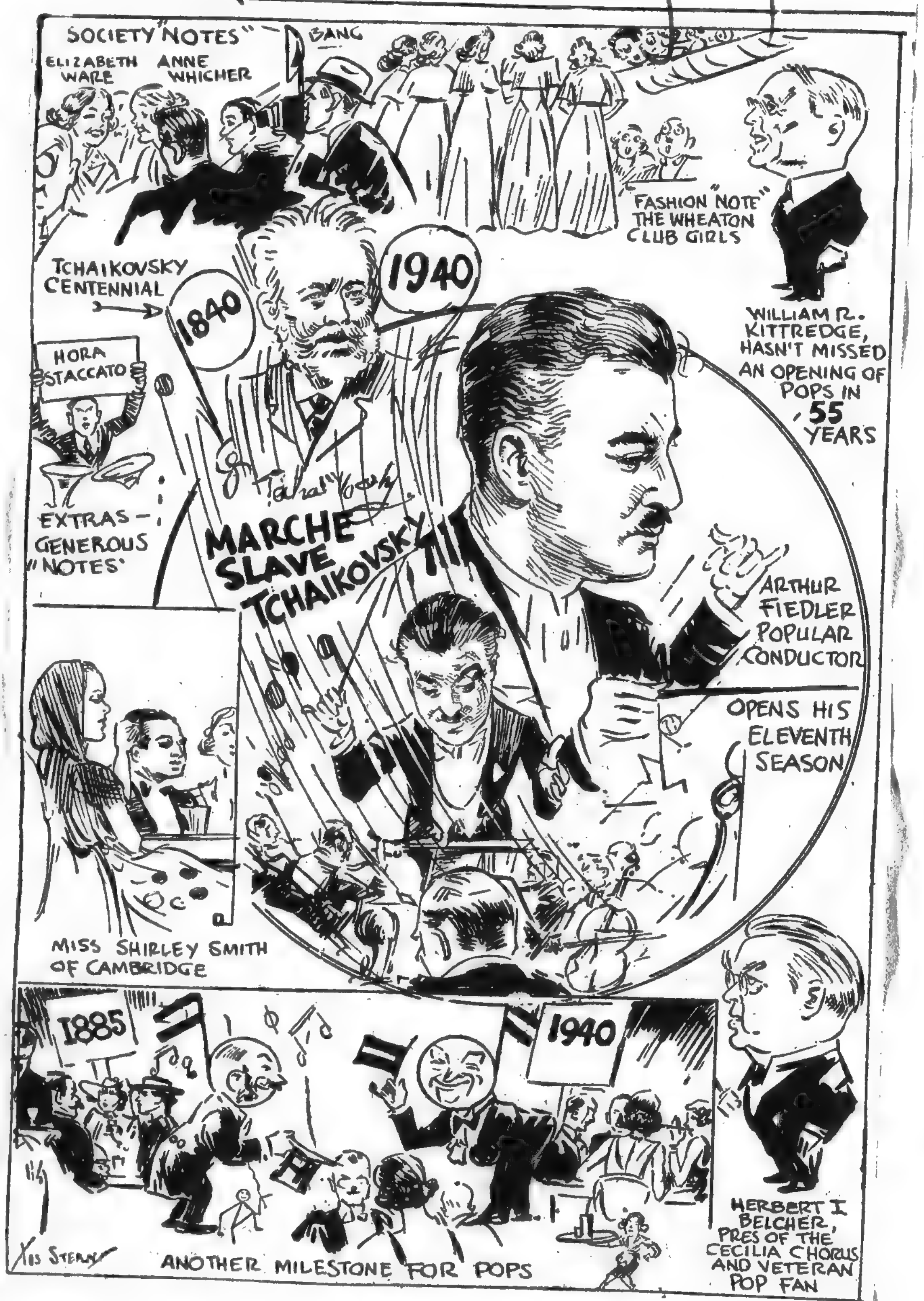
MAY 8 - 1940

Pops Season Opens Tonight At Symphony Hall

The 55th season of the Pops will open at Symphony Hall, Boston, tonight with Arthur Fiedler conducting 85 members of the Boston Symphony Orchestra.

There will be another concert tomorrow night and Friday and Saturday with Mr. Fiedler while the Sunday concert will be conducted by Tauno Hannikainen of Turku, Finland.

Herald May 9


SOCIETY "NOTES"
BANG
ELIZABETH WARE
ANNE WHICHER
FASHION "NOTE" THE WHEATON CLUB GIRLS
TCHAIKOVSKY CENTENNIAL
1840
1940
HORA STACCATO
EXTRAS - GENEROUS "NOTES"
MARCHE SLAVE TCHAIKOVSKY
WILLIAM R. KITTREDGE, HASN'T MISSED AN OPENING OF POPS IN 55 YEARS
ARTHUR FIEDLER POPULAR CONDUCTOR
OPENS HIS ELEVENTH SEASON
MISS SHIRLEY SMITH OF CAMBRIDGE
1885
1940
HERBERT I. BELCHER, PRES OF THE CECILIA CHORUS AND VETERAN POP FAN
Vic Sterns

ANOTHER MILESTONE FOR POPS

MUSIC

Pop Concert

By ALEXANDER WILLIAMS

The 55th season of the Pops concerts was opened last night in Symphony Hall. Arthur Fiedler for his 11th year conducted the members of the Boston Symphony. The program was as follows:

Entrance of the Guests into the Wartburg, "Tannhauser"	Wagner
Overture to "La Gazza Ladra"	Rossini
Waltzes from "Der Rosenkavalier"	Richard Strauss
"Antar," 3d Movement	Rimsky-Korsakov
Facade	Walton
Triana, from "Iberia"	Albeniz-Arbos
Marche Slave	Tchaikovsky
Mexican Rhapsody	McBride
Indian Summer	Herbert
"Stars and Stripes Forever," March	Sousa

Mr. Fiedler's 11 years' tenure of the Pops have brought that institution to extraordinary heights of popularity. As has often been pointed out, they are an unique series, for they are not as serious as the celebrated pop concerts of Queen's Hall, London, nor as frivolous as a German beer-garden. Somewhere in between is the province that they—under Mr. Fiedler's shrewd regency—govern.

The sociologist would note few obvious changes; indeed the only revolution in that respect occurred when prohibition was repealed—equally, perhaps, when it was established. One piece of music, however, might have detained the smart sociologist a little. That was an encore (itself encored), Alec Templeton's parody, "Mozart Matriculates." There were real and understanding laughs when the purity of the Mozartian melody drooped into the familiar grooves of jazz. The fact that this entertaining piece is scored for wood-wind and brass only adds to the wit and one's pleasure in it.

William Walton's "Facade" Suite served as novelty, though four of its numbers are fairly well known. The music was composed for a function that dates. In 1926 an "entertainment for reciting voice and instruments" was given at the Chenil Galleries in London. A large face was painted on a curtain; and located in the mouth of it was a megaphone, through which Edith Sitwell spoke a series of her poems. Walton had composed the music, which has lived; and we leave to literary experts the fate of Miss Sitwell's verse.

The music itself is very amusing and wears well. We have progressed far, so the scholars of "swing" tell us, since the 1920s. Still, Mr. Walton's music, being of the substance of real wit, has managed to live longer than the subject upon which that wit was exercised. It needs, possibly, a little closer attention than that which the Pops audience is willing to bestow upon it.

Another welcome addition to the Pops repertoire, if we are not mistaken, is the Overture to Rossini's "La Gazza Ladra." ("The Thieving Magpie"). There must be many of these overtures of this period that would stand revival, though not all of them have the same opportunity for orchestral brilliance as those by Rossini. Tchaikovsky's 100th birthday was honored—if that is the word—with a performance of his "Marche Slave." The Pops, in short, are continuing successfully inthe traditional pattern that has been so empirically worked out.

Pops

55th Season Gets Under Way in Happy Fashion

Conductor Fiedler Given Warm Greeting; Program Pleasingly Diversified

The 55th season of Pop concerts began at Symphony Hall last night against the pleasant ostinato of clinking glasses and popping corks. With the stage done over in the familiar decorations of green and gold, and with an infinite variety of colors from the gay Spring costumes of the women in the audience, the hall was as cheerful to the eye as was the music to the ear.

Arthur Fiedler, now in his 11th season as conductor of these concerts, was heartily greeted when first he appeared, and through the evening was recipient of continuing applause. No exaggeration is it to say that he has been one of the best liked of all Pops conductors—perhaps the most popular. Certainly the Pops have attained under his leadership a new peak of prosperity.

Program Aptly Chosen

His programs have retained favorite pieces which the public wants to hear season after season, and at the same time have been freshened by novelties. His opening number last evening was appropriately in the best Pops tradition, the "Entrance of the Guests Into the Wartburg" from Wagner's opera "Tannhaeuser," followed by Rossini's Overture to "The Thieving Magpie," the "Der Rosenkavalier" waltzes by Richard Strauss, and as a rarity, the third movement from the "Antar" Symphony of Rimsky-Korsakoff.

Of the eight miniatures from the "Facade" suites by the English composer William Walton, four were new to Boston, "Fanfare," "Scotch Rhapsody," Noche Espagnola" and "Popular Song." Walton's "Facade" is intentionally humorous music, in which he captures the spirit or essence of some subject, at the same time making delicate fun of it in a polished, harmonically dissonant way.

Mr. Fiedler paid his respects to the Tchaikovsky centennial with the Russian composer's "Marche Slave." For the rest there were the "Triana" from Albeniz' "Iberia" as arranged for orchestra by Arbos; Robert McBride's "Mexican Rhapsody," the "Indian Summer" of Herbert and the Sousa march, "Stars and Stripes Forever."

Distinctly Part of Boston

Perhaps a historian of the 22d Century will devote a sizable chapter to the Symphony Hall Pops when the story of Boston's long civilization comes to be written.

"The Pops were like no other entertainment," he may say. "They were given during the months of May and June at a brick temple dedicated to music and called Symphony Hall. For many years they were eagerly attended both for music and for the spirit of gayety which audiences found there; a gayety intensified by the serving of solid and liquid refreshments, and by the fact that at the small tables put on the floor of the temple, people were allowed to smoke rolls of tobacco which they called cigars and cigarettes.

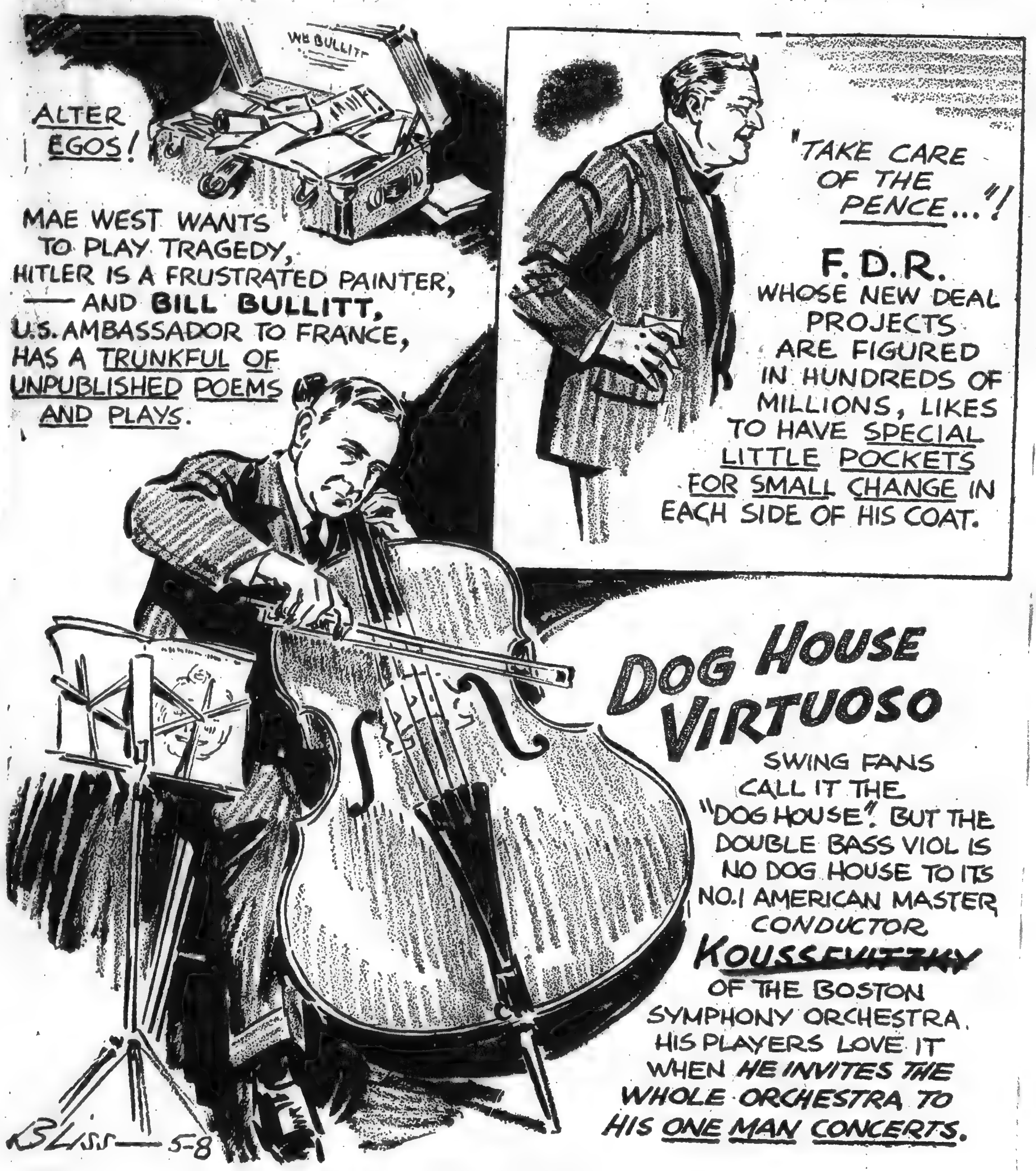
"The orchestra was a large number of men from the great musical instrument called the Boston Symphony, which, in the fourth decade of the 20th Century, was acknowledged to have no peer. Turning from the heavier repertory of the Fall and Winter season, the Pops orchestra offered lighter fare suitable to the warmer weather. By common consent, the worthy citizens of Boston regarded Spring to have come when once the Pops began."—C. W. D.

THIS CLIPPING FROM
BRIDGEPORT, CONN,
TIMES-STAR

MAY 8 - 1940

Private Lives

By Edwin Cox


WB BULLITT
ALTER EGOS!
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BLISS — 5-8

WASHINGTON, D.C
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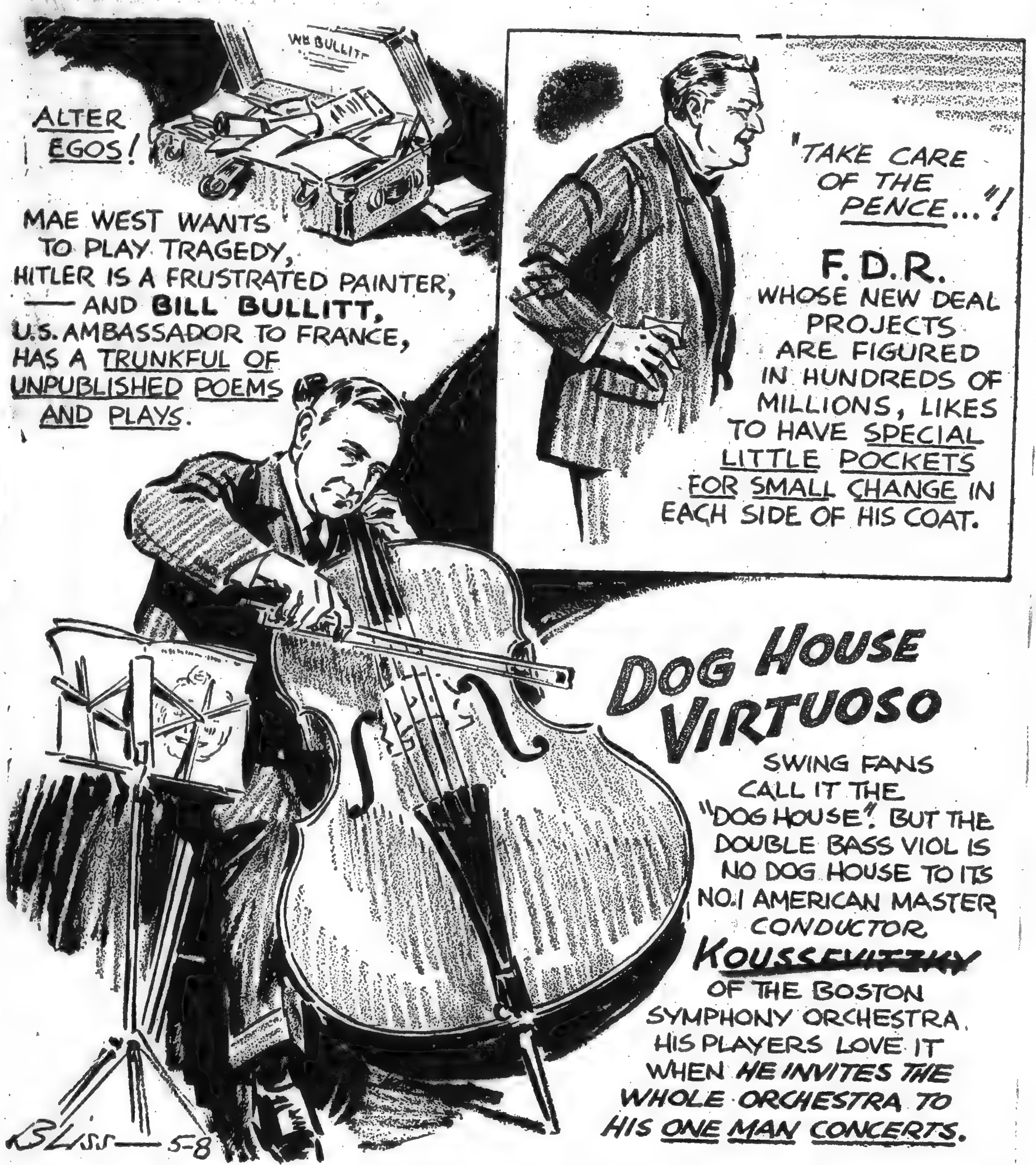
MAY 8 - 1940

Private Lives

By Edwin Cox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THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, MAY 9, 1940

Fifty-fifth Season of Pops Inaugurated-

Symphony Hall in Spring Garb; Fiedler Honors Tchaikovsky

Spring came to Symphony Hall last night with the inauguration of the fifty-fifth season of Pops. The stage wore its familiar seasonal dress of lattice work, and the ornamental chandelier was again in place. New this year were a pair of pedestals to the right and left of the stage, upon which were gilded urns filled with sprays of forsythia and greenery. Before the conductor's stand as usual, was the huge bouquet of gladiolas, rhododendrons, and ferns. Yes, spring had come and the orchestra, comprised of players from the Boston Symphony, once more under the baton of Arthur Fiedler, seemed in expansive mood.

* * *

For the opening concert Mr. Fiedler had arranged a pleasantly miscellaneous program. The Entrance of the Guests into the Wartburg, from "Tannhäuser" was followed by the tuneful Overture to "La Gazza Ladra" by Rossini. The waltzer from "Rosenkavalier" brought the customary response from the audience and a Rimsky-Korsakoff item also received close attention.

A Pops audience is really interested in the music, and quick to respond when the music pleases. William Walton's "Façade" evidently fell into that classification last night. To lend additional interest, Mr. Fiedler offered first performances in Boston of several numbers in this suite: "Fanfare," (extremely short), "Scotch Rhapsody" which lived up to its name), "Noche Espagnola" (which no one could mistake), and a naïve "Popular Song" which one member of the audience aptly labeled "1890." The remaining items of the suite were familiar.

* * *

Commemorating the hundredth anniversary of the birth of Tchaikovsky, Mr. Fiedler played the Marche Slave in stirring manner and received great applause.

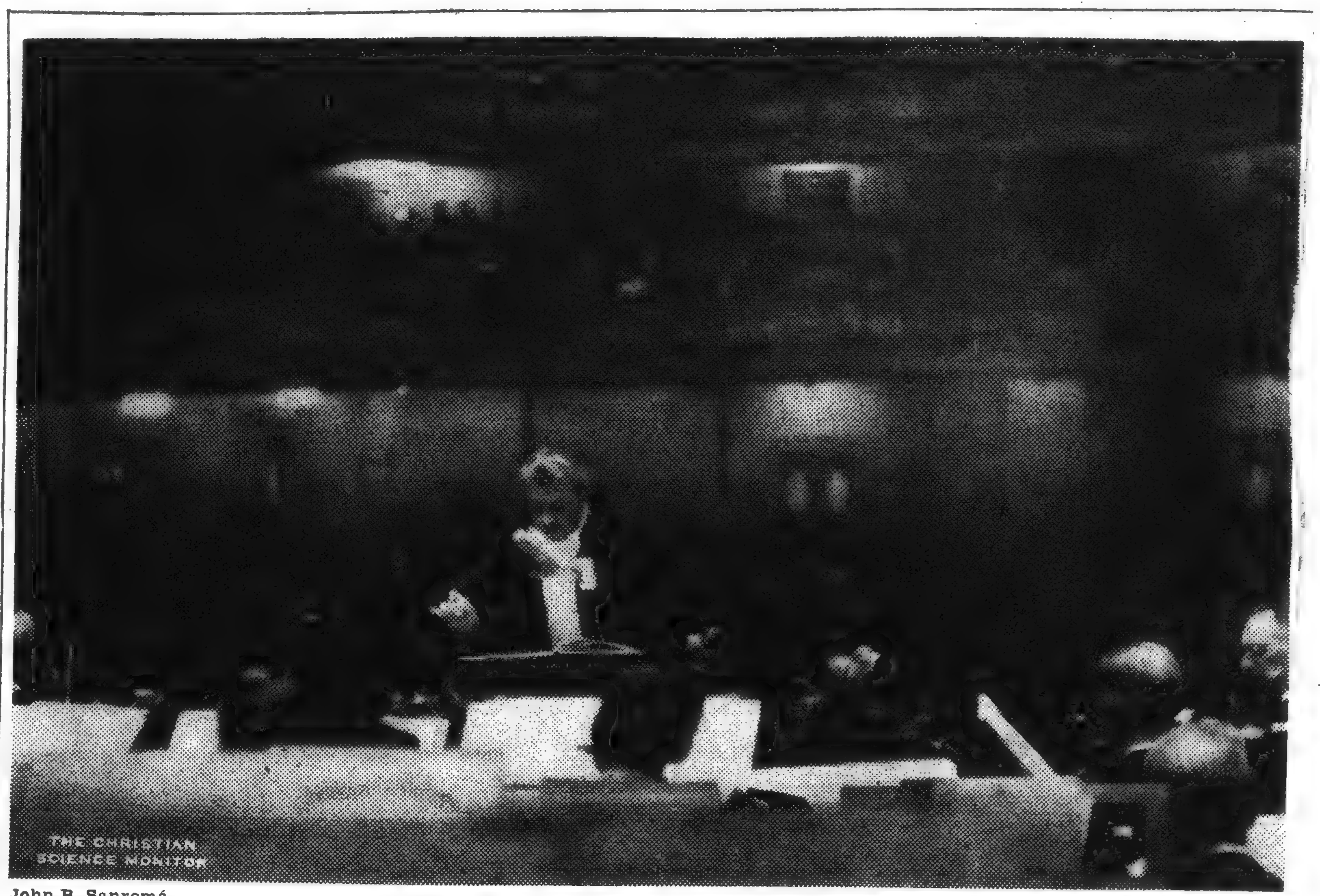
The Mexican Rhapsody by McBride, its authentic flavor intensified by the use of Mexican tunes easily recognizable by those familiar with Mexican music, (such as the Mexican Hat Dance and "La Cucuracha") appeared to give a maximum of enjoyment. If Mr. McBride had confined himself to folk tunes, so-called, instead of making quite so generous a potpourri of musical themes from other sources, the work might have been still more impressive.

* * *

Victor Herbert was represented by "Indian Summer" with Mr. Speyer taking a bow for an excellent English horn solo. The Albeniz-Arbos "Triana" from "Ibéria" received its customary sympathetic reading. It is probable that John Philip Sousa would have heartily approved the vigorous performance of his "Stars and Stripes Forever."

Of the additional numbers, the most amusing was Alec Templeton's "Mozart Matriculates" and the most popular, doubtless, the little item from "Pinocchio."

G. M. S.



John B. Sanromá

As the Pops Season Is Inaugurated

Arthur Fiedler begins his eleventh year as conductor of the spring concerts at Symphony Hall, on a flower-bedecked platform.

THIS CLIPPING FROM
SEATTLE, WASH.
Post Intelligencer
MAY 12 1940

Maestro 'Sneaks In,' Aids Benefit

BOSTON, May 11.—Though it was advertised that only a small group of Boston Symphony Orchestra musicians would appear with Lily Pons in a benefit concert for four French war societies, the entire 110-man orchestra answered the curtain—plus an extra man. He was Pop Concert Conductor Arthur Fiedler, former orchestra member, who said he "sneaked in to do my bit on the viola."

MUSIC---DANCE

Musical Maying

Symphony Hall in Summer Garb for Gay Opening of Pop Concert Season

By EDWARD DOWNES

With the agreeable assistance of Arthur Fiedler, the Boston Symphony has gone a-maying. Only four days after its serious winter season closed, the Boston Symphony Orchestra reappeared last night in a gaily bedizened Symphony Hall, for the opening of its more light-hearted summer season of Pop Concerts. The "Entrance of the Guests into the Wartburg" from Wagner's "Tannhaeuser" greeted the festive music-lovers who crowded the tables on the floor of Symphony Hall and the seats of both balconies. If this audience was not as colorfully dressed as Wagner's medieval guests on the Wartburg, still there were more black ties and feminine frills to be seen than at most evening concerts of the winter season.

The wines, punches, beers, soft drinks and edibles that were the order of the evening prevented no one from enjoying the variegated program, which included the first performance in Boston of the first four numbers of William Walton's suite, "Facade." These four pieces, "Fanfare," "Scotch Rhapsody," "Noche Espagnola," and "Popular Song," witty, dexterous items of an allusive nature, were admirably performed under Mr. Fiedler. He gave them their meed of gusto and humor and his baton had the requisite punch. They were followed by four familiar numbers of the same suite: "Tango-Pasodoble," "Swiss Yodelling Song," "Valse," and "Polka."

Tchaikovsky's "Marche Slave" was given a dynamic interpretation in memory of the composer's 100th birthday, last Tuesday, May 7. In every way a contrast to Tchaikovsky, Rossini, in his day, was a famous cook (even among Parisians) and the distinguished epicurian flippancies of the Overture to his "Gazra Ladra" went excellently with good wine or even with cakes and ale. There were also Strauss waltzes, but they were by Richard from his opera, "Der Rosenkavalier."

Another exciting performance was the "Triana" from Albeniz's "Iberia," orchestrated by Fernandos Arbos. The third movement from Rimsky-Korsakoff's "Antar," McBride's "Mexican Rhapsody," Herbert's "Indian Summer" and John Philip Sousas immortal march, "Stars and Stripes Forever," completed the printed program, but there were many encores.

The evening belonged to Mr. Fiedler whose pleasant reign was greeted with obvious pleasure by an enthusiastic audience.

Music Notes

Tonight: Pop concert, Arthur Fielder, conductor, Peggy Stuart, pianist. Symphony Hall, 8:30.

Converse Club Concert, Stanley Hassel, conductor, Dorothy Rosenberg, violinist, Evelyn M. Duncanson, soprano, Olivia Hall, harpist, Jordan Hall, 8:30.

Apollo Club, Thompson Stone, conductor, Aino Saari, diseuse, Earl Weidner, accompanist, Lecture Hall, Boston Public Library, 8:00.

Tomorrow: Pop Concert, Arthur Fiedler, conductor, Symphony Hall, 8:30.

Elizabeth Travis, pianist, Recital Hall, New England Conservatory, 8:15.

Jewel Chamberlain, pianist, Little Theater, 25 Blagden street, 8:15.

WPA String Symphony, Peter Bodge, conductor, Lecture Hall, Boston Public Library, 8:00.

THIS CLIPPING FROM
LOUISVILLE, KY.
COURIER-JOURNAL
MAY 10 1940

Soprano and Discoverer

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, left, and Dorothy Maynor.

An audition before Serge Koussevitzky, conductor of the Boston Symphony Orchestra, paved the way to fame for Dorothy Maynor, sensational young Negro soprano, who is to appear in concert at 3 p.m. Sunday at Memorial Auditorium.

Miss Maynor had traveled to Boston to hear his orchestra, and a friend arranged for the conductor to hear her, despite the fact that he was wearied by rehearsals. After her first number, Koussevitzky declared that the world must hear her voice. He asked her to sing for his orchestra at its annual party the next day. This was but a short time ago. Since then she has won national acclaim.

Tickets for Miss Maynor's appearance are $1.10 for general admission and $1.65 for reserved seats. Tickets may be obtained at the Memorial Auditorium boxoffice. Her appearance is being sponsored by the Zeta Phi Beta Sorority for the benefit of its scholarship fund.

BOSTON EVENING TRANSCRIPT. SATURDAY, MAY 11, 1940

IN CONCERT, AT FESTIVALS AN

Arthur Fiedler, currently wielding the scepter of the Pops Concerts at Symphony Hall; Elizabeth Travis, piano soloist on Wednesday evening, May 15; and Mr. Fiedler again. Miss Travis, who has just returned from a tour of South America, makes her first appearance here since 1936, playing the Chopin F-minor Concerto for the benefit of the Deaconess Hospital.

HANNIKAINEN TO CONDUCT THE POPS

Finnish Leader Will Direct Orchestra Tonight

BY WARREN STOREY SMITH

IN THE summary of the 1939-40 Symphony season, which appeared in this place last Sunday, one newsy item of the man-bites-dog type was omitted. There was no performance of the First Symphony of Brahms. In the preceding 15 seasons under Dr. Koussevitzky this now and most popular of all symphonies was heard at 13 Saturday evening and 12 Friday afternoon concerts. Generally, its place has been the final number on the final programme.

However, those for whom no concert season is complete without a hearing of the Brahms C. minor will have their chance this evening when Tauno Hannikainen, as guest conductor, directs a performance of it at the Pops. Statistics of the seasons under Dr. Koussevitzky, not investigated in this particular issue, might reveal that the next most popular symphony had been the Second of Sibelius, a piece dismissed at its first hearing here in 1904 as enigmatical The Scherzo and Finale of this Symphony have place on Mr. Hannikainen's programme, together with the Finnish master's "Finlandia," "Night Ride and Sunrise" and Elegy from the Suite "King Christian II." This will be the second appearance at the Pops Concerts of Mr. Hannikainen, who made his first appearance as guest-conductor at the regular Symphony Concerts last February. Proceeds of this evening's Pop Concert will be devoted to Finnish relief and reconstruction.

* * * *

Certain vital statistics from the Boston Symphony season just past were quoted in the New York Times last Sunday by the music editor of that paper, Olin Downes, who set out to prove that the American composer was not being neglected by our major symphony orchestras. Seventeen of these organizations were requested to submit facts and figures and all but one, the orchestra of San Francisco, supplied them. The total impression to be gleaned was that the living American composer received nearly as many performances as all the living Europeans put together. But as is apt to be the case in such tabulations, certain figures were misleading. Some of the orchestras mentioned Richard Strauss. Others, including our own, did not, although Dr. Koussevitzky programmed "Don Quixote" and "Till Eulenspiegel" and Mr. Burgin offered "Don Juan." The answer probably is that Strauss has become so much a classic that he is already considered to be quite as dead as Beethoven or Brahms.

And then there is that of question of: who is an American composer, anyway? Among the "Americans" performed by the Boston Symphony, in the Times' synopsis, was Nicolai Lopatnikoff, who arrived in this country, with the idea of becoming a permanent resident, a year ago last month. If only Strauss and Sibelius would make such a move, and if Stravinsky and Hindemith, already over here, would take out their first papers, the "American composer" would indeed be going places.

* * * *

Do the Swiss, one wonders, claim Ernest Bloch as one of their own? At any rate, we do, even though he came here after his European reputation had been well established, and we also claim, with more reason in this reviewer's opinion, the aged Templeton Strong, who has lived in Switzerland for half a century. The Times duly took note of Mr. Toscanini's performance last autumn of Strong's Symphonic Suite, "Night," as one of the three American works performed by the orchestra of the National Broadcasting Company.

Among the conductors programing American compositions, Fabien Sevitzky, of the Indianapolis Symphony, was again away in the lead in this respect. Twenty-two Americans, some of them foreign-born, to be sure, were represented on Mr. Sevitzky's programmes, as against six living Europeans. Of these six Jaromir Weinberger is now in this country, along with Igor Stravinsky, and pretty soon we will be adopting him, too. With Europe busily blowing itself to bits, the United States is becoming in more ways than one the music center of the world.

The indefatigable Sevitzky, by the way, is projecting a three-day all-American Festival of Music in Indianapolis, in connection with the Arthur Jordan Conservatory of Music. Over 30 native composers will be represented and there will be several world premieres.

* * * *

To come nearer home, an American conductor of considerable recent European experience, Benjamin Grosbayne, Harvard, 1917, will be guest conductor at the Pops tomorrow night, the annual Harvard night.

An interesting concert of liturgical music will be given at Jordan Hall this evening by the vested choir of men and boys from the Church of the Immaculate Conception, under the direction of Leonard S. Whalen. Pietro Yon, one of the most distinguished of American organists, honorary organist of the Vatican and music director of St. Patrick's Cathedral in New York, as well as composer of ecclesiastical music, will appear both as soloist and accompanist. The programme traverses music of the Roman Catholic Church from the ealier centuries to the present day.

Two Conservatory societies will sponsor concerts open to the public without charge. On Monday evening George Brown Hall Alpha Chapter of Kappa Gamma Psi Fraternity will give a concert of chamber music. On Tuesday evening at Jordan Hall Iota Chapter of the Honorary Society of Pi Kappa Lamda will offer a programme of compositions by its members.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

MAY 12 1940

MUSIC

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Berkshire Music Center Opens Season July 8

The 55th season of Pop Concerts in Symphony Hall, Boston, under the direction of Arthur Fiedler, continues nightly through June. In July, the season of free concerts on the Charles River Esplanade will be given. The new Berkshire Music Center at "Tanglewood", (between Stockbridge and Lenox) will begin its season July 8. Serge Koussevitzky, director of the school, will conduct at Tanglewood concurrently with the last three weeks of its six weeks session (Aug. 1-18), the Berkshire Symphonic festival.

After a six weeks holiday for the complete orchestra, the 60th season of the Boston Symphony orchestra will open in Symphony Hall Oct. 11-12.

Ends 59th Season.

Serge Koussevitzky brought to a close, with memorable performances of Beethoven's Second, and Tchaikovsky's Fifth Symphonies, the 59th season of the Boston Symphony orchestra and the 16th under his famed direction.

Dr. Koussevitzky included in the last three programs of the season the final three symphonies of Tchaikovsky, in observance of the centennial of the composer's birth. After the last chords of Tchaikovsky's Fifth Symphony had resounded in Symphony hall, the audiences responded with prolonged demonstrations. A reviewer thus summed up the season which had ended:

"Mr. Koussevitzky and the orchestra again gave us an exhibition of magnificent playing and interpretations ideally suited to these very different symphonies. There used to be a time—say a dozen years ago—when the merits of the various major orchestras were animatedly discussed. Fortunately for us those discussions today generally begin with an admission of the supremacy of the Boston Symphony. . .Yesterday's concert was, then, a high testimonial to the vitality of the Boston Symphony and its conductor. We are always sorry to see the end of another symphony season—Friday is never a normal day until the middle of October! —but if it must stop, it is well to be assured that it does so in the full tide of glorious achievement." (Alexander Williams, Boston Herald).

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
NEWS

MAY 11 1940

Roy Harris Wins Awards For Symphony

Former San Franciscan Given Two Prizes as 'Most Significant Composer'

Although New York claims him now, Roy Harris was once a San Francisco resident. This past week he was the recipient of two awards—a cash prize of $500 from the National Committee for Music Appreciation in Washington, D. C., for his latest work, "Folk Song Symphony," and a certificate of merit from the National Association of American Composers & Conductors as "the most significant composer of the year." The symphony, completed in February, is in seven movements—five choral movements and two orchestral interludes. It was planned "to serve high school and college choruses in cultural relations with professional symphony orchestras."

The symphony, which requires 54 minutes to perform, is unusual in structure. Each movement consists of a symphonic treatment of a complete folk song with its several verses and the content of the verses determined the form of the composition.

In recognition of his effort to advance the cause of American music during the past season, Gene Buck, president of the American Society of Composers, Authors & Publishers, received the Henry Hadley medal of the National Association of American Composers & Conductors. The award was presented by Dr. Sigmund Spaeth, president of the association, at the annual reception of that organization at the Waldorf-Astoria.

Dr. Spaeth told Mr. Buck the award was "well merited" and was the "answer of America's creative musicians to the absurd and unwarranted attacks upon the American Society of Composers, Authors & Publishers, which has done so much in behalf of the American composer, and is today his only refuge in defense of his constitutional rights under the Federal copyright law."

Certificates of merit were also awarded to Howard Barlow, conductor of the Baltimore Symphony Orchestra and of the Columbia Broadcasting System; to Radio Station WNYC and Francis D. Perkins, music critic of The New York Herald Tribune. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, received a certificate in absentia.—M. M. F.

Pop Concert Calendar for Next Week

All Pop Concerts begin at 8.30 at Symphony Hall. Arthur Fiedler conducts unless otherwise noted.

Tonight

"Semper Fidelis," March	Sousa
Overture to "Sakuntala"	Goldmark
Hymn to St. Cecelia	Gounod
"Samson and Delilah," Fantasia	Saint-Saens
Concertstuck	Weber
Soloist: Leo Litwin	
"Under the Spreading Chestnut Tree"	Weinberger
Regis College Glee Club:	
Gypsy Song from "Carmen"	Bizet
"Jeanie with the Light Brown Hair"	Foster
"Voices of Spring," Waltzes	Strauss
Dance from "Snowmaiden"	Rimsky-Korsakov

Tomorrow

Tauno Hannikainen, guest conductor.

"Finlandia," Symphonic Poem	
Elegy from "King Christian II"	
"Night Ride and Sunrise"	
Scherzo and Finale from Symphony No. 2	All by Sibelius
Symphony No. 1 in C minor, Op. 68	Brahms

Monday

HARVARD NIGHT

Guest conductor, Benjamin Grosbayne, '17	
Overture to "Die Fledermaus"	Strauss
Scherzo Capriccioso	Dvorak
Overture to "Rienzi"	Wagner
Guest conductor, G. Wallace Woodward, '24	
Two Choruses from "The Mikado"	Sullivan
Tarantella	Randall Thompson, '20
Jazz Studies	Edward B. Hill, '94
Carnival Song	Walter Piston, '24
Casey Jones	American Folk Song
(Arranged by Edward B. Lawton, '34)	
Harvard to the Harvard Team	Norman Fay, '69
The Harvard Glee Club	
Guest conductor, Malcolm Holmes, '28	
"Voices of Spring," Waltzes	Strauss
Variations on "Mary Had a Little Lamb"	Edward Ballantine, '07
Harvard Sketches	Leroy Anderson, '29
Prayer of Thanksgiving	Valerius-Kremser

Tuesday

Marche Militaire	Schubert
Overture to "The Marriage of Figaro"	Mozart
Praeludium	Jarnefelt
"Romeo and Juliet"	Tchaikovsky
"Danse Macabre"	Saint-Saens
Ave Maria	Schubert-Wilhelmj
Bolero	Ravel
"Vienna Woods," Waltzes	Strauss
"Bumble Bee"	Rimsky-Korsakov
Sixth Hungarian Dance	Brahms

Wednesday

"Rakoczy" March	Berlioz
Ballet Suite	Rameau-Motti
Scherzo from Octet	Mendelssohn
Prelude "Die Meistersinger"	Wagner
Piano Concerto No. 2	Chopin
Soloist: Elizabeth Travis	
"Show Boat," Selection	Kern
Fugato on a Well-Known Theme	McBride
"Thunder and Lightning," Polka	Strauss

Thursday

March "Queen of Sheba"	Gounod
Overture "William Tell"	Rossini
Liebesfreud	Kreisler
"Finlandia"	Sibelius
Piano Concerto No. 2	Liszt
Soloist: Palmyra da Camara	
Framingham Teachers College Glee Club	
"Espana" Waltzes	Waldteufel
Polka from "Ritter Pasman"	Strauss
Farandole "L,Arlesienne"	Bizet

Friday

Introduction Act III, "Lohengrin"	Wagner
Overture "Oberon"	Weber
Allegretto, Symphony No. 7	Beethoven
Procession of Bacchus from "Sylvia"	Delibes
Soviet Iron Works	Mossolov
Mexican Rhapsody	McBride
Orphean Club of Lasell Junior College	
"Roses from the South"	Strauss
Pavane	Gould
Strike Up the Band	Gershwin

Saturday, May 18

March, "El Capitan"	Sousa
Overture to "Mignon"	Thomas
"Molly on the Shore"	Grainger
"Espana" Rhapsody	Chabrier
Ballet Suite, "Nutcracker"	Tchaikovsky
Andante Cantabile for Strings	Tchaikovsky
Third Movement Symphony No. 6	Tchaikovsky
Fantasy on Gershwin Melodies	
Mozart Matriculates	Alec Templeton
Prelude to "Carmen"	Bizet

Sunday, May 19

Overture, "Donna Diana"	Reznicek
"Military" Symphony	Haydn
Prelude in E major	Bach-Caillet
Piano Concerto A minor	Paderewski
Soloist: Jesus Maria Sanroma	
"Blue Danube"	Strauss
Londonderry Air	Arranged by Grainger
"Ride of the Valkyries"	Wagner

This Clipping From
NEW YORK, N.Y.
TIMES
MAY 12 1940

109

Kaufmann & Fabry

Frederick Stock, conductor of the Chicago Orchestra, who will direct Philharmonic-Symphony in Schelling memorial program

AMERICAN RECORD

Further Reflections on Performances of Native Works This Season

By OLIN DOWNES

A LIST of symphonic works by living American and European composers, performed during the season now ending by sixteen leading American orchestras, was published in these pages last Sunday. This was apropos of an inquiry as to whether native composers receive representation on American symphonic programs proportionate to that accorded their colleagues from overseas.

Incidentally, this inquiry offered an answer to the frequent complaint of the American composer that, since most of the conductors of American symphony orchestras are foreign-born and foreign-bred in music, they cannot be expected to examine the works of native sons from a point of view sympathetic to the American musical product or the American spirit.

In assessing the returns, the writer remarked that among living European composers there are such seniors and fixtures of the modern orchestral repertory as Richard Strauss (76 years old), Jean Sibelius (75), Sergei Rachmaninoff (67), Vaughan Williams (68), de Falla (64), Dohnanyi (63), Pizzetti (60), Enesco (59), Stravinsky (58) and somewhat younger men, such as Prokofieff (49), Hindemith (45) and others of like position.

It was further remarked that no one pretended America had as yet composers fit to rank in the quality of their offering and their weight with the public with the men just mentioned; that "the number of American composers of this generation with the technic and the training to write effectively for orchestra is legion compared with the number of native composers who could adequately express themselves prior to 1900"; therefore, that "a comparison of any justness between the number of American and the number of European works by contemporaries offered by our principal symphony orchestras should consist actually in the number of works by the younger generation of foreign and native composers, which rule may be modified or not by the reader, but has been followed in these columns."

* * *

TO these remarks Harrison Kerr, executive secretary of the American Music Center, makes rejoinder that the list of contemporary works performed and the manner of its analysis by the present commentator constituted "an ingenious argument" designed to prove that American composers receive their full due at the hands of our orchestras. He is not wholly satisfied with this analysis. He asks for "the exact percentages of American works in proportion to the total played." He also feels that in order to judge the attitude of the conductors of American orchestras toward our native composers, as compared with the attitude of European conductors toward their nationals, we would have to know whether the European leaders favored the native composers of their countries more than the conductors in America favor ours; and he suggests that THE TIMES secure statistics on the point.

Such statistics, if securable at this time—which they are not under the present circumstances of war-torn Europe—would be of interest, but they would beg the point. The point considered was whether the American composer is or is not fairly treated on American orchestral programs, most of them arranged by foreign-born conductors. As to Mr. Kerr's further argument that "the relative lengths" of the compositions performed should count in the estimate, that is certainly beside the mark. Is Sibelius's "Saga," which lasts perhaps eighteen minutes, less important because of that fact than a symphony three-quarters of an hour long by an American? Length has little or nothing to do with the case.

* * *

NOR are we concerned with whether French, German, Italian, English or other conductors emphasize the national element in their programs more than orchestral leaders do here—except for one important consideration; this being that if foreign conductors are more emphatic than we of national musical interests, and more negligible of foreign music of merit, they offer an example which conductors in America certainly should not follow. Nothing is more fatal to musical progress than mere chauvinism. The effect of such provincialism and mutual admiration by national cliques overseas is all too apparent in foreign musical production. It would be a most unfortunate thing if a similar tendency developed here.

Let us go back to the original contention, Mr. Kerr may feel that no special allowance should be made for the prevailing youthfulness of the American school of composition when comparing its products and showing on orchestral programs with the sum total of works by living Europeans. Let us, then, pass over the fact that Strauss the German, Sibelius the Finn, Vaughan Williams the Englishman, Stravinsky the Russian, de Falla the Spaniard, and so on, are masters of composition whose works are acknowledged the world over, and are necessary to have on orchestral programs in order to interest the public—a thing true of very few American compositions of any period thus far. Suppose we count the number of performances given works by contemporaneous Americans as compared, country by country, with the representation of composers of any other one nation. Then what do we find?

The New York Philharmonic-Symphony presented, in all, nine compositions by Americans, as [illegible] Czech, Weinberger; four Englishmen, Walton, Bliss, Williams and Britten; one Italian, Castelnuovo-Tedesco; one Frenchman, Ibert; one Finn, Sibelius; four Russians, Stravinsky, Shostakovich, Prokofieff, Rachmaninoff; three Hungarians, Dohnanyi, Zador, Weiner; one Spaniard, de Falla.

* * *

NINE European nations were represented as against America alone. Sixteen Europeans were played and nine Americans. There were two Stravinsky programs, directed by the composer, so that Stravinsky, under special circumstances, had six compositions performed. Sibelius, one of the most popular and widely recognized composers of this day, had five compositions to his credit. Castelnuovo-Tedesco, Bliss and Dohnanyi had two each; all the others one. A total of twenty-eight European works by contemporaries of nine nations, against nine compositions by as many Americans. The nearest competitor to America was Russia, with four composers, of whom one, Shostakovich, represents the younger generation, and three are long and internationally established—a total of nine Russian compositions as against the same number of American works, most of them by composers under 40 years of age. Finland, in the person of Sibelius, had five, against America's nine. England had five, by four composers; Italy and Hungary had each two. Nor were the Philharmonic-Symphony programs by any means the heaviest laden with American music.

The Boston Symphony presented twelve living Americans, as against six contemporary foreigners—one German, one Frenchman, one Dutchman, three Russians, one Pole and one Finn. The Philadelphia Orchestra played six Americans, as against seven foreigners—two Hungarians, one Rumanian, four Russians, one Finn, one German, one Pole, one Austrian. The Cleveland Symphony Orchestra played thirteen works by Americans, and one work by a South American. Thirteen foreign nations were represented—Belgium by one composer; Rumania by one; France by one; Russia by three; Poland by one; Finland, one; Germany, one; Spain, one. The Chicago Symphony played ten Americans and nine foreigners—Russian, four; English, one; Belgian, one; Finnish, one; German, one; Czecho-Slovak, one.

* * *

THE Rochester Symphony played two American works in its subscription series and forty-two at its special series of American programs—a total of forty-four American works in one season, as against six compositions by Spaniards, and one each by Russian, Finnish, English and German composers. Remember that "Finnish" means one man—Sibelius. "German" usually means Richard Strauss. "Spanish," in most cases, de Falla, etc.

The Indianapolis Symphony played twenty-two scores by living Americans, as against six—one each by Russian, Czech, Finnish, Hungarian, German and Italian composers, the Italian composition being Pietro Mascagni's "Cavalleria Rusticana" in concert form.

These data take no account of the epochal significance of the two entire programs of American music with which Dr. Koussevitzky opened his New York series of Boston Symphony concerts last Fall an event which had a very far-reaching influence upon the interests of native composers. Nor is Dr. Koussevitzky's record of this season the only aspect of his immense service to American music—a total of 126 American compositions, of which he has directed 203 performances as conductor of the Boston Symphony Orchestra.

Nor do they tell the proportions of the same service done by Frederick Stock of Chicago, of Rodzinsky of Cleveland, or the immense number of manuscript scores played under the direction of Howard Hanson at his Annual Festivals of American Music at Rochester. The Rochester Symphony has played in the course of fifteen years of subscription concerts and ten annual festivals over 600 works by Americans.

Incidentally, it was stated last week that all the great American orchestras but one, the Symphony Orchestra of San Francisco, had responded to THE TIMES's request for lists of the music by contemporaries that they had performed this season. There was another exception, due to an oversight of the management of the Pittsburgh Symphony Orchestra, which has now sent in its list. It reveals the performance of eight works by living Americans against eleven by eight foreigners, six of these being such established masters as Dohnanyi, Prokofieff, Rachmaninoff, Sibelius, Strauss, and Stravinsky, who had four works to his credit, and the others one each.

As for the thousands of American works played in a single year by the WPA orchestras, the composers' forums and attendant organizations, that is another story, though one not unrelated to our subject.

The time is here for an immense development in American composition. It is a subject which must command always more attention from the American reviewer or student of music. By every indication this country is in a position to take the lead in music, in creative as well as interpretive fields, in the century before us. But we should not be guilty of self-deception or chauvinism in this critical period. Self-criticism should figure strongly in the situation. We repeat: The more performances the American composer receives, the better. The more imperative is also the realization that he has no one but himself to blame if he does not succeed in his undertakings.

Globe MUSIC May 12

The Boston Symphony's 59th Season

Although the 59th season of the Boston Symphony Orchestra was ended with the concerts of May 3 and 4, a review of the season has for reasons of space been postponed to this morning.

The artistic health of the Boston Symphony is what it has been for a number of years—phenomenally good. Mr. Koussevitzky is still at his peak as an interpreter of broad tastes, imagination and feeling. He maintains his forces at the keenest technical precision.

Without going into the dreary business of exact figures and elaborate tabulations, let it be said that we have had a well-balanced diet of new music. Two compositions—and only two—stand out as apparent masterpieces, and should be heard until the local public has had opportunity to become familiar with them. Oddly enough they are both violin concertos—the Hindemith and the Bloch—a branch of composition in which little substantial achievement has been recorded for a long time.

Other of the new pieces were of lesser stature yet likable for certain qualities, such as Prof. E. B. Hills' Concertino for strings, George Foote's "In Praise of Winter," the "Joyous" Overture by Belgian Marcel Poot, William Schuman's "American Festival Overture," which gave promise of excellent things to come from him, and the cheery "Pinocchio" Overture by Ernst Toch.

Several works which had been given here previous to this season, proved distinctly worth hearing again — Hindemith's "Mathis der Maler," the Third Symphony by Roy Harris, Walter Piston's Piano Concertino, the G minor Violin Concerto of Prokofieff and Randall Thompson's E minor Symphony.

Highlights were the extraordinarily fine performance of the Bach B minor Mass at the Spring pension fund concert, and another hearing of Mahler's Fifth Symphony. We enjoyed Beethoven and a good deal of Sibelius, mostly the tone poems. There was also a good deal of Stravinsky, the composer conducting two programs of his own music.

While Mr. Koussevitzky promised more than usual of Bach and Mozart, the Friday and Saturday audiences heard just one Bach composition and two of Mozart; in the Monday and Tuesday series Mozart was only twice represented and Bach not at all.

No great, full-fledged talent was revealed among the new soloists except Siguard Rascher, who proved both a musician and a virtuoso of the saxophone. But a remarkable talent not yet fully developed was shown when the Negro soprano, Dorothy Maynor, sang first at the annual meeting of the Friends of the Boston Symphony, and again at the February pension fund concert. Both of the guest conductors, Nicolai Malko and Tauno Hannikainen are musicians of exceptional capabilities, though the former was more intent on polish than vitality.

Second Week of Pops Begins With Finnish Concert

The second week of the Pop concerts at Symphony Hall begins tonight with the first of the Sunday programs. Tonight's concert will benefit Finnish relief and reconstruction, and Tauno Hannikainen, the noted Finnish musician who directed some Boston Symphony concerts last Winter, will be guest conductor. He will divide his program between Sibelius and Brahms, as detailed below.

Tomorrow will be the annual Harvard night, at which the Harvard Glee Club will sing, and with three guest conductors. Notable composers of Harvard will be represented.

Soloists of the week will be Elizabeth Travis, piano, Wednesday evening; Palmyra da Camara, piano, Thursday evening, and Jesus Maria Sanroma, piano, at the second Sunday concert, May 19.

Arthur Fiedler, regular conductor of the Pops, will direct the concerts from Tuesday evening on. The Pops begin at 8:30. Programs of the week:

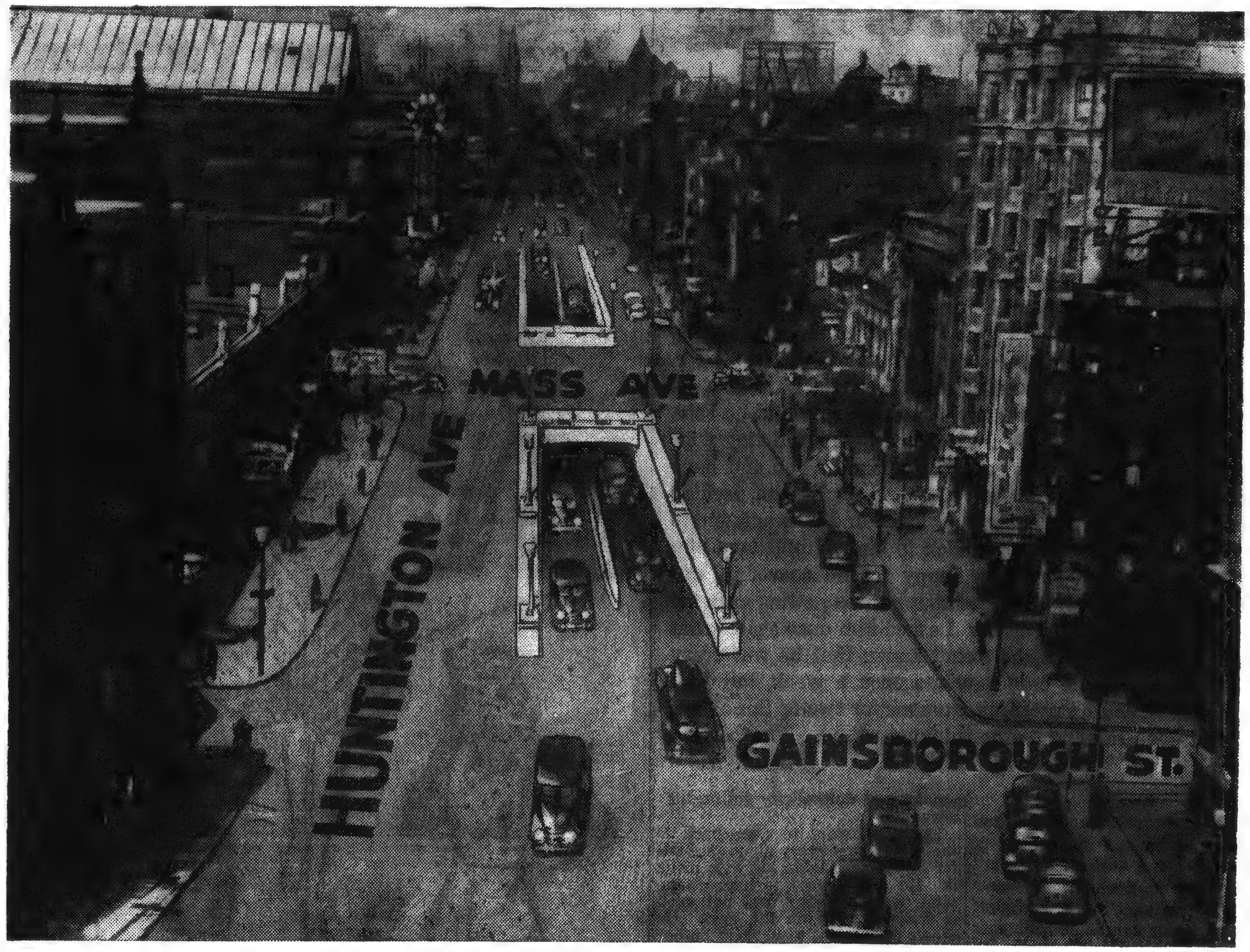
HUNTINGTON-AV. UNDERPASS FAST, DIRECT ROUTE TO CITY

Four-Lane Roadway Will Help Unsnarl Traffic Tieups at Massachusetts-Av. Intersection

Hurried and impatient motorists who over the years have grown more or less hardened to approaching the traffic maelstrom at Huntington and Massachusetts avs. are watching progress on the Huntington-av. subway with a good deal of personal interest. For the big W. P. A. project includes a vehicular underpass which, it is expected, will relieve the congestion on one of Boston's worst corners.

The underpass will cost a total of $800,000, of which the city is putting up $300,000 with W. P. A. funds providing the rest. The traffic experts seem to think its worth the price and point to the count taken before construction of the subway removed a major part of the motor vehicles off Huntington av.

This count, taken June 30, 1938, began at 7 in the morning and ended 12 hours later. It showed that 25,554 cars passed during that time, a little more than 2000 an hour. That may not sound much, but most of them came in the rush hours and then Huntington av. and Massachusett av. were auto drivers' nightmares. The count showed that during the time checked 8602 cars passed along Massachusetts av. headed toward Cambridge, 6497 in the opposite direction. On Huntington av, 5137 were inward bound and 5318 outward bound.



WHEN THE UNDERPASS IS COMPLETED
No more tieups at Massachusetts av. during rush hours.

Bends the Subway

The underpass, being part of the huge Huntington-av. project, differs in a number of ways from the Commonwealth underpass. To allow room for it, the tubes which carry the Elevated cars bend away from each other at a point near Norway st., continue in the sweeping curve as they pass under Massachusetts av. Before reaching Gainsboro st. the tubes turn toward each other again.

This slight bend in the tubes allows room for the underpass. The motor vehicles will duck under just beyond Norway st., opposite the Christian Science buildings and come up again a little before Gainsboro st. The underpass will be about 1000 feet from one end of the sunken road to the other.

The walls of the underpass are the walls of the subway itself. On the underpass side they will be faced with granite when the subway work is done.

The underpass will look a good deal like the one at Commonwealth av. and Massachusetts av. There will be metal railings of the same type used on the older underpass which will separate vehicles entering the underpass from those passing along Huntington av. to Massachusetts av. so as to make the turn there.

On the west entrance of the underpass up near Gainsboro st. provision will be made for cars coming out of Gainsboro st. to turn down Huntington av., make a turn above the underpass onto Huntington av. and proceed up to Gainsboro st. This is to care for the often heavy traffic which comes out of Gainsboro st. bound to or from the Boston Arena, the New England Conservatory of Music and other places in the area back of Huntington av.

Solving Water Problem

The underpass itself is a four-lane one, with usual division between the two-way traffic lines.

Water can be plenty of a problem in an underpass. To handle it at Huntington av. there will be a drainage basin 11 feet and 10 feet wide by 20 feet long. There will be a float which, when water rises to its level, will start an electric pump. The pump will take the water from the basin and pour it into the sewer. If the single pump isn't enough there is provision for a second which will in turn start automatically if the first proves incapable of handling the flood.

Backers of the Huntington-av. project think the underpass, joined to the removal of surface cars from the avenue as far as the Opera House, will popularize the street as a fast, direct route into Boston, especially from the Worcester Turnpike. Some of the traffic now coming around the Arborway and down Commonwealth av. may prefer this route when it is completed.

Whether the underpass will do much to reduce accidents isn't so certain. Registrar of Motor Vehicles Frank A. Goodwin, who thinks underpasses are good things, adds that such jammed corners as Huntington and Massachusetts avs. aren't productive of many accidents. This, he says, is largely because traffic is slowed down and all but the most rattled-brained of pedestrians are reasonably careful.

The figures bear him out. The record shows that the last fatal motor vehicle accident at this corner was in 1928. In 1937 and 1938 there were 12 accidents each year in which personal injury either to a motorist or a pedestrian was involved. Last year there were 18 of this type, the increase being largely attributed to the confusion of construction.

YEAR'S FIRST POP CONCERT

Hannikainen Conducts; In Honor of Finland

BY WARREN STOREY SMITH

The season's first Sunday Pop Concert, that of last evening, took the form of a special concert in honor of and in aid of Finland. Tauno Hannikainen conducted, and although he might have made his programme all Sibelius, or at least all Finnish, he avoided this extreme of partisanship and devoted the second half of the concert to the C minor Symphony of Brahms.

The Sibelius items, which made the preceding portion, were four in number: "Finlandia," the Elegy from the incidental music to "King Christian II.," the tone poem, "Night Ride and Sunrise," and the Scherzo and Finale from the Second Symphony. It is more than likely that "Finlandia" has been played more often in the United States in the season just past than any other symphonic work. Nor has the Second Symphony been neglected. But as far as Boston is concerned the Elegy and "Night Ride and Sunrise" are rarities. The first, composed in 1898, was last heard here in 1916; the second, composed in 1909, was played here in 1917 and again the next season.

Unquestionably, they would have made a deeper impression under the more favorable conditions of the Symphony Concerts than they did last evening, with the reduced orchestra, disadvantageously seated on a level stage. The Elegy is sombre and solemn, rather than deeply moving, while its companion piece, like other of the lesser Sibelius tone poems, hardly rises above picturesqueness. Unlike most of the typical 19th century composers, Sibelius is more inspired when he does not have a poetic idea to prompt him than when he does. In other words, his symphonies are far and away his greatest music. Mr. Hannikainen conducted with the spirit and efficiency that have marked his other appearances here.

The stage was decorated with the flags of the United States and of Finland and with an enormous wreath around which were entwined the Finnish colors, blue and white. Before the concert began the Finnish Minister to the United States, Hjalmar J. Procope, made a stirring address. And as the first number on the musical programme, Mr. Hannikainen offered "The Star Spangled Banner." The audience was both large and fashionable.

Herald May 13

E. B. Hill Honored

The concert Friday night in honor of Edward Burlingame Hill commemorated his thirty-two years' service as a teacher of music at Harvard and drew attention to his achievements and versatility as a composer. In scholarship he devoted his abilities to the modern French school and published an important book on the significance of this contemporary music. Doubtless he will find time, in his retirement from active teaching, to bring this book up to date and will also devote himself to original composition.

The Boston Symphony orchestra has frequently played his works. They are characterized by great facility of expression. They are attractive to the ear without being sentimental or lush. Nor has he disdained a sense of humor.

New England was perhaps the first place on the continent where music gained a firm foothold as an art. It was also the first place where the native composer could be said to thrive or, as the historians like to put it, "come of age." Mr. Hill grew up in the Harvard musical tradition. Naturally his own artistic personality expanded from this and developed along lines of individual thought.

A teacher's reward must be of the moment, but as a composer Mr. Hill can contemplate a longer span and recognize, not without pride, that he has added luster to the Harvard name.

20

MUSIC

SYMPHONY HALL

Finnish Relief Pops

The first Sunday Pop concert of the season, last evening, was a benefit for Finnish relief and reconstruction. Tauno Hannikainen conducted as guest, dividing his program between music of the great Finnish composer, Jean Sibelius, and the First Symphony of Brahms.

The packed house, special ushers in Finnish costume, and the United States and Finnish colors displayed on the Symphony Hall stage emphasized the special nature of the occasion. The evening began with the "Star Spangled Banner," after which Hjalmar Procope, Finnish Minister to the United States, addressed the audience. In a short but ringing speech which had a thrilling quality of confidence, Mr. Procope spoke of the needs of Finland for reconstruction and for assistance to its people.

From the works of Sibelius, Mr. Hannikainen chose "Finlandia," the Elegy from the incidental music to "King Christian II," "Night Ride and Sunrise," and the scherzo and finale from the Second Symphony, in D major. As a conductor of Sibelius, Mr. Hannikainen's prowess was shown to Boston when, first, he directed the Second Symphony at the Pops two years ago, and most recently at the pair of Boston Symphony concerts he led as guest last Winter.

It was interesting to observe his careful, forthright way last evening with the seldom-heard "Night Ride and Sunrise," and also with the symphonic excerpts. "Finlandia" was nobly done, a performance truly exciting. Though minor Sibelius, the Elegy from "King Christian II" is very likable music.

With Brahms Mr. Hannikainen dealt as he had with Sibelius, obtaining a musicianly reading, clear and logical save for an inclination to hurry the closing pages of the finale. He was most warmly applauded.

C. W. D.

for them odd and original, such

Hannikainen at Benefit Pops Tonight

Piano Soloists Will Feature 2d Week Of Pop Concerts

The Pop concert in Symphony Hall will begin tonight the second week of their 55th season. Arthur Fiedler will present programes with elements of musical importance and gratifying populartity, designed to please the extensive tastes of the wide and varied Pops public. Mr. Fiedler's orchestra of Symphony players will be heard in a different program each night.

Tonight there will be a concert for the benefit of Finland, with Tauna Hannikainen as guest conductor. Tomorrow will be the annual Harvard night, with three guest conductors and notable composers of Harvard well represented. The Harvard Gle Club will assist the orchestra in the middle group. Elizabeth Travis will be the notable soloist o fWednesday evening's concert; Palmyra de Camart, the soloist of Thursday; and Jesus Maria Sanroma the soloist of the second Sunday concert on May 19.

The programs follow (the concerts from Tuesday night to be conducted by Mr. Fiedler):

Tauno Hannikainen, famous Finnish conductor, who will conduct the Pops orchestra at Symphony Hall tonight in a special benefit concert in aid and honor of Finland.

Musical Events

TODAY—The first of the Sunday Pop concerts at 8:30 P. M., in Symphony Hall, will be conducted by Tauno Hannikainen and will be devoted to the cause of Finnish relief. Mr. Hannikainen will present Brahms' First Symphony in C minor, and the following works of Sibelius: "Finlandia"; Elegy from "King Christian II" Suite; "Night Ride and Sunrise", Symphonic Poem Op. 55; Scherzo and Finale from Symphony No. 2 in D major. The programs for the rest of the Pop concerts will be found elsewhere in this section.

The Liturgical Choir of the Church of the Immaculate Conception, directed by Leonard Whalen, and Pietro Yon, organist, will give a concert in Jordan Hall at 8 P. M. The choir will sing a number of early plain chants, music by Pales-

Elizabeth Travis, pianist, who will be soloist at the Pops on Wednesday evening in a benefit concert for the

Non-Symphonic Remarks On the Season Just Past

By ALEXANDER WILLIAMS

Although the Boston Symphony's concerts provide the center of interest of our musical season, it is profitable to take stock of the activities each year that are not under Mr. Koussevitzky's direct control. Naturally series like the Flute Players', Mr. Zighera's chamber orchestra and the Early Music Society involve the participation of members of the Boston Symphony and so, in a sense, are conditioned by it. On the other hand we may also consider these concerts as separate events.

In the eyes of most people the opera looms large on the musical horizon, and there are doubtless a great many who attend it with enthusiasm and yet are not normally disposed to set foot in Symphony Hall. The Metropolitan's visit was extensively discussed before, and we need not spend much time over it now. The authorities were criticized for not letting us hear the successful revival of Mozart's "Figaro"; and there was consequently a kind of vicious satisfaction for some of us that "Gioconda", as a substitute, was not completely sold out. The vexing question of the scarcity of cheap tickets is still with us; and, unless the season can be prolonged, it is difficult to offer a solution. Indications are that the Metropolitan will attain its $1,000,000 goal and thus save itself for another five years or so. Boston has certainly supported it well in its annual visits and presumably will continue to do so.

An important aspect of this season has been the presence here of Igor Stravinsky. His Charles Eliot Norton lectures at Harvard will be published and may more fittingly be considered then, especially as we were unable to hear all of them. Mr. Stravinsky's own concerts with the Boston Symphony have been thoroughly reviewed, so that it is sufficient here to note the stimulating effect of his presence. In view of European conditions we may well hope that he will reside in America until further notice.

VARIOUS HIGHLIGHTS

Casting back to recall certain concerts that stood out in particular relief may be an invidious process, though it is certainly natural. The annual Harvard Glee Club and Radcliffe Choral Society concert was emphatically one of these. Mr. Woodworth chose an exceptionally interesting program, with a new chorus by Walter Piston of high ingenuity and a number of remarkable choruses by Giovanni Gabrieli. Another choral event—besides, of course, the B minor Mass—was the Handel and Haydn Society's performance of Haydn's "Creation."

The morning musicales, which provide a chance to hear a number of famous artists who might not otherwise come to Boston, had a good season. The most rewarding of the series to our mind was the first opportunity to hear that excellent young violinist, Robert Virovai. Other exceptional recitals were Lotte Lehmann's "Lieder Abend", Busch and Serkin, Nathan Milstein, the 100th concert of the Flue Players' Club, the second of the Zighera Chamber Orchestra concerts, Jan Smeterlin, Vladimir Horowitz. It was a great pleasure to welcome back Mr. George Copeland, whose interpretations of Debussy and of Spanish music put most pianists to shame. We heard a number of unsual songs at various concerts, little known works by Debussy, Wolf, Mahler, and others, sung by Cleora Wood. This admirable artist has made herself indispensable locally.

If this seems on the whole a short list of memorable events it is because we have only mentioned concerts that were good all the way through, so to speak. There were many occasions where the tone of a review would be generally loud in praise; yet they might not linger in the memory to the same extent and for one reason or another.

As far as we can see neither the war nor the institution of the radio nor other world disaster seems to have interrupted the flow of concerts. Nor is it possible to say that their quality has deteriorated. Ordinarily one would think that times of worry would not promote an artist's best work. America has become to a large extent a refuge for artists and scholars, and the result in the long run may be akin to the effects of the capture of Constantinople by the Turks in 1453. If America is to be the scene of another renaissance, by all means let us be alert enough to take advantage

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Ushers at Finnish Relief Pop Concert

Left to Right—Viole Heikkila, Dagmar Peurala, Viola Ray, Barbara Mattson, May Brayant, Elizabeth Cabot.

THE BOSTON HERALD, MONDAY, MAY 13, 1940

Sunday Night Program of 55th Pops Season

Hannikainen Conducts Concert For Benefit of Finnish Relief

Miss Fanny Mason, Committee Chairman, And Morton P. Princes Entertain in Advance

By **ALISON ARNOLD**

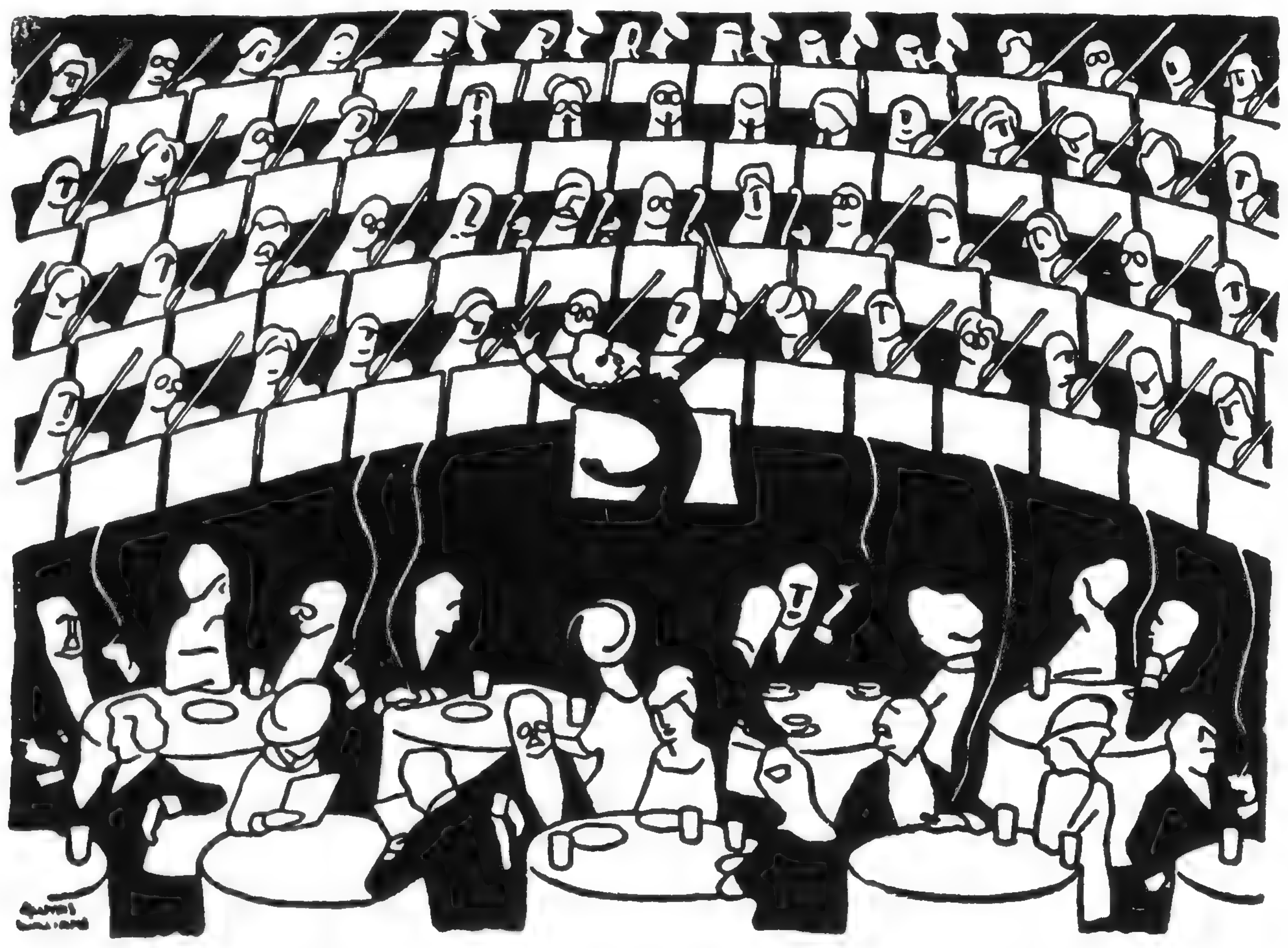
The first Sunday Pop concert of the 55th season of these concerts in Symphony Hall was an impressive one since the proceeds from the evening are to go toward Finnish Relief and Reconstruction. Tauno Hannikainen, brilliant Finnish conductor, was the guest conductor, and the program included several compositions by Sibelius. Concluding the program was Brahms No. 1 Symphony in C Minor. Symphony Hall was crowded with prominent members of society, and before the program started and during the intermission, post debutantes and Finnish girls sold Finnish dolls to add to the fund. A special added attraction was the appearance of Mr. Edward Everett Horton, star of "Springtime for Henry" at the Wilbur Theater, who attended the concert with several members of the company. The Finnish Minister, Haljmar Procope, was also a guest at the concert.

A great many dinner parties preceded the concert. Miss Fanny Mason, who headed the concert committee, entertained at dinner hav- as her guests, Mr. and Mrs. Charles Sumner Bird, Mrs. Bird in a green and black print gown; Mr. and Mrs. Harvey Bundy, the latter wearing a sable cape over her black gown, and Mr. Mark A. Dewolfe Howe. Mr. and Mrs. Morton P. Prince, the latter in black satin and lace, and Mr. and Mrs. Albert C. Titcomb entertained at dinner for Mr. John B. Mattson, Finnish vice-consul and Mrs. Mattson. Other guests were Mr. Russell Codman, Jr., Mr. Herbert B. Elliston, Mr. and Mrs. Maurice Osborne, Mr. and Mrs. Thomas Metcalf and Miss Betty Titcomb.

At the table with Mrs. Alvan T. Fuller, who wore a gown of mauve chiffon with a corsage of white orchids, were her daughter, Miss Mary Fuller, in gray with a plaid skirt, the latter's fiance, Mr. Robert L. Henderson, another daughter, Miss Lydia Fuller, who wore black trimmed with white, and Miss Ellen Bottomley in a white background print gown.

Mr. and Mrs. Ernest B. Dane, Jr., gave a dinner before the concert, Mrs. Dane looking extremely lovely in a gown of black organdy and net. In their party were Mr. and Mrs. Nathaniel Niles, Mrs. Niles in grape colored crepe, Miss Marie LeM. Stevenson, in a gown of palest pink chiffon, Mr. David Griggs and Mr. John Pierce.

Mrs. Hannikainen was a guest of Mrs. George Hawley, who wore a black net gown, as were former Governor and Mrs. Channing H. Cox, the latter wearing a white ermine wrap over her gown. Miss Doris Foote wore a green wrap with her gown, and in pale blue crepe was Mrs. William Brace Pratt, who was accompanied by her son, Mr. Peter Pratt. Mr. and Mrs. Franklin W. Hobbs were in a party with their daughter, Miss Rebekah Hobbs. Mrs. Hobbs wore a feather boa with her gown of black and white printed satin and Miss Rebekah's gown of black taffeta had a black and white plaid bodice. Mr. and Mrs. Theodore Lyman Eliot were in a large party, Mrs. Eliot in a gown of pale blue chiffon, and in black was Mrs. Alexander Steinert. Still others noted were Miss Mary Hastings, Mrs. Roger S. Warner, in black, Mrs. John Yerxa, Miss Jane Pickman, Mrs. Handasyd Cabot, Mr. Harleston Parker and Mrs. Constantin Pertzoff, the former Olga Monks.



SYMPHONY HALL, BOSTON

55th Season Opens Wednesday, May 8th

POPS

ORCHESTRA OF 85 SYMPHONY PLAYERS
ARTHUR FIEDLER, *Conductor*

Annual HARVARD NIGHT *Monday, May 13*
BENJAMIN GROSBAYNE, '17, G. WALLACE WOODWORTH, '24
LEROY ANDERSON, '29, *Conductors*

"1915" NIGHT — TUESDAY, JUNE 18

The regular season of the Boston Symphony Orchestra will close in Symphony Hall May 4.

The *Berkshire Music Center* will be inaugurated at "Tanglewood" (between Lenox and Stockbridge, Mass.) by the Boston Symphony Orchestra, with a six weeks session (July 8 to August 18).

The *Berkshire Symphonic Festival* will be given at "Tanglewood" coinciding with the last three weeks of the Music Center (August 1, 3, 4, 8, 10, 11, 15, 17, 18).

Particulars about each series of concerts, and a catalogue for the Berkshire Music Center will be sent on application to Symphony Hall, Boston.

op Concert Calendar for Next Week

Pop Concerts begin at 8.30 at Symphony Hall. Arthur Fiedler conducts unless otherwise noted.

Tonight

March, "El Capitan"	Sousa
Overture to "Mignon"	Thomas
"Molly on the Shore"	Grainger
"Espana" Rhapsody	Chabrier
Ballet Suite, "Nutcracker"	Tchaikovsky
Andante Cantabile for Strings	Tchaikovsky
Third Movement Symphony No. 6	Tchaikovsky
Fantasy on Gershwin Melodies	
Mozart Matriculates	Alec Templeton
Prelude to "Carmen"	Bizet

Tomorrow

Overture, "Donna Diana"	Reznicek
"Military" Symphony	Haydn
Prelude in E major	Bach-Cailliet
Pianoforte Concerto in A minor	Paderewski
Soloist: Jesus Maria Sanroma	
"By the Beautiful Blue Danube"	Strauss
Londonderry Air	Arranged by Grainger
"Ride of the Valkyries"	Wagner

Monday

Marche Militaire	Schubert
"Romeo and Juliet," Overture Fantasia	Tchaikovsky
Cradle Song	Brahms-Smith
Finlandia, Symphonic Poem	Sibelius
"Eine Kleine Nachtmusik"	Mozart
Mexican Rhapsody	McBride
Songs by the M. G. H. Nurses' Glee Club	
"Wine Woman and Song," Waltzes	Strauss
"Begin the Beguine"	Porter
Sailors' Dance from "The Red Poppy"	Glière

Tuesday

Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Overture to "The Marriage of Figaro"	Mozart
Walther's Prize Song	Wagner
"By the Beautiful Blue Danube"	Strauss
Under the Spreading Chestnut Tree	Weinberger
Spanish Rhapsody	Braggiotti
Coronation Scene from "Boris Godunov"	Moussorgsky
Fray and Braggiotti	
Rhapsody in Blue	Gershwin
Fray and Braggiotti	
Bach Goes to Town	Alec Templeton
Fifth Hungarian Dance	Brahms

Wednesday

Procession of the Sardar from the "Caucasian Sketches"	Ippolitov-Ivanov
Overture to "Russian and Ludmilla"	Glinka
"Träume"	Wagner
Second Hungarian Rhapsody	Liszt
"The Prince and the Princess," from "Scheherazade"	Rimsky-Korsakov
Ouverture Solennelle, "1812"	Tchaikovsky
Incidental Music to "Antony and Cleopatra"	Quincy Porter
(Conducted by the Composer)	
"Snow White and the Seven Dwarfs," Fantasy	Churchill
"On the Trail," from the "Grand Canyon" Suite	Grofé
In the Hall of the Troll King, from "Peer Gynt"	Grieg

Thursday

Polonaise from "Eugene Onegin"	Tchaikovsky
Scherzo from the "New World" Symphony	Dvorak
Passepied from "Le Roi s'amuse"	Delibes
Capriccio Espagnole	Rimsky-Korsakov
Songs by the Radcliffe Choral Society	
G. Wallace Woodworth, Conductor	
"Estudiantina," Waltzes	Waldteufel
Mozart Matriculates	Alec Templeton
Spanish Dance from "La Vida Breve"	de Falla

Friday

Triumphal March from "Aida"	Verdi
Overture to "Zampa"	Herold
"Spring," for String Orchestra	Grieg
Ballet Music from "Faust"	Gounod
Divertissement	Ibert
"None but the Lonely Heart"	Tchaikovsky-Cailliet
Bolero	Ravel
"Artists' Life," Waltzes	Strauss
"When You Wish Upon a Star"	Harline
American Patrol	Meacham

Saturday

"Lohengrin," Introduction to Act III	Wagner
Overture to "La Gazza Ladra"	Rossini
"The Swan"	Saint-Saëns
Violoncello solo Jacobus Langendoen	
Pop Goes the Weasel	Cailliet
Overture to "The Flying Dutchman"	Wagner
"Tales from the Vienna Woods," Waltzes	Strauss
Rhapsody in Blue	Gershwin
Piano solo: Leo Litwin	
Cielito Lindo	Arranged by Bodge
Songs of the Old-Days	
"Stars and Stripes Forever," March	Sousa

— SYMPHONY HALL—COM 1492 —
TONIGHT 8:30
POPS
ARTHUR FIEDLER—Conductor.
TOMORROW 8:30
SANROMA — Soloist
TUESDAY, MAY 21
FRAY and BRAGGIOTTI
All Tickets On Sale 2 Wks. in Advance

Berkshire Programs Announced

Program details for the three weeks of concerts at Tanglewood to be presented by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, were announced today by the Berkshire Symphonic Festival. They are as follows:

SERIES A

FIRST PROGRAM

Thursday Evening, Aug. 1, 8.30

Beethoven: Symphony No. 1.
Schumann: Symphony No. 1.
Sibelius: Symphony No. 1.

SECOND PROGRAM

Saturday Evening, Aug. 3, 8.30

Berlioz: Overture to "Benvenuto Cellini."
Strauss: "Don Quixote."
Violoncello solo: Gregor Piatigorsky. Viola solo: Jean Lefranc.
Harris: Symphony No. 3.
Debussy: "Prelude a l'Apres-Midi d'un Faune."
Ravel: Orchestral Excerpts from "Daphnis et Chloe" (Second Suite).

THIRD PROGRAM

Sunday Afternoon, Aug. 4, 3.30

Mozart: Symphony in E-flat (K. 543).
Stravinsky: Capriccio for Orchestra with Piano Solo.
Soloist: Jesus Maria Sanroma.
Brahms: Symphony No. 2.

SERIES B

(Programs of Beethoven and Tchaikovsky, commemorating the one hundredth anniversary of Tchaikovsky's birth.)

FOURTH CONCERT

Thursday Evening, Aug. 8, 8.30

Beethoven: Overture to "Egmont."
Beethoven: Concerto for Violin in D.
Soloist: Albert Spalding.
Tchaikovsky: Symphony, "Pathetique."

FIFTH CONCERT

Saturday Evening, Aug. 10, 8.30

Beethoven: Overture, "Coriolanus."
Beethoven: Symphony No. 4.
Tchaikovsky: Symphony No. 4.

SIXTH CONCERT

Sunday Afternoon, Aug. 11, 8.30

Beethoven: Symphony No. 6.
Tchaikovsky: Symphony No. 5.

SERIES C

SEVENTH CONCERT

Thursday Evening, Aug. 15, 7-9.30

Bach: Mass in B Minor (in two parts).
Berkshire Festival Chorus: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass; Richard Burgin, violin; Louis Speyer and Jean Devergie, Obol d'Amore; William Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ; Erwin Bodky, harpsichord.

EIGHTH CONCERT

Saturday Evening, Aug. 17, 8.30

Prokofieff: "Classical" Symphony.
Hindemith: Symphony, "Mathis der Maler."
Mozart: Concert Aria.
Beethoven: "Adelaide."
Soloist: Dorothy Maynor.
Faure: "Pelleas et Melisande."
Respighi: Symphonic Poem, "The Pines of Rome."

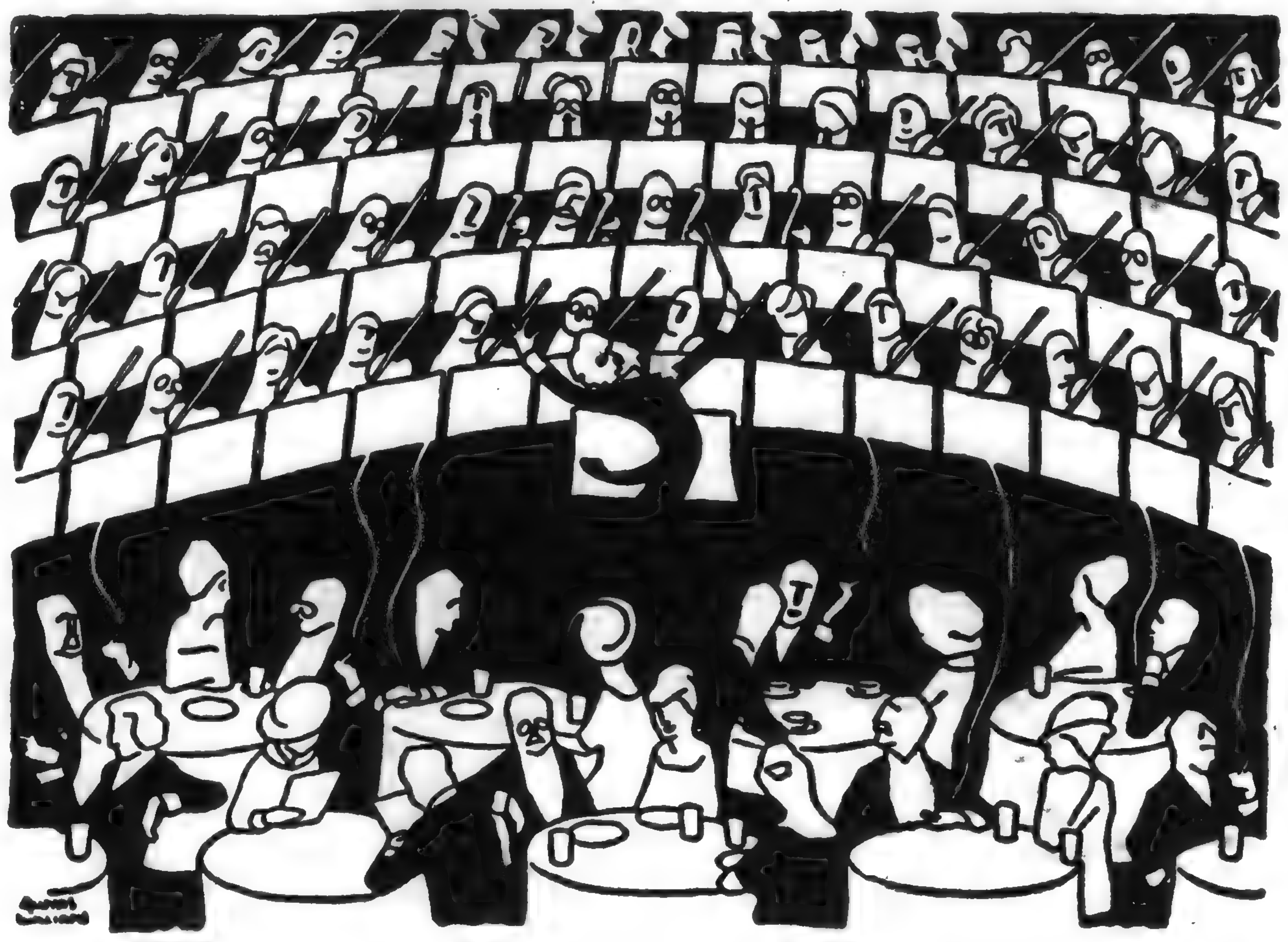
NINTH CONCERT

Sunday Afternoon, Aug. 18, 3.30

Haydn: Symphony in G-major, No. 88.
Sibelius: Symphony No. 7.
Brahms: Symphony No. 1 in C-minor, Op. 68.

7

Sunday Night Program of 55th Pops Season



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Third Movement Symphony No. 6	Tchaikovsky
Fantasy on Gershwin Melodies	
Mozart Matriculates	Alec Templeton
Prelude to "Carmen"	Bizet

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Overture, "Donna Diana"	Reznicek
"Military" Symphony	Haydn
Prelude in E major	Bach-Caillet
Pianoforte Concerto in A minor Soloist: Jesus Maria Sanroma	Paderewski
"By the Beautiful Blue Danube"	Strauss
Londonderry Air	Arranged by Grainger
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Songs by the M. G. H. Nurses' Glee Club	
"Wine Woman and Song," Waltzes	Strauss
"Begin the Beguine"	Porter
Sailors' Dance from "The Red Poppy"	Gliere

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Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Overture to "The Marriage of Figaro"	Mozart
Walther's Prize Song	Wagner
"By the Beautiful Blue Danube"	Strauss
Under the Spreading Chestnut Tree	Weinberger
Spanish Rhapsody	Braggiotti
Coronation Scene from "Boris Godunov" Fray and Braggiotti	Moussorgsky
Rhapsody in Blue Fray and Braggiotti	Gershwin
Bach Goes to Town	Alec Templeton
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"Träume"	Wagner
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"The Prince and the Princess," from "Scheherazade"	Rimsky-Korsakov
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Friday

Triumphal March from "Aida"	Verdi
Overture to "Zampa"	Herold
"Spring," for String Orchestra	Grieg
Ballet Music from "Faust"	Gounod
Divertissement	Ibert
"None but the Lonely Heart"	Tchaikovsky-Caillet
Bolero	Ravel
"Artists' Life," Waltzes	Strauss
"When You Wish Upon a Star"	Harline
American Patrol	Meacham

Saturday

"Lohengrin," Introduction to Act III	Wagner
Overture to "La Gazza Ladra"	Rossini
"The Swan" Violoncello solo Jacobus Langendoen	Saint-Saëns
Pop Goes the Weasel	Caillet
Overture to "The Flying Dutchman"	Wagner
"Tales from the Vienna Woods," Waltzes	Strauss
Rhapsody in Blue Piano solo: Leo Litwin	Gershwin
Cielito Lindo	Arranged by Bodge
Songs of the Old Days	
"Stars and Stripes Forever," March	Sousa

SYMPHONY HALL—COM 1492
TONIGHT 8:30
POPS
ARTHUR FIEDLER—Conductor
TOMORROW 8:30
SANROMA — Soloist
TUESDAY, MAY 21
FRAY and BRAGGIOTTI
All Tickets On Sale 2 Wks. in Advance

Berkshire Programs Announced

Program details for the three weeks of concerts at Tanglewood to be presented by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, were announced today by the Berkshire Symphonic Festival. They are as follows:

SERIES A
FIRST PROGRAM
Thursday Evening, Aug. 1, 8.30
Beethoven: Symphony No. 1.
Schumann: Symphony No. 1.
Sibelius: Symphony No. 1.

SECOND PROGRAM
Saturday Evening, Aug. 3, 8.30
Berlioz: Overture to "Benvenuto Cellini."
Strauss: "Don Quixote."
Violoncello solo: Gregor Piatigorsky. Viola solo: Jean Lefranc.
Harris: Symphony No. 3.
Debussy: "Prelude a l'Apres-Midi d'un Faune."
Ravel: Orchestral Excerpts from "Daphnis et Chloe" (Second Suite).

THIRD PROGRAM
Sunday Afternoon, Aug. 4, 3.30
Mozart: Symphony in E-flat (K. 543).
Stravinsky: Capriccio for Orchestra with Piano Solo.
Soloist: Jesus Maria Sanroma.
[illegible]: Symphony No. 2.

SERIES B
(Programs of Beethoven and Tchaikovsky, commemorating the one hundredth anniversary of Tchaikovsky's birth.)

FOURTH CONCERT
Thursday Evening, Aug. 8, 8.30
Beethoven: Overture to "Egmont."
Beethoven: Concerto for Violin in D.
Soloist: Albert Spalding.
Tchaikovsky: Symphony, "Pathetique."

FIFTH CONCERT
Saturday Evening, Aug. 10, 8.30
Beethoven: Overture, "Coriolanus."
Beethoven: Symphony No. 4.
Tchaikovsky: Symphony No. 4.

SIXTH CONCERT
Sunday Afternoon, Aug. 11, 3.30
Beethoven: Symphony No. 6.
Tchaikovsky: Symphony No. 5.

SERIES C
SEVENTH CONCERT
Thursday Evening, Aug. 15, 7-9.30
Bach: Mass in B Minor (in two parts).
Berkshire Festival Chorus: Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; Alexander Kipnis, bass; Richard Burgin, violin; Louis Speyer and Jean Devergie, Oboi d'Amore; William Valkenier, horn; Georges Laurent, flute; E. Power Biggs, organ; Erwin Bodky, harpsichord.

EIGHTH CONCERT
Saturday Evening, Aug. 17, 8.30
Prokofieff: "Classical" Symphony.
Hindemith: Symphony, "Mathis der Maler."
Mozart: Concert Aria.
Beethoven: "Adelaide."
Soloist: Dorothy Maynor.
Faure: "Pelleas et Melisande."
Respighi: Symphonic Poem, "The Pines of Rome."

NINTH CONCERT
Sunday Afternoon, Aug. 18, 3.30
Haydn: Symphony in G-major, No. 88.
Sibelius: Symphony No. 7.
Brahms: Symphony No. 1 in C-[illegible]

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, MAY 13, 1940

Finland's Night at Pops—

Hannikainen Conducts Sibelius-Brahms Program

With Hjalmar J. Procope, Finnish Minister, and Dr. Serge Kousevitzky as guests, the Boston Committee on Finnish Relief sponsored a special Pops concert last night in Symphony Hall, conducted by Tauno Hannikainen of Finland.

As introduction to the program, George E. Judd, manager of the Boston Symphony Orchestra, introduced Mr. Procope, who spoke in behalf of his countrymen in distress and expressed his and their gratitude for the friendship of the United States.

When Mr. Hannikainen appeared, the capacity house stood and applauded him for many minutes. He opened the program with an unannounced performance of "The Star Spangled Banner."

The first half of the regular program was devoted appropriately to Finland's major musical figure, Jan Sibelius. It opened with "Finlandia, and continued with a pair of Sibelius items that were almost novelties: the Elegy from the Suite of incidental music to Adolf Paul's tragedy, "King Christian II," and the symphonic poem "Night Ride and Sunrise."

* * *

The Elegy had not been heard in Boston, to the best of our knowledge, for 24 years. Mr. Hannikainen lavished great care upon the performance last night and won a good tone from the orchestra, but the richness of effect dependent upon the greater volume of the full symphony orchestra was missed. The "Night Ride," unheard here since 1918, is also music which demands much of both conductor and orchestra. The performance last night revealed the talents of Mr. Hannikainen, if at the same time the smaller orchestral forces limited them. The Scherzo and Finale from the Sibelius Symphony No. 2 in D major completed the first portion of the program and gave conductor and orchestra full opportunity to merit the enormous applause which followed the performance.

* * *

The final item on the program was the Brahms Symphony No. 1 in C minor, to which Mr. Hannikainen and the orchestra gave the fullest measure of devotion, thereby winning an ovation from the audience. During the evening, this first Sunday night audience of the season heard the music offered under most auspicious circumstances, since Mr. Hannikainen waited to commence a number until the hall was quiet—and a Pops audience does not always give a conductor such attention. The innovation was pleasantly acceptable to those who attend a Pops concert for the music it offers.

G. M. S.

Pops Programs

Pops programs for the remainder of the week will be as follows:

Tuesday Evening

March Militaire .... Schubert
Overture to "The Marriage of Figaro," .... Mozart
Praeludium .... Jarnefelt
"Romeo and Juliet," Oventure Fantasia .... Tchaikovsky
"Danse Macabre," Symphonic poem, ... Saint-Saens
Ave Maria ...... Schubert-Wilhelmj
Bolero .... Ravel
"Tales from the Vienna Woods." Waltzes .... Strauss
"The Flight of the Bumble Bee," from Tsar Saltan," .... Rimsky-Korsakoff
Sixth Hungarian Dance

Wednesday Evening

Hungarian March, 'Rakoczy,' Berlioz
Ballet Suite .... Rameau-Mottl
Scherzo from Octet .... Mendelssohn
Prelude to "Die Meistersinger von Nurenberg" .... Wagner
Piano Concerto No. 2, in F minor.. .... Chopin
Soloist—Elizabeth Travis
"Show Boat," selection .... Kern
Fugato on a Well-Known Theme ... . McBride
"Thunder and Lightning," Polka,.... .... Strauss

Thursday Evening

March from "The Queen of Sheba" .... Gounod
Overture to "William Tell" . Rossini
Liebesfreud .... Kreisler
"Finlandia," Symphonic Poem .... Sibelius
Piano Concerto in A major, No. 2 .... Liszt
Soloist—Palmyra da Camara
Framingham State Teachers College Glee Club. Director, Edward F. Gilday.
"Espana," Waltzes ..... Waldteufel
Polka from "Ritter Pasman" Strauss
Farandole from "L'Arlesienne"..... .... Bizet
Overture to "Oberon" .... Weber
Second Movement, Allegretto, Symphony, No. 7 .... Beethoven

Friday Evening

Introduction to Act III, "Lohengrin" .... Wagner
Procession of Bacchus from "Sylvia" .... Delibes
Soviet Iron Works .... Mossolov
Mexican Rhapsody .... McBride
Orphean Club of Lasell Junior College—George Sawyer Dunham, Conductor. Harold Schwab, Accompanist.
Waltzes, "Roses from the South".. .... Strauss
Pavane .... Gould
Strike Up the Band .... Gershwin

Saturday Evening

March "El Capitan" .... Soussa
Overture to "Mignon" ...... Thomas
"Molly on the Shore" .... Grainger
"España" Rhapsody .... Chabrier
Ballet Suite, "Nutcracker" .... Tchaikovsky
Andante Cantabile for Strings .... Tchaikovsky
Third Movement from the Symphony No. 6, "Pathetic" .... Tchaikovsky
Fantasy on Gershwin Melodies
Mozart Matriculates. Alec Templeton
Prelude to "Carmen" .... Bizet

Sunday Evening

Overture, "Donna Diana" .. Reznicek
Symphony in G major, No. 100, "Military" .... Haydn
Prelude in E major .... Bach-Cailliet
Pianoforte Concerto in A minor, Op. 17
Soloist—Jesús María Sanromá
"By the Beautiful Blue Danube," Waltzes .... Strauss
Londonderry Air ... Arr. by Grainger
"Ride of the Valkyries," .... Wagner

Hill Honored In Concert Of His Compositions

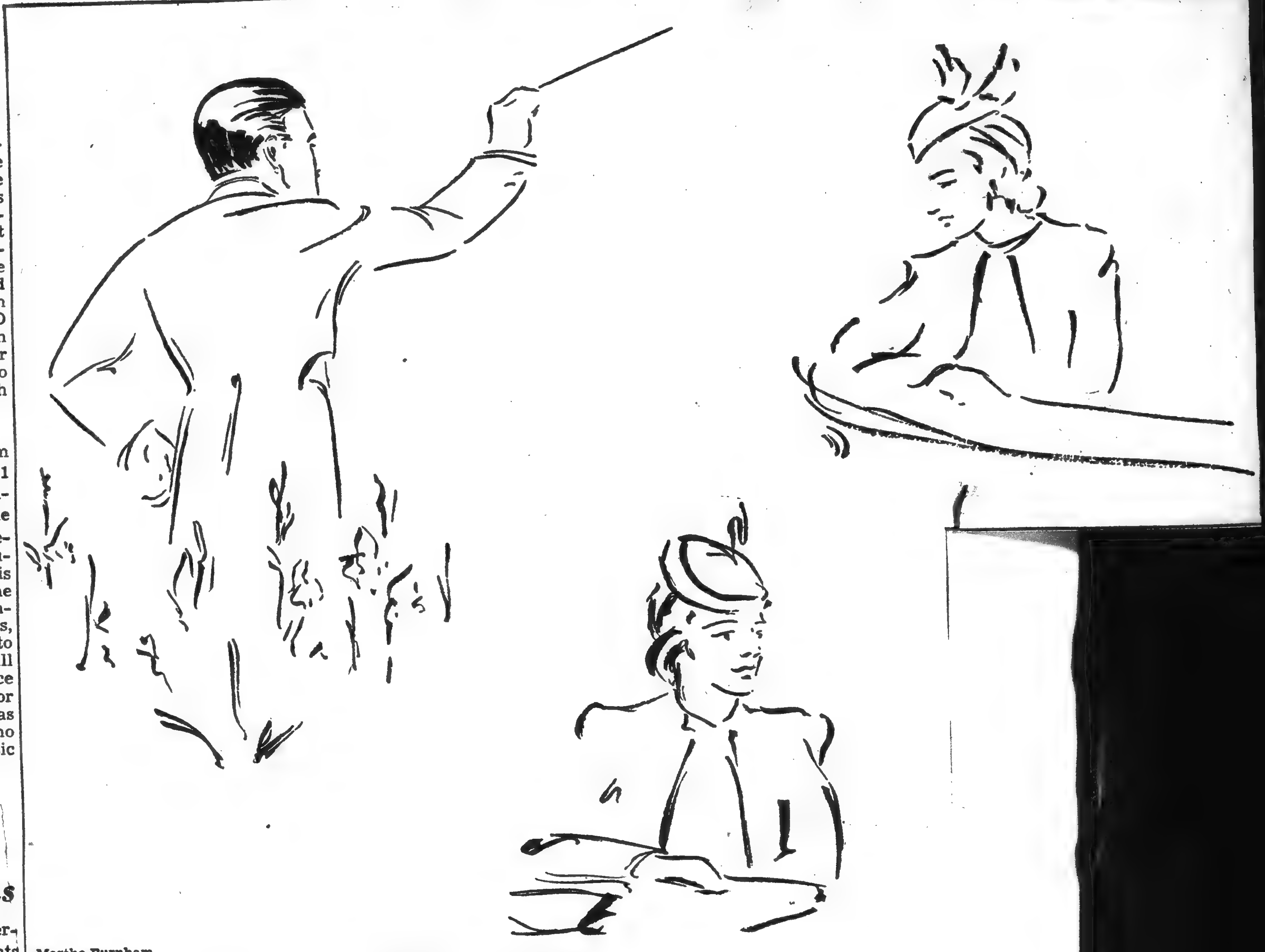
To compose with power and persuasion in the three departments of piano, voice, and string quartet should be enough to put a man in the company of top-ranking musicians; and for a university scholar to do so should be something to start people talking, inasmuch as such a one is commonly supposed to write only handicraft exercises that prove his right to teach. Yet Edward Burlingame Hill, who holds the James Edward Ditson chair of music at Harvard, showed up as a master of piano, voice, and quartet composing at a concert given in John Knowles Paine Hall, Cambridge, on Friday evening, the program of which was devoted to works of his; the most impressive of them written in the past five years.

As composer for piano, Mr. Hill made distinguished record of himself in a piece entitled Concertino No. 2 for piano and orchestra, in one movement, the solo performer being Jesús María Sanromá, and the assisting player on a second piano, Walter Piston. Then, as composer for voice, Mr. Hill shone in a cycle of Three Songs (without text) which Miss Doris Doe, the Metropolitan Opera contralto, vocalized, Mr. Sanromá taking the accompanying part. Lastly, Mr. Hill earned applause for a string quartet, played by the Chardon Quartet (Messrs. Lauga, Knudsen, Cauhapé, and Chardon).

To say "lastly," however, is to turn things the wrong way around, because the Quartet opened the program. But the Concertino, being a new piece, calls for first and chief mention; and it may be described as hardly yet released from the workshop. It bears marks, indeed, of sketchiness and incompleteness and is none the less interesting for that. It is conceived in the big brilliant style that brings to view the orchestral platform and the spacious auditorium. It has flair and fire. It is scant, perhaps, on contrasts and goes rather shy on sentiment.

In fact, the whole program seemed pretty disdainful of the romantic, unless a sonata for flute and piano, in which George Laurent took part with Mr. Sanromá, could be counted an exception. Mr. Hill gets into a humorous vein and makes a success of it, when he likes; and he excels in the assertive. The second movement of the Quartet is extraordinary for its clear-cut themes and its vigorous rhythms.

W. P. T.



Martha Burnham

Sketches at the Pops

An artist's impressions of Arthur Fiedler, conducting, and some of the audience at Symphony Hall

At the Pops Tonight

Harvard Night

Guest Conductor:
Benjamin Grosbayne, '17.
Overture to "Die Fledermaus"...Strauss
Scherzo Capriccioso .... Dvořák
Overture to "Rienzi"............Wagner
Guest Conductor:
G. Wallace Woodworth, '24.
Two Choruses from "The Mikado".... .... Sullivan
Tarantella.......Randall Thompson, '20
(Orchestrated by Wm. Denny)
Jazz Studies for Piano and Orchestra ....Edward Burlingame Hill, '94
Soloist: Jesús María Sanromá
Carnival Song for Men's Voices and Brass............ Walter Piston, '24
Casey Jones........American Folk Song
(Arranged by Edward B. Lawton, '34)
Harvard to the Harvard Men.........
Words and Music by Charles Norman Fay, '69
THE HARVARD GLEE CLUB
Guest Conductor:
Malcolm Holmes, '28.
"Voices of Spring," Waltzes.....Strauss
Variations on "Mary Had a Little Lamb"........Edward Ballantine, '07
Harvard Sketches.. Leroy Anderson, '29
Prayer of Thanksgiving.............. .... Valerius-Kremser
Fair Harvard

MUSIC--

Peggy Stuart Soloist at Pops

There is this pleasant aspect about the Pop concerts, that every night has the air of an "opening." Last night, the second, was no exception. The gaily attired audience was enthusiastic; popular Arthur Fiedler conducted with his usual zest and decisiveness. Familiar music as the Berlioz "Rakoczy" March, Ravel's "Pavane for a Dead Infanta," the Finale from Tchaikovsky's Fourth Symphony, a suite from Bizet's "Carmen," to say nothing of the still more familiar encores, in which catagory Templeton's "Mozart Matriculates" will soon find itself, contrasted last evening with the new music of Peggy Stuart's "Smoke Drift." This latter was played with clarity and precision by the composer herself.

Arthur Fiedler admirably set the proper spirit for each work. Tchaikovsky's Finale was stirring and Ravel's "Pavane" was delicately poignant. Mention must be made of Schonherr's Austrian Peasant Dances, which were given the humorous performance the music calls for.

Miss Stuart's composition was mild and pleasant, wrought principally in two styles: slight bits of musical atmospheric painting of the Loeffler variety, and the Gershwin vintage of sophisticated popular stuff. Three groups had tables at last evening's Pops, the George Junior Republic Association, the Faulkner Hospital Alumnae Association, and the Sisterhood of Temple Mishkan Tefila.

E. M.

THIS CLIPPING
SPRINGFIELD, MASS.
NEWS
MAY 17 1940

It's quite cricket to look down your nose at Bostonians these days. In one of the final concerts by Boston symphony before the start of the current "Pops" season, Conductor Serge Kousevitzky gave the Tschaikowsky "Pathetique" such a ride that the audience not only applauded at the end of the stirring third movement,—a mortal sin for Brahmins but a large proportion of the customers started to leave, forgetting all about the fourth movement. It was a trying evening for Serge, who must have felt all his past efforts in vain, and we'd like to have heard the dressing down the ushers got for opening the doors a movement too early.

* * *

Palmyra da Camara Pop Concert Soloist

At last night's Boston Symphony Pop Concert Palmyra da Camara played the Liszt Second Piano Concerto under the baton of Arthur Fiedler. Another feature of the concert was the Framingham Teachers College Glee Club which sang songs of Stephen Foster, Romberg, Friml and a Czech Folk-song under the direction of Edward Gilday.

Other numbers on the program were Sibelius' "Finlandia," the Overture to Rossini's "William Tell," a Farandole from Bizet's "L'Arlesienne" Suite and the march from Gounod's "Queen of Sheba."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN

MAY 19 1940

Boston Symphony Ends 59th Season

On Saturday, the 4th, Serge Koussevitzky brought to a close, with memorable performances of Beethoven's Second, and Tchaikovsky's Fifth Symphonies, the 59th season of the Boston Symphony orchestra and the 16th under his famed direction.

Dr Koussevitzky included in the last three programs of the season the final three symphonies of Tchaikovsky, in observance of the centennial of the composer's birth. After the last chords of Tchaikovsky's Fifth Symphony had resounded in Symphony hall, the audiences responded with prolonged demonstrations. The reviewers thus summed up the season which ended:—

"Mr Koussevitzky and the orchestra again gave us an exhibition of magnificent playing and interpretations ideally suited to these very different symphonies. There used to be a time —say a dozen years ago—when the merits of the various major orchestras were animatedly discussed. Fortunately for us those discussions today generally begin with an admission of the supremacy of the Boston Symphony. . . . Yesterday's concert was, then, a high testimonial to the vitality of the Boston Symphony and its conductor. We are always sorry to see the end of another symphony season—Friday is never a normal day until the middle of October!—but if it must stop, it is well to be assured that it does so in the full tide of glorious achievement." (Alexander Williams, Boston Herald)

"Players and conductor are at the hight of their powers, a fabulous instrument unrivaled today." (C. W. Durgin, Boston Globe)

The performances of new works proved in several cases musical events of real importance. They included the Violin Concertos of Hindemith and Bloch, the 'Cello Concerto of Prokofieff, the Third Symphony of Hanson, and the Second of Lopatnikoff; Hill's String Concertino, and Szymanowski's Symphonie Concertante. Stravinsky conducted two programmes of his own music. Choral works included Bach's B Minor Mass, Debussy's "Martyrdom of Saint Sebastian," and Stravinsky's "Oedipus Rex" and "Symphony of Psalms."

The 55th season of "Pop" concerts in Symphony hall, under the direction of Arthur Fiedler, opened the 8th and continues nightly through June. In July, the season of free concerts on the Charles River Esplanade will be given, while on the 8th of that month the new Berkshire Music Center at "Tanglewood" (between Stockbridge and Lenox) will begin. Serge Koussevitzky, who is the director of the school, will conduct at "Tanglewood," concurrently with the last three weeks of its six weeks session (August 1-18), the Berkshire Symphonic Festival.

MUSIC

Transcript May 13

Finnish Concert

Hannikainen Leads Boston Symphony In Pop Concert for Finnish Relief

By EDWARD DOWNES

With feeling running high in this country over the murderous invasion which has just added three more to the long list of ruthlessly assaulted small countries, music loving Bostonians crowded Symphony Hall last night to attest their continued sympathy for Finland's heroic spirit—a spirit which we have seen defend Finnish homes and forests, a spirit which whispers and thunders through the scores of Jan Sibelius, and which was brought nearer to us last night through the conducting of Tauno Hannikainen, the eminent Finnish musician, who led the Boston Symphony in a Pop Concert for the benefit of Finnish relief and reconstruction funds.

The first part of Mr. Hannikainen's program was devoted entirely to Sibelius: the symphonic poem, "Finlandia," the Elegy from "King Christian II," "Night Ride and Sunrise" and the Scherzo and Finale from the Second Symphony in D major.

Before the beginning of the music George Judd, manager of the Boston Symphony, introduced the Finnish minister to this country, Hjalmar Procope, who expressed the thanks of his country for the sympathy and financial assistance we are lending Finland in its heartbreaking task of relief and reconstruction. There was confidence and deep emotion in his voice as he reaffirmed his belief in the ultimate vindication of the rights of all small countries to independent, democratic existence.

Mr. Hannikainen was greeted with an enthusiasm which brought the audience to its feet, but the Finnish conductor modestly launched the orchestra immediately into the "Star Spangled Banner," which opened the program. The extraordinary silence and attention of the audience during the sombre, defiant score of "Finlandia," set the mood of the entire evening, a mood of entire seriousness in spite of all attendant enthusiasm.

In the Elegy from "King Christian II" Mr. Hannikainen again proved himself a sensitive instrument for Sibelius' more delicate moments of melancholy as well as for the eerie imaginings of "Night Ride and Sunrise." The last two movements of the Second Symphony, for all the conductor's restraint were rugged enough, and the climax of the finale fairly lifted one listener out of his seat.

It was an uncommonly vital interpretation of the Brahms First Symphony which followed the intermission. Mr. Hannikainen's attention was constantly upon the broad architecture of the score and upon the far-flung melodic line of its component parts. This was particularly true of the second movement which he took as a real Andante and in which Brahms' additional direction: "sostenuto" was carried out in spirit as well as in the letter. The Finnish conductor showed that in his Brahms as well as Sibelius he can unite bold sense of drama, a flare for exciting climaxes, with a firm grasp of the score as an organically proportioned whole.

The clamor of applause was shared by the orchestra.

Juan Sanromá

Monitor May 16

J. M. Sanromá

Who will play the Paderews Piano Concerto in A mino the Symphony Hall Pop C of May 19.

The Lure of the Soloist

IF there has been any lingering doubt about the appeal of soloists at summer concerts, the recent record crowds in New York, Chicago and elsewhere on nights when noted artists have appeared with symphony orchestras in open-air programs must have answered every question that could be raised. By their drawing power, singers, violinists and pianists have doubled, tripled and quadrupled on their special nights what could be regarded as average attendance for the nights when there have been no soloists, in the same series. Often they add materially to the cost of the particular concerts in which they participate. But even at a very low charge for admission, a very little arithmetic will show that when the difference of attendance runs into the thousands and even the fives and even tens of thousands, the additional outlay represents sound business policy.

One thing should not be overlooked, however. The combination of soloist and orchestra is what pleases the American public most. It would be a rash artist who would undertake to fill a summer stadium singled-handed by giving a recital there. If the public loves the soloist, this is not because it does not love its symphonies.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

MAY 15 1940

Boston Pops.
The 55th season of Pop Concerts in Symphony Hall, under the direction of Arthur Fiedler continues nightly through June. In July, the season of free concerts on the Charles River Esplanade will be given, while on the 8th of that month the new Berkshire Music Centre at "Tanglewood" (between Stockbridge and Lenox) will begin. Serge Koussevitzky, who is the director of ~~the school~~, will conduct at Tanglewood, concurrently with the last three weeks of its six weeks session (August 1-18), the Berkshire Symphonic Festival.

After a six weeks holiday for the complete orchestra, the 60th season of the Boston Symphony Orchestra will open in Symphony Hall on October 11-12.

American Works Featured.
A perusal of the works played by the Boston Symphony Orchestra during the season which has just closed gives further proof of Dr. Koussevitzky's interest to assure worthy American composers of a hearing. American compositions played during the season included the first performance of the Bloch Concerto for violin and orchestra with Szigeti as soloist; George Foote's Suite "In Praise of Winter;" the first concert performance of Hanson's Symphony No. 3, conducted by the composer; first performance of Hill's Concertino for String Orchestra; Symphony No. 33 by Roy Harris; Walter Piston's Concertino for Piano and Orchestra in first performance; William Schuman's "American Festival Overture;" Randall Thompson's Symphony No. 2.

MUSIC

Trans. May 16

Elizabeth Travis, Pianist, at Pops

Elizabeth Travis was piano soloist at last night's Pop concert before a cordial audience assembled to aid the Deaconess Hospital. She played the Chopin Concerto No. 2 in F minor, one of the Polish composer's more dated works and one which calls for remarkable playing if its poetry is to be translated to present day listeners.

After a somewhat uncertain beginning, Miss Travis gained confidence in the second movement, the larghetto, and performed the final one, allegro vivace, with the brilliance and fervor which Chopin demands. Here, too, her ensemble with the orchestra was on securer footing. Miss Travis, a Boston girl who has wide experience at the piano here and abroad, obtained sympathetic support from Mr. Fiedler and his orchestra.

The rest of the program was the pleasant Pops routine, the number nearest to novelty being McBride's facetious fugue on the well known theme "There She Goes." E. B. S.

THE POPS SCHEDULE

Many Favorites on This Week's List

Post May 19

TONIGHT

Overture, "Donna Diana"	Reznicek
Symphony in G major, No. 100, "Military"	Haydn
Prelude in E major	Bach-Cailliet
Pianoforte Concerto in A minor, Op. 17	Paderewski
"By the Beautiful Blue Danube," Waltzes	Strauss
Londonderry Air	Arranged by Grainger
"Ride of the Valkyries"	Wagner

MONDAY

Marche Militaire	Schubert
"Romeo and Juliet," Overture Fantasia	Tchaikovsky
Cradle Song	Brahms-Smith
Finlandia, Symphonic Poem	Sibelius
"Eine Kleine Nachtmusik"	Mozart
Mexican Rhapsody	McBride
Songs by the M. G. H. Nurses' Glee Club	
"Wine, Woman and Song," Waltzes	Strauss
"Begin the Beguine"	Porter
Sailors' Dance from "The Red Poppy"	Gliere

TUESDAY

Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Overture to "The Marriage of Figaro"	Mozart
Walther's Prize Song from "Die Meistersinger"	Wagner
"By the Beautiful Blue Danube," Waltzes	Strauss
Under the Spreading Chestnut Tree, Variations and Fugue on an old English Tune	Weinberger
Spanish Rhapsody	Braggiotti
Coronation Scene from "Boris Godunov"	Moussorgsky
Fray and Braggiotti	
Rhapsody in Blue	Gershwin
Fray and Braggiotti	
Bach Goes to Town	Alec Templeton
Fifth Hungarian Dance	Brahms

WEDNESDAY

Procession of the Sardar, from the "Caucasian Sketches"	Ippolitov-Ivanov
Overture to "Russian and Ludmilla"	Glinka
"Dreams"	Wagner
Second Hungarian Rhapsody	Liszt
"The Prince and the Princess," from "Scheherazade"	Rimsky-Korsakov
Overture, Solenelle, "1812,"	Tchaikovsky
Incidental music to "Antony and Cleopatra"	Quincy Porter
"Snow White and the Seven Dwarfs," (fantasy)	Churchill
"On the Trail," from the "Grand Canyon" Suite	Grofe
In the Hall of the Troll King, from "Peer Gynt"	Grieg

THURSDAY

Polonaise from "Eugene Onegin,"	Tchaikovsky
Scherzo from the "New World Symphony	Dvorak
Passepied from "Le Roi s'amuse"	Delibes
Capriccio Espagnole	Rimsky-Korsakov
(Songs by the Radcliffe Choral Society)	
"Estudiantina" Waltzes	Waldteufel
Mozart Matriculates	Alec Templeton
Spanish Dance from "La Vida Brive,"	de Falla

FRIDAY

Triumphal March from "Aida"	Verdi
Overture to "Zampa"	Herold
"Spring," for string orchestra	Grieg
Ballet music from "Faust"	Gounod
Divertissement	Ibert
"None But the Lonely Heart,"	Tchaikovsky-Cailliet
Bolero	Ravel
"Artists' Life," Waltzes	Strauss
"When You Wish Upon a Star," from "Pinocchio"	Harline
American Patrol	Meacham

SATURDAY

"Lohengrin," introduction to Act III.	Wagner
Overture to "La Gazza Ladra"	Rossini
"The Swan"	Saint-Saens
Pop Goes the Weasel	Cailliet
Overture to "The Flying Dutchman,"	Wagner
"Tales From the Vienna Woods," Waltzes	Strauss
Rhapsody in Blue	Gershwin
Cielito Lindo	Arranged by Bodge
(Songs of the Old Days)	
"Stars and Stripes Forever," March	Sousa

MUSIC

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Mr. Hannikainen was greeted with an enthusiasm which brought the audience to its feet, but the Finnish conductor modestly launched the orchestra immediately into the "Star Spangled Banner," which opened the program. The extraordinary silence and attention of the audience during the sombre, defiant score of "Finlandia," set the mood of the entire evening, a mood of entire seriousness in spite of all attendant enthusiasm.

In the Elegy from "King Christian II" Mr. Hannikainen again proved himself a sensitive instrument for Sibelius' more delicate moments of melancholy as well as for the eerie imaginings of "Night Ride and Sunrise." The last two movements of the Second Symphony, for all the conductor's restraint were rugged enough, and the climax of the finale fairly lifted one listener out of his seat.

It was an uncommonly vital interpretation of the Brahms First Symphony which followed the intermission. Mr. Hannikainen's attention was constantly upon the broad architecture of the score and upon the far-flung melodic line of its component parts. This was particularly true of the second movement which he took as a real Andante and in which Brahms' additional direction: "sostenuto" was carried out in spirit as well as in the letter. The Finnish conductor showed that in his Brahms as well as Sibelius he can unite bold sense of drama, a flare for exciting climaxes, with a firm grasp of the score as an organically proportioned whole.

The clamor of applause was shared by the orchestra.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN

MAY 19 1940

Boston Symphony Ends 59th Season

On Saturday, the 4th, Serge Koussevitzky brought to a close, with memorable performances of Beethoven's Second, and Tchaikovsky's Fifth Symphonies, the 59th season of the Boston Symphony orchestra and the 16th under his famed direction.

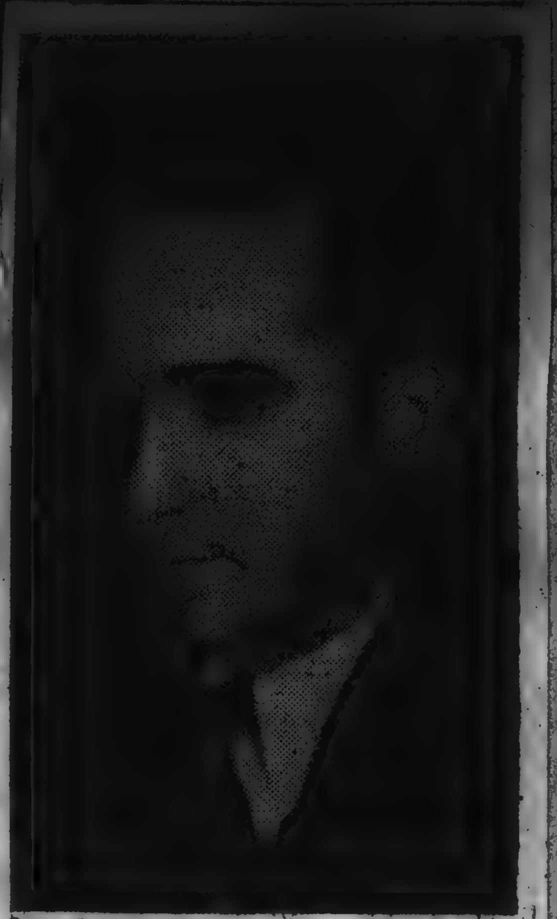
Dr Koussevitzky included in the last three programs of the season the final three symphonies of Tchaikovsky, in observance of the centennial of the composer's birth. After the last chords of Tchaikovsky's Fifth Symphony had resounded in Symphony hall, the audiences responded with prolonged demonstrations. The reviewers thus summed up the season which ended:—

"Mr Koussevitzky and the orchestra again gave us an exhibition of magnificent playing and interpretations ideally suited to these very different symphonies. There used to be a time—say a dozen years ago—when the merits of the various major orchestras were animatedly discussed. Fortunately for us those discussions today generally begin with an admission of the supremacy of the Boston Symphony. . . . Yesterday's concert was, then, a high testimonial to the vitality of the Boston Symphony and its conductor. We are always sorry to see the end of another symphony season—Friday is never a normal day until the middle of October!—but if it must stop, it is well to be assured that it does so in the full tide of glorious achievement." (Alexander Williams, Boston Herald)

"Players and conductor are at the hight of their powers, a fabulous instrument unrivaled today." (C. W. Durgin, Boston Globe)

The performances of new works proved in several cases musical events of real importance. They included the Violin Concertos of Hindemith and Bloch, the 'Cello Concerto of Prokofieff, the Third Symphony of Hanson, and the Second of Lopatnikoff; Hill's String Concertino, and Szymanowski's Symphonie Concertante. Stravinsky conducted two programmes of his own music. Choral works included Bach's B Minor Mass, Debussy's "Martyrdom of Saint Sebastian," and Stravinsky's "Oedipus Rex" and "Symphony of Psalms."

The 55th season of "Pop" concerts in Symphony hall, under the direction of Arthur Fiedler, opened the 8th and continues nightly through June. In July, the season of free concerts on the Charles River Esplanade will be given, while on the 8th of that month the new Berkshire Music Center at "Tanglewood" (between Stockbridge and Lenox) will begin. Serge Koussevitzky, who is the director of the school, will conduct at "Tanglewood," concurrently with the last three weeks of its six weeks session (August 1-18), the Berkshire Symphonic Festival.



Juan Sanromá

Monitor May 16

J. M. Sanromá

Who will play the Paderewski Piano Concerto in A minor the Symphony Hall Pop C of May 19.

Courier

The Lure of the Soloist

If there has been any lingering doubt about the appeal of soloists at summer concerts, the recent record crowds in New York, Chicago and elsewhere on nights when noted artists have appeared with symphony orchestras in open-air programs must have answered every question that could be raised. By their drawing power, singers, violinists and pianists have doubled, tripled and quadrupled on their special nights what could be regarded as average attendance for the nights when there have been no soloists, in the same series. Often they add materially to the cost of the particular concerts in which they participate. But even at a very low charge for admission, a very little arithmetic will show that when the difference of attendance runs into the thousands and even the fives and even tens of thousands, the additional outlay represents sound business policy.

One thing should not be overlooked, however. The combination of soloist and orchestra is what pleases the American public most. It would be a rash artist who would undertake to fill a summer stadium singled-handed by giving a recital there. If the public loves the soloist, this is not because it does not love its symphonies.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

MAY 15 1940

Boston Pops.

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After a six weeks holiday for the complete orchestra, the 60th season of the Boston Symphony Orchestra will open in Symphony Hall on October 11-12.

American Works Featured.

A perusal of the works played by the Boston Symphony Orchestra during the season which has just closed gives further proof of Dr. Koussevitzky's interest to assure worthy American composers of a hearing. American compositions played during the season included the first performance of the Bloch Concerto for violin and orchestra with Szigeti as soloist; George Foote's Suite "In Praise of Winter;" the first concert performance of Hanson's Symphony No. 3, conducted by the composer; first performance of Hill's Concertino for String Orchestra; Symphony No. 33 by Roy Harris; Walter Piston's Concertino for Piano and Orchestra in first performance; William Schuman's "American Festival Overture;" Randall Thompson's Symphony No. 2.

MUSIC

Trans. May 16

Elizabeth Travis, Pianist, at Pops

Elizabeth Travis was piano soloist at last night's Pop concert before a cordial audience assembled to aid the Deaconess Hospital. She played the Chopin Concerto No. 2 in F minor, one of the Polish composer's more dated works and one which calls for remarkable playing if its poetry is to be translated to present day listeners.

After a somewhat uncertain beginning, Miss Travis gained confidence in the second movement, the larghetto, and performed the final one, allegro vivace, with the brilliance and fervor which Chopin demands. Here, too, her ensemble with the orchestra was on securer footing. Miss Travis, a Boston girl who has wide experience at the piano here and abroad, obtained sympathetic support from Mr. Fiedler and his orchestra.

The rest of the program was the pleasant Pops routine, the number nearest to novelty being McBride's facetious fugue on the well known theme "There She Goes."

E. B. S.

THE POPS SCHEDULE

Many Favorites on This Week's List

Post May 19

TONIGHT

Overture, "Donna Diana" .... Reznicek
Symphony in G major, No. 100, "Military" .... Haydn
Prelude in E major .... Bach-Cailliet
Pianoforte Concerto in A minor, Op. 17 .... Paderewski
"By the Beautiful Blue Danube," Waltzes .... Strauss
Londonderry Air .... Arranged by Grainger
"Ride of the Valkyries" .... Wagner

MONDAY

Marche Militaire .... Schubert
"Romeo and Juliet," Overture Fantasia .... Tchaikovsky
Cradle Song .... Brahms-Smith
Finlandia, Symphonic Poem .... Sibelius
"Eine Kleine Nachtmusik" .... Mozart
Mexican Rhapsody .... McBride
Songs by the M. G. H. Nurses' Glee Club
"Wine, Woman and Song," Waltzes .... Strauss
~~"Begin the Beguine"~~ .... Porter
Sailors' Dance from "The Red Poppy" .... Gliere

TUESDAY

Wedding March from "Le Coq d'Or" .... Rimsky-Korsakov
Overture to "The Marriage of Figaro" .... Mozart
Walther's Prize Song from "Die Meistersinger" .... Wagner
"By the Beautiful Blue Danube," Waltzes .... Strauss
Under the Spreading Chestnut Tree, Variations and Fugue on an old English Tune .... Weinberger
Spanish Rhapsody .... Braggiotti
Coronation Scene from "Boris Godunov" .... Moussorgsky
Fray and Braggiotti
Rhapsody in Blue .... Gershwin
Fray and Braggiotti
Bach Goes to Town .... Alec Templeton
Fifth Hungarian Dance .... Brahms

WEDNESDAY

Procession of the Sardar, from the "Caucasian Sketches" .... Ippolitov-Ivanov
Overture to "Russian and Ludmilla" .... Glinka
"Dreams" .... Wagner
Second Hungarian Rhapsody .... Liszt
"The Prince and the Princess," from "Scheherazade" .... Rimsky-Korsakov
Overture, Solenelle, "1812," .... Tchaikovsky
Incidental music to "Antony and Cleopatra" .... Quincy Porter
"Snow White and the Seven Dwarfs," (fantasy) .... Churchill
"On the Trail," from the "Grand Canyon" Suite .... Grofe
In the Hall of the Troll King, from "Peer Gynt" .... Grieg

THURSDAY

Polonaise from "Eugene Onegin," .... Tchaikovsky
Scherzo from the "New World Symphony .... Dvorak
Passepied from "Le Roi s'amuse" .... Delibes
Capriccio Espagnole .... Rimsky-Korsakov
(Songs by the Radcliffe Choral Society)
"Estudiantina" Waltzes .... Waldteufel
Mozart Matriculates .... Alec Templeton
Spanish Dance from "La Vida Brive," .... de Falla

FRIDAY

Triumphal March from "Aida" .... Verdi
Overture to "Zampa" .... Herold
"Spring," for string orchestra .... Grieg
Ballet music from "Faust" .... Gounod
Divertissement .... Ibert
"None But the Lonely Heart," .... Tchaikovsky-Cailliet
Bolero .... Ravel
"Artists' Life," Waltzes .... Strauss
"When You Wish Upon a Star," from "Pinocchio" .... Harline
American Patrol .... Meacham

SATURDAY

"Lohengrin," introduction to Act III. .... Wagner
Overture to "La Gazza Ladra" .... Rossini
"The Swan" .... Saint-Saens
Pop Goes the Weasel .... Cailliet
Overture to "The Flying Dutchman," .... Wagner
"Tales From the Vienna Woods," Waltzes .... Strauss
Rhapsody in Blue .... Gershwin
Cielito Lindo .... Arranged by Bodge
(Songs of the Old Days)
"Stars and Stripes Forever," March .... Sousa

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Herald / **MUSIC** May 20

Pop Concert

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Grainger..................Londonderry Air
Wagner.............Ride of the Valkyries

Yesterday's concert, like all of the Sunday Pops in May, offered a somewhat more serious program than is customary for the evenings during the week. Not that it began seriously. The Austrian composer, Emil Nikolaus von Reznicek, achieved a considerable success in 1894 with his comic opera, "Donna Diana" and naturally the popular overture to it is in a jolly mood. Comic, from another point of view, might be held the idea of transcribing for full modern orchestra the prelude for the E major violin partita of Bach. Nevertheless that is what Lucien Cailliet set himself solemnly to do; and the result, however bloated, is not without effectiveness.

Haydn's "Military" Symphony, though one of his mature works, is more or less neglected nowadays. Sir Donald Tovey thinks this is due to the notion that the military touches in the slow movement and the finale are held to be "bad taste." The 18th century knew these touches as Turkish music, consisting of big drum, cymbals and triangle employed for definite rhythmic color. Haydn and Mozart were fond of this device; and, if we smile now and again at what we in superior fashion regard as naive, that should not prevent us from enjoying a remarkably ingenious and delightful symphony.

Far more naive, in many ways, is the Paderewski concerto, for this is frankly a virtuoso piece in which a brilliant pianist is afforded ample scope to disport himself. There is much use of Polish material, and the concerto is attractive if not very profound. It is not as fine, say, as the Rachmaninoff concertos; but it would be foolish to deny its points. Of these Mr. Sanroma last night took full advantage. He is so skillful and confident a pianist that it was no small part of our pleasure just to observe him. **A. W. W.**

CHICAGO, ILL.
HERALD-AMERICAN

MAY 26 1940

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That is perhaps the chief charm of this music, and it may well be that when the time comes that no one in a Symphony Hall audience can remember the playing of Paderewski, there will be no further curiosity to hear his concerto. Last night its loud passages recalled the familiar Olympian thunders, its brilliance brought back the lightning flashes of his bravoura and poetry of the Andante suggested the magical nuance and the sensitivity which were perhaps the greatest aspects of Paderewski's genius.

Mr. Sanroma had steely fingers for the flash and glitter of the last movement and irrepressible vitality for its dancing rhythms. He was more than a match for it. In the Romanza-andante he displayed good taste and intelligence though without many of the iridescent overtones the music evokes for a sentimental ear. A somewhat broader tempo from Mr. Fiedler's baton towards the end of the last movement would have brought out more of the grandeur and gallantry inherent in the sweeping lyricism of its peroration.

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BOSTON EVENING TRANSCRIPT, SATURDAY, MAY 18, 1940

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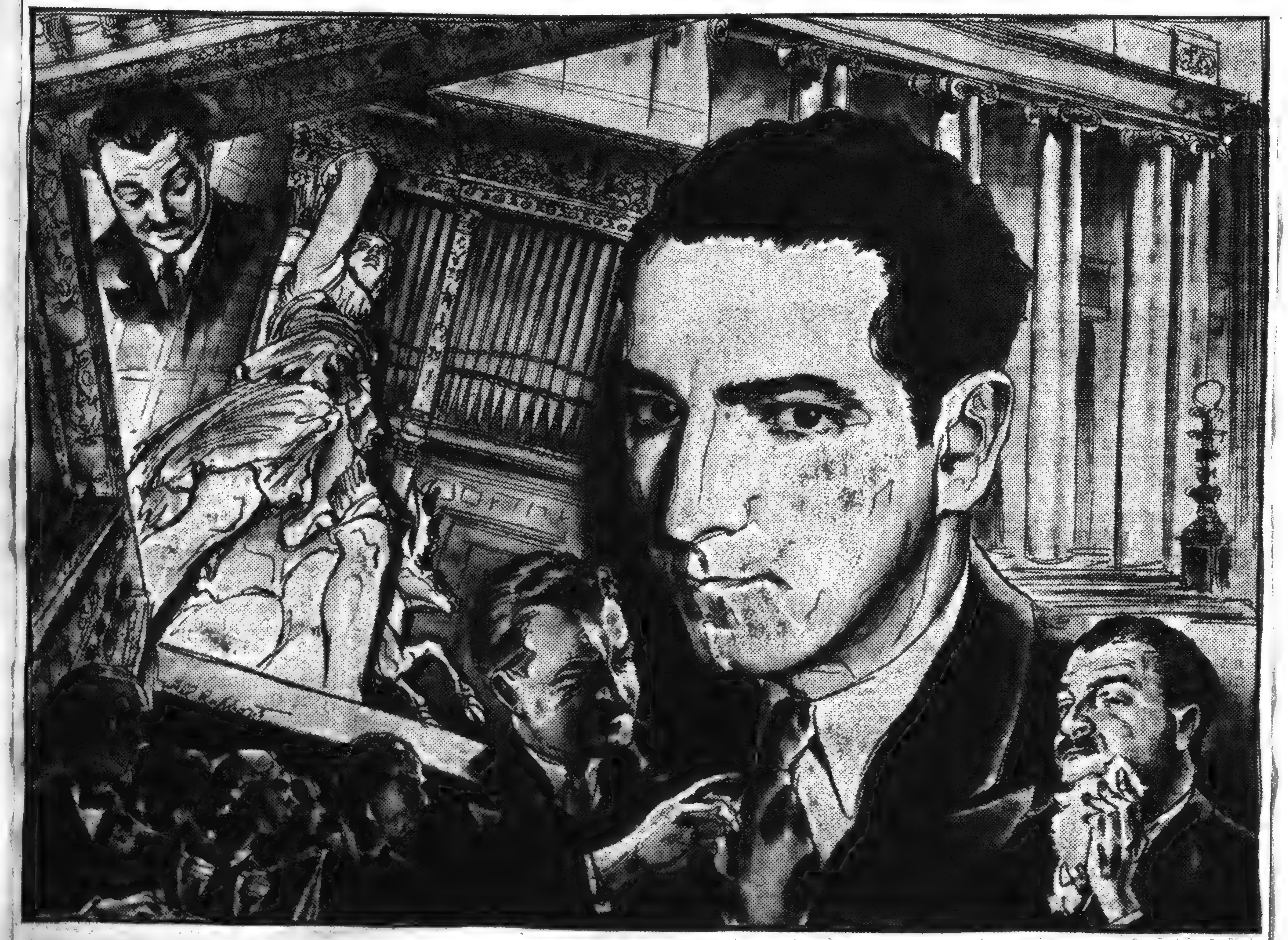
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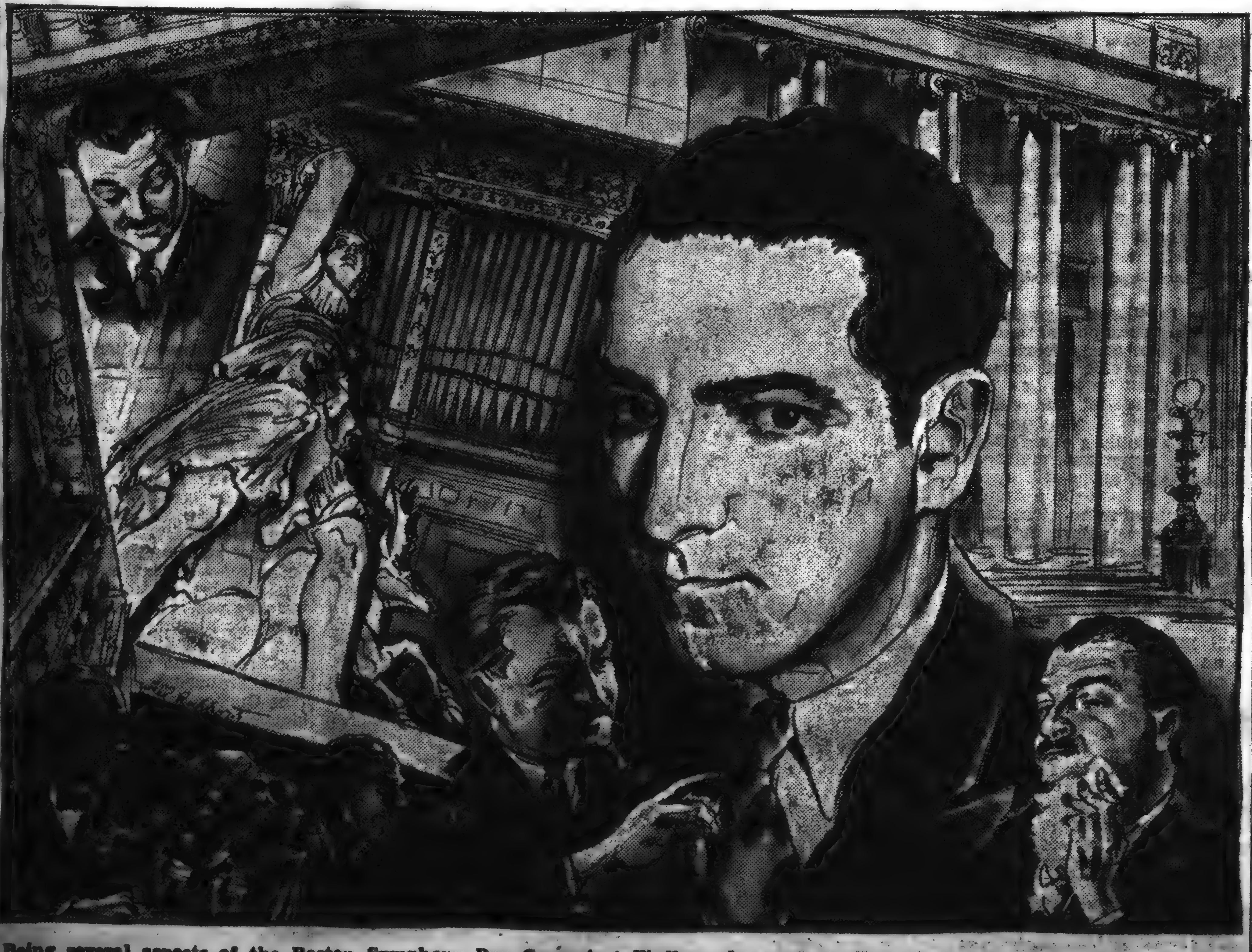

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MUSIC AND MUSICIANS IN THE NEWS---

Artist and Teacher

Portrait of Edward Burlingame Hill Who Retires from Harvard This Spring

At the close of the present academic year, Edward Burlingame Hill, eminent composer and pedagogue, will retire from active teaching in the music department of Harvard University, thus ending a fruitful association of 32 years' standing. Edward Ballantine of the Harvard music department has very kindly responded to a request of the Transcript and written for us the following portrait of Professor Hill as a teacher, artist and as a man.

By Edward Ballantine

The retirement in June of Edward Burlingame Hill from teaching music at Harvard after a service of 32 years, brings keen regret to his colleagues and to a host of students, past and present. "Gentleman and scholar" is the characterization which springs to mind, but another word must be added: "Gentleman, scholar and composer." In a sketch of Professor Hill in "Modern Music" of November, 1938, George H. L. Smith says, "It is not possible to draw a cunning likeness of a man who has learned to be brilliantly normal." And not only brilliantly normal, but far more than normally brilliant.

His New England and Harvard inheritances are well known. His grandfather, Thomas Hill, was president of Harvard and his father, Henry B. Hill, was professor of chemistry there. E. B. Hill studied music at Harvard under J. K. Paine and graduated in 1897. By nature intellectual as well as musical, this university inheritance and environment stimulated his critical faculties and a pursuit of learning which has always been eager, but never pedantic. He exemplifies the Harvard ideal of sincerity marked by reserve and understatement, although with him urbanity and a distinguished amiability soften this reserve.

His Lectures

A student in Music 3, "The History of Music from the Time of Bach to the Present Day," once remarked: "I never heard anyone pack so much information into 50 minutes as Professor Hill." His lectures have a literary finish without bookishness and humorous or picturesque bits of musical history are enhanced by his own witty observations and contagiously ironic smile. Apt and original similes drawn from college life help to impress the facts of musical history upon the minds of those students whose primary interest is not music. Professor Hill has assumed the playful attitude that nobody in his big history class could be interested in anything but athletics and social life.

A characteristic mannerism of his in lecturing is to rest his finger tips lightly on his nose and speak into the hollow of his hand, giving his voice a muted tone like the hand-stopped notes of the natural horn, a suggestion appropriate to the utterance of a master of the orchestra. Moralizings inspired by the lives of the great composers have been extremely rare with him, but J. S. Bach has always occasioned an exhortation on the importance and reward of adding hard, steady work to inspiration. This is a sermon that Professor Hill has practised far more than he has preached, and the fruit of his practice is conspicuous in the extent and quality of his composition and academic work.

Imagination and Technique

He was the first American to make a thorough study of modern French music. This was a broadening and progressive interest for the sake of musical education at Harvard and elsewhere in this country, where German training and tradition had held sway. After college he had studied with Widor in Paris. In 1910 he began to give his course in modern French music, then in 1920 he presented this material at the Lowell Lectures, and in 1924 published a book which remains the best authority on this subject in English. Later he added a course in Russian music. Over a long period he was the principal champion at Harvard of modern music in general, his colleagues following his enterprise and leadership in this direction.

He was one of the first Americans to appreciate the extraordinary musicianship of Nadia Boulanger and through his influence a number of his students went to Paris to study composition with her. He has been in close touch with many French musicians, during their visits in the United States, his own visits to France, and correspondence. The French musicologist Henri Prunieres said of him, "C'est un homme delicieux."

Professor Hill was invited as lecturer to the Congress of History of Art in Paris in 1921, and again in Paris in 1924 he was U. S. representative of the international jury for the musical competition of the Olympic games. A few years ago the French Government decorated him with the badge of the Legion of Honor. And he has distinctly been "not without honor" in his own country as member both of the National Institute of Arts and Letters and of the American Academy of Arts and Sciences.

Authority on French Music

His course in orchestration has been a rare opportunity for students to profit by his expert detailed knowledge and an ever fresh imagination for colors and combinations. Here again his genius for verbal similes vivifies the instructions. He once described the effect of stringed instruments played "sul ponticello" (on the bridge) as being like the sound made by walking on packed, creaking snow.

His ear for timbres reveals itself also in an ability to make the most surprising vocal imitations of orchestral instruments, this being a treat for companions out of school hours. After a little begging he may be persuaded to perform a two-voiced canon, one part whistled and the other part simultaneously produced by a gutteral tone.

He has always been patient and generous in giving time to students in private conference and to any young composer seeking advice. Once when a colleague expressed surprise at his tolerance of an importunate and frequent visitor, he said: "I believe that a teacher should always be ready to welcome any former student who wants to see him." This courtesy and kindliness are deeply characteristic of Professor Hill. His politeness extends to a meticulous observation of social forms in dress as well as in conduct, quite in contrast to the proverbial Bohemian genius. He always wears evening dress and a derby hat to the Symphony concerts.

Winning His H

In college he won his H on the track in the quarter and half-mile. This experience and achievement have given him a greater hold over many students. By serving as judge at track meets for many years he has kept in touch with the athletic life of the undergraduates. Ever since college, running has been his chief form of exercise and today he may be seen late in the afternoon out for a run along the Charles. Handball has been a favorite sport of his and in the summer at Francestown he and his three boys have competed in all sorts of games, some of them odd and original, such as croquet on hazardous, hilly ground, and baseball golf. Ping-pong and Chinese checkers are now in the ascendant with him for indoor games.

But it has not been all play, for the self-discipline demanded of him as an athlete has been applied to his whole life. In later years he has often been compelled to follow a very strict diet over long periods in order to check a threatening malady. Once when sympathy was expressed for his being deprived of some favorite dish he said, "Oh, I am so glad to find a diet which keeps me well that I don't mind going without anything."

An apparently paradoxical trait is his humorously expressed aversion to attending concerts. To read, study, think and compose music in his supreme interest, but to sit through a prescribed program at a stated time makes him restive. He greatly prefers a symphony rehearsal to a symphony concert, and he would rather hear his own music being rehearsed than in the public performance. He says that in the actual concert he becomes painfully aware of what he might have done better.

If ever a teacher could retire with a sense of solid achievement and of wide and well-earned recognition, it should be Professor Hill.

EDWARD BURLINGAME HILL

Yesterday evening a dinner was given in his honor by his associates. M. A. Wolfe Howe, for some years chairman of the Harvard Overseers Visiting Committee to the Department of Music, wrote the following inscription for the loving cup which was presented: "To Edward Burlingame Hill, exemplar and teacher of music at Harvard, 1908-1940, with the affection of his colleagues, their gratitude for his friendship and their homage to his art."

A trio of Pops Pianists. Left: Maxine McCurry of Boise, Idaho, student at Colby Junior College, soloist for the Colby Night Pop Concert, Friday, May 31. Right: Selma Kramer, who will play Tchaikovsky's Second Piano Concerto tomorrow evening. Inset: Leon Tumarkin, soloist in Tchaikovsky's First Piano Concerto Monday evening, June 3.

Programs for Berkshire Festival

The exact programs have been announced by Serge Koussevitzky for the Berkshire Festival. Nine concerts will be given by the Boston Symphony orchestra at Tanglewood on Thursday and Saturday evenings and Sunday afternoons from Aug. 1 through Aug. 18. The programs are as follows: 1—Beethoven's Symphony No. 1, Schumann's Symphony No. 1 and Sibelius' Symphony No. 1. 2—Berloiz's Overture to "Benvenuto Cellini," Strauss' "Don Quixote," Harris' Symphony No. 3, Debussy's "Afternoon of a Faun," Ravel's Second "Daphnis and Chloe" Suite. 3—Mozart's Symphony in E flat, Stravinsky's Capriccio for Piano and Orchestra, Brahms' Symphony No. 2. 4—Beethoven's "Egmont" Overture and Violin Concerto and Tchaikovsky's Symphony No. 6. 5—Beethoven's "Cariolanus" Overture and Symphony No. 4 and Tchaikovsky's Symphony No. 4. 6—Beethoven's Symphony No. 6 and Tchaikovsky's Symphony No. 5. 7—Bach's Mass in B minor. 8—Prokofieff's Classical Symphony, Hindemith's "Mathis der Maler" Symphony, arias by Mozart and Beethoven, Faure's "Pelleas and Melisande" Suite, Respighi's 'Pines of Rome." 9—Haydn's Symphony in G major No. 88, Sibelius' Symphony No. 7, Brahms' Symphony No. 1.

SYMPHONY HALL—COM 1492
TONIGHT at 8:30
POPS
ARTHUR FIEDLER—Conductor
TOMORROW 8:30
Tchaikovsky Concerto No. 2
Soloist—Selmar Kramer—Piano
TUES., MAY 28, at 8:30
LONGY SCHOOL of MUSIC
Iyves Chardon, Guest Conductor

Third Week of Pops Starts Tonight; Soloists Named

The Pop concerts enter tonight upon the third week of their 55th season. Arthur Fiedler and the Pops Orchestra of Symphony players will present music of more symphonic import at the Sunday night concert this evening in which Jesus Maria Sanroma will appear as soloist. Soloists for the program of Tuesday will be Fray and Braggiotti, the two-piano team appearing with and without the orchestra.

The Radcliffe Choral Society, under the direction of G. Wallace Woodworth, will grace the program of Thursday night, and on Saturday Leo Litwin will apear in Gershwin's "Rhapsody in Blue."

The program of the week follows:

Sunday evening, May 19

Overture, "Donna Diana" ....Reznicek
Symphony in G major, No. 100, "Military" ....Haydn
Prelude in E major (from the Third Partita for Violin.......Bach-Cailliet
Pianoforte Concerto in A minor, Op. 17 Paderewski
Soloist—Jesus Maria Sanroma
"By the Beautiful Blue Danube," waltzes ....Strauss
Londonderry Air .....Arranged by Grainger
"Ride of the Valkyries" ....Wagner

Monday evening, May 20

Marche Militaire ....Schubert
"Romeo and Juliet," overture fantasia Tchaikovsky
Cradle Song ....Brahms-Smith
Finlandia, symphonic poem ....Sibelius
"Eine Kleine Nachtmusik," serenade for string orchestra.......Mozart
Mexican Rhapsody ....McBride
Songs by the M. G. H. Nurses' Glee Club, "Wine, Woman and Song," waltzes.Strauss
"Begin the Beguine" ....Porter
Sailors' dance from "The Red Poppy" Gliere

Tuesday evening, May 21

Wedding march from "Le Coq d'Or" Rimsky-Korsakov
Overture to "The Marriage of Figaro" Mozart
Walther's prize song from "Die Meistersinger von Nurnberg" ....Wagner
"By the Beautiful Blue Danube," waltzes ....Strauss
Under the Spreading Chestnut Tree, variations and fugue on an old English tune ....Weinberger
Spanish Rhapsody ....Braggiotti
(Request repeat performance
Coronation scene from "Boris Godunov" Moussorgsky
Fray and Braggiotti
Rhapsody in Blue ....Gershwin
Fray and Braggiotti
Back Goes to Town.......Alec Templeton
Fifth Hungarian Dance.......Brahms

WEDNESDAY EVENING, MAY 22

Procession of the Sardar from the "Caucasian Sketches".......Ippolitov-Ivanov
Overture to "Russian and Ludmilla," Glinka
"Traume" ....Wagner
Second Hungarian Rhapsody.......Liszt
"The Prince and the Princess," from "Scheherazade" ....Rimsky-Korsakov
Ouverture Solennelle, "1812"..Tchaikovsky
Incidental music to "Antony and Cleopatra" ....Quincy Porter
(Conducted by the composer)
"Snow White and the Seven Dwarfs," fantasy ....Churchill
"On the Trail," from the "Grand Canyon" suite.......Grofe
In the Hall of the Troll King, from "Peer Gynt".......Grieg

THURSDAY EVENING, MAY 23

Polonaise from "Eugene Onegin", Tchaikovsky
Scherzo from the "New World" Symphony ....Dvorak
Passepied from "Le Roi s'amuse"..Delibes
Capriccio Espagnole.....Rimsky-Korsakov
Songs by the Radcliffe Choral Society
G. Wallace Woodworth, Conductor
"Estudiantina," waltzes.......Waldteufel
Mozart Matriculates.......Alec Templeton
Spanish Dance from "La Vida Breve," de Falla

FRIDAY EVENING, MAY 24.

Triumphal March from "Aida".......Verdi
Overture to "Zampa".......Herold
"Spring," for string orchestra.......Grieg
Ballet music from "Faust".......Gounod
Divertissement ....Ibert
"None but the Lonely Heart," Tchaikovsky-Cailliet
Bolero ....Ravel
"Artists' Life," waltzes.......Strauss
"When You Wish Upon a Star," from "Pinocchio" ....Harline
American Patrol.......Meacham

SATURDAY EVENING, MAY 25

"Lohengrin," introduction to Act III, Wagner
Overture to "La Gazza Ladra"....Rossini
"The Swan".......Saint-Saens
Violoncello solo, Jacobus Langendoen
Pop Goes the Weazel.......Cailliet
Overture to "The Flying Dutchman," Wagner
"Tales from the Vienna Woods," waltzes ....Strauss
Rhapsody in Blue.......Gershwin
Piano solo, Leo Litwin
Cielito Lindo.......arr. by Bodge
Songs of the Old Days
"Stars and Stripes Forever," march, Sousa

11

MUSIC AND MUSICIANS

Selma Kramer Pops Soloist Tonight

Selma Kramer will be soloist at the Symphony Hall Pops tonight, appearing with Arthur Fiedler and the Pops Orchestra in the G major Piano Concerto by Tchaikovsky. This concerto is the second of the three which the Russian composer wrote, and is very rarely performed. Miss Kramer has previously appeared at the Pops.

Tonight's concert will mark the beginning of the fourth week of the current Pops season. Tuesday will be Longy School night, with Yves Chardon conducting the entire program as guest, and with E. Power Biggs as soloist in a Handel organ concerto.

Maxine McCurry will play the solo part of the first movement of the Schumann Piano Concerto Friday evening.

There will be no concert Sunday evening, June 2. The Pops begin at 8:30. Programs of the week:

Tonight—Overture to "The Barber of Seville," Rossini; "Capriol" Suite for Strings (based on Dance Tunes from Arbeau's Orchesographie (1588), Warlock; Prelude and Fugue on "Dixie," Weinberger; Pianoforte Concerto No. 2, in G major, Op. 44, Tchaikovsky, soloist, Selma Kramer; Austrian Peasant Dances, Schonn. Bach Goes to Town, Alec Templeton; Sailors' Dance, from "Red Poppy," Gliere.

Monday Evening, May 27—Wedding March, from "Le Coq d'Or," Rimsky-Korsakov; Second Movement, "Unfinished" Symphony, in B minor, Schubert; Song Without Words, Tchaikovsky; "Madame Butterfly," Fantasia, Puccini; Overture to "The Merry Wives of Windsor," Nicolai; Kammenoi Ostrow, Rubinstein; Bolero, Ravel; "1001 Nights," waltzes, Strauss; Hora Staccato (Rumanian), Dinicu-Heifetz; "Knightsbridge" (March) from London Suite, Eric Coates.

Tuesday Evening, May 28, Yves Chardon, Guest Conductor—Overture to "Benvenuto Cellini," Berlioz; "L'Arlesienne," Suite No. 1, Bizet; Prelude to "Die Meistersinger von Nurnberg," Wagner; Concerto for organ and orchestra in D minor, Op. 7, No. 4, Handel, soloist, E. Power Biggs; Nocturnes, Nuages, Eetes, Debussy; Ballet Suite from "Coppelia," Delibes; "Wine, Woman and Song," waltzes, Strauss.

Wednesday Evening, May 29. Entrance of the Guests Into the Wartburg, "Tannhauser," Wagner; Largo from the "New World" Symphony, Dvorak; "Drink to Me Only With Thine Eyes," arranged by Pochon; "Emperor" waltzes, Strauss; Suite from "Peer Gynt," Grieg; Ave Maria, Bach-Gounod; Overture to "Orpheus in Hades," Offenbach; "America Sings"; Prayer of Thanksgiving, old Dutch hymn, Valerius; March, "Second Connecticut," Reeves.

Thursday Evening, May 30. "Sambre et Meuse," march, Planquette; Overture to "Mignon," Thomas; Air, Hure-Langendoen, solo cello, Jacobus Langendoen; "Espana" rhapsody, Chabrier; "The Animals' Carnival," grand zoological fantasia, Saint-Saens; Marche Slave, Tchaikovsky; "Snow White and the Seven Dwarfs," fantasy, Churchill; "Deep River," arranged by Jacchia; American Fantasy, Herbert.

Friday Evening, May 31—"Lohengrin," Introduction to Act III, Wagner; "Romeo and Juliet," Overture-Fantasy, Tchaikovsky; Minute Waltz, Chopin; Hungarian March, "Rakoczy," Berlioz; Symphony No. 4 in F minor, Scherzo, Tchaikovsky; Pianoforte Concerto in A minor, First Movement, Schumann, soloist, Maxine McCurry; Colby Junior College Glee Club, Florence J. Barbiers, conductor; Fantasy on Gershwin Melodies; "Jealousy," Gypsy Tango, Gade; "Lorraine," March, Ganne.

Saturday Evening, June 1, M. I. T. Night—Wedding March, "A Midsummer Night's Dream," Mendelssohn; Overture to "Egmont," Beethoven; Polka, from "The Golden Age," Shostakovitch; "Sylvia," Ballet, Delibes; Waltzes from "Der Rosenkavalier," R. Strauss; Finale, Symphony No. 4 in F minor, Tchaikovsky; The Massachusetts Institute of Technology Glee Club, Henry Jackson Warren, conductor, Robert J. Best, '40, student leader, Northroy Brown, G, accompanist; American Symphonette No. 2, Gould; "When You Wish Upon a Star," from "Pinocchio," Harline; "Wintergreen for President," from "Of Thee I Sing," Gershwin.

POPS TO GIVE RARE WORK TONIGHT

Tchaikovsky Second Piano Concerto to Be Played

BY WARREN STOREY SMITH

THERE are two ways of paying homage to a composer when some significant anniversary rolls around. You can take that excuse for bringing to light some of his less known works or you can confine the memorial observances to pieces already familiar. The celebration in Leipzig, which marked the 125th anniversary of Wagner's birth in that city, comprised a series of representations of everything that he wrote for the stage, even to his initial fragmentary attempt at opera, "Die Hochzeit," with the choral "Love Feast of the Apostles," dramatized for good measure.

The reverse of this wholesale observance was lately seen at Symphony Hall when Dr. Koussevitzky marked the 100th anniversary of Tchaikovsky's birth by playing merely the long popular Fourth, Fifth and Sixth Symphonies, even though his original plan had been for something far more comprehensive. Until recently it was his intention to devote three entire concerts at the Berkshire Festival to Tchaikovsky's music. But now it appears that these concerts will offer only the same three symphonies, each one preceded, as in Boston, by the music of Beethoven.

* * * *

The above disquisition is by the way of preface to the announcement that a seldom heard work of Tchaikovsky, the Second Piano Concerto in G major, will be performed at this evening's Pop Concert, with the New York pianist, Selma Kramer, as soloist. Incidentally, the far better known First Concerto in B-flat minor will be played at the Pop Concert of a week from Monday with Leon Tumarkin as pianist. By this piece, which received its world premiere in Boston, under the fingers of Hans von Buelow, the G major Concerto has long been overshadowed. Only two perfromances of it at the Symphony Concerts are recorded, one in 1898, the other in 1912. This evening's, then, will be something of an event.

Nor is this the only item of interest on Mr. Fiedler's programme. Boston will hear for the first time a Suite for Strings, entitled "Capriol," by the English composer, Peter Warlock, based on dance tunes from Arbeau's Orchesographie (1588) and also Jaromir Weinberger's Prelude and Fugue on "Dixie." As might be expected from a pupil of Max Reger, Mr. Weinberger, who by the way, seems to be permanently established in this country, is a masterly writer of fugues. But Mr. Weinberger's fugues are far from being dry and academic affairs. By testimony of the one from "Schwanda" and the more recent one which concludes the variations on "Under the Spreading Chestnut Tree," they are infectiously high spirited and robed in resplendent orchestral dress. We may well expect the "Dixie" fugue to be a counterpart of its predecessors.

MUSIC

Transcript May 29

Chardon Conducts Longy Pop Concert

Yves Chardon, of the faculty of the Longy School, conducted members of the Boston Symphony Orchestra last night in a Symphony Hall Pop Concert for the benefit of the Longy School. The evening's soloist was E. Power Biggs, who was warmly applauded in one of the inexhaustible Mr. Handel's Organ Concerti.

Mr. Chardon, whose conducting is not unfamiliar in Boston, proved a persuasive leader of the Pops Orchestra. He opened his program with the Overture to Berlioz's "Benvenuto Cellini," followed by movements from Bizet's "Arlesienne" Suite.

An impressive performance of the Overture to Wagner's music drama "Die Meistersinger von Nuernberg" was the occasion for a warm ovation to both orchestra and its guest conductor. The printed program was complete with Debussy's two nocturnes, "Nuages" and "Fetes," Delibes' Ballet Suite, "Coppelia" and Johan Strauss' "Wine, Woman and Song" Waltzes. Among the orchestral encores was the "Dance of the Happy Spirits" from Gluck's "Orfeo ed Euridice."

[illegible]vsky at Pops

Selma Kramer Is Soloist in Seldom Heard Second Piano Concerto—Weinberger Premiere

Arthur Fiedler and the Boston Symphony Pops Orchestra made another contribution to the observation of the Tchaikovsky Centenary at their concert last night in Symphony Hall with a performance of the rarely heard Second Piano Concerto in G major. The soloist was Selma Kramer.

No one expects the Second Tchaikovsky Piano Concerto to measure up to the colossal First and so the impression it made was one of pleasant surprise. Considerably more conventional than the First, it lacks the bold sweep and self-assurance, but it is not unworthy of the better Tchaikovsky. Of the three movements the first is perhaps the weakest. The second is delightfully sentimental without ever descending to bathos: relatively simple with the melody first in the piano, then carried on by the string choirs and soli while the piano weaves fanciful arabesques about the thematic core. The final movement is a brilliant, dashing Allegro con fuoco.

Though Miss Kramer's piano was often overpowered with the crushing weight of orchestral tone, she gave the impression, when her instrument was audible, of sound musicianship, adequate technique and considerable musical warmth, though not of thrilling imagination.

There was also a "first performance in Boston" on last night's program: Jaromir Weinberger's "Prelude and Fugue on 'Dixie.'" In this piece one of the jauntiest, raciest tunes this continent has produced is cluttered up with cumbersome harmonies, a ponderous orchestral apparatus, caught in the toils of a fugue and all but smothered in a complicated pseudo-symphonic development of its phrases. Schwanda the Bagpipe-player who was with us last winter under the spreading chestnut tree is with us again in Dixie. If anything could kill a tune such treatment would. But "Dixie" will outlive its arrangements.

The printed program also included works by Rossini, Warlock, Schoenherr, Alec Templeton and Gliere, and there were encores. The Daughters of Zion, the Student Association of Newton Hospital and the Massachusetts School of Art had groups of tables on the floor.

E. D.

MAY 27,

NOVELTY FOR POPS CONCERT

Tchaikovsky Concerto Is Well Received

Post

BY WARREN STOREY SMITH

An important revival and a less important novelty marked last evening's Pop Concert, the final Sunday concert of the season. What appears to have been the third Boston performance, with orchestra, of Tchaikovsky's Second Piano Concerto filled the second division of Mr. Fiedler's programme and its brilliant and sympathetic performance by Selma Kramer made one wonder at the piece's long neglect at the hands of pianists.

Less striking in thematic material than the B-flat minor Concerto, this one in G major is, on the whole, more effectively idiomatic. Completely missing from this genial, charming and often exhilarating work are the Tchaikovskian lushness, morbidity, frenzies and hysteria. It has, therefore, far more in common with the Suite for Orchestra in the same key than it has with the Fourth, Fifth and Sixth Symphonies. Ours is a debt both to Miss Kramer and to Mr. Fiedler for so successfully recalling to us a work that unaccountably had not been heard in Symphony Hall since 1912.

As was suggested above, the interest in this Concerto and the pleasant surprise it occasioned rather eclipsed the immediately preceding performance of Jaromir Weinberger's Prelude and Fugue on "Dixie," which was receiving its Boston premiere. Of course, Mr. Weinberger has accomplished his appointed task with skill. And, after his Fugue, which finishes off the variations on "Under the Spreading Chestnut Tree," it was no shock to find reminiscences of "Schwanda" in that of last evening.

Mr. Weinberger seems to be a man of one melody, or, at least, of one fugue. But this is not to say that these contrapuntal exercises on "Dixie" failed to prove stimulating and even mildly exciting and last evening's audience was much taken with them. More rewarding from a purely musical point of view, however, was the Suite for Strings, entitled "Capriol," by Peter Warlock, based on 16th century dance tunes. Taken as a whole, the concert was one that fitly supplemented the regular Symphony season.

PALMER, MASS
JOURNAL
5/29/40

Outstanding Concert At Brimfield

Brimfield—A few weeks after the hurricane in 1938, Mr. and Mrs. Wellington Smith of New York City spent the night in Brimfield. During the evening the conversation naturally turned to the devastation caused by the storm.

They were told of the damage done to the Brimfield church, and were shown pictures taken before and after the disaster. Mr. and Mrs. James Smith made up their minds to do their part in assisting in the restoration. The result will be the concert to be presented in the Brimfield church, on Saturday evening at eight o'clock.

The artists are as follows:

Mr. Wellington Smith of whom the papers say, (quote) "One of America's outstanding concert baritones with a record of successful appearances with leading organizations of the country, such as Boston, Cleveland, Detroit and New York Symphony Orchestra and the New York Philamonic Orchestra."

Mr. Smith is also a teacher of voice in New York, Boston and Providence and conducts a Summer Camp in Maine.

Miss Louise Bernhardt of New York, a former contralo soloist with the Chicago Civic Opera Company. Miss Bernhardt is the winner of the National Federation of Music and the Naumbourg Foundation Prize in New York.

Mr. John Barrozzi, violin soloist with the New York Philharmonic Orchestra and has appeared as guest soloist in nearly all the great orchestras in the country. Mr. Barrozzi was born in Roumania. He started his career early in life and after appearing as violin soloist before many of the crowned heads of Europe, he was made Court Violinist by his "Queen."

The concert committee regrets that they have not as yet received press notices of the accompanist, Mrs. Wellington Smith, but she is a most charming person, and certainly must be an outstanding accompanist.

The committee also regrets the fact that the program has not as yet been handed them, but it will be published as soon as possible.

Information will be gladly given to any one writing the "Concert Committee, Brimfield, Mass.

It is needless to say that a concert of this type is very rarely heard outside of our large cities, and it one that music lovers hereabout plan to attend.

THIS CLIPPING FROM
MANCHESTER, N. H.
UNION

MAY 29 1940

Concert in Boston To Mark Colby Jr. College Night

Miss M. Maxine McCurry, left, of Boise, Ida., talented pianist and member of the senior class at Colby Junior college, and her instructor, Miss Gladys Gleason, look over the score of the Schumann Concerto in A Minor for piano and orchestra which Miss McCurry will play with the Boston Symphony Pops orchestra at Colby Night in Boston, on Friday, May 31.

Special to The Union.

NEW LONDON, May 28.—A college holiday will be declared at Colby Junior college on Friday, May 31, when about three-fourths of the 375 college community of students and faculty will journey to Boston for Colby Junior College Night at Pops in Symphony hall.

Taking the spotlight for the students will be Miss M. Maxine McCurry of Boise, Idaho, talented pianist and a senior at Colby, who will be the soloist. She will play with the Pops orchestra under the direction of Arthur Fiedler, the Allegro movement of the Schumann Concerto in A Minor for piano and orchestra.

Only 18 years old, Miss McCurry came to Colby from Boise on a two year music scholarship in September, 1938. While at Colby she has been studying with Miss Gladys Gleason of Jerome, Id., and Boston, instructor of pianoforte. It was during the summer of 1938 as a member of the music department at the summer session of the University of Idaho that Miss Gleason heard Miss McCurry and made it possible for her to study at Colby.

Miss McCurry, besides playing in the Colby orchestra, is president of the Music club in which a third of the college holds membership. She hopes to continue her music studies in New York following her graduation from Colby in June.

The Glee club of 65 voices under the direction of Miss Florence Barbiers, will sing a group of college songs and old English folk songs, during the intermission. At this time a new college song will be sung for the first time, "Life Goes to Colby," with words by Miss Emily Squires of the English department and music by Miss Hope Howell of the music faculty.

The popularity of the Pops concert at Colby is evidenced by the first day sale of tickets to students on March 15 when 507 tickets were sold in the space of two hours.

THIS CLIPPING FROM

FLINT, MICH
NEWS ADVERTISER
5/31/40

Orchestra Manager Writes 2 Nocturnes

Philadelphia, May 30—INS—Two nocturnes for orchestra entitled "San Juan Capistrano" have been presented to the musical world by Harl McDonald, 40-year-old manager of the Philadelphia orchestra.

The work, completed late in 1938, was given its first performance by Serge Koussevitsky and the Boston Symphony orchestra.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN

JUN 2 - 1940

OLD CALIFORNIA TOWN INSPIRES MUSICAL WORK

Philadelphia, June 1—(INS)—Two nocturnes for orchestra, entitled "San Juan Capistrano," have been presented to the musical world by Harl McDonald, 40-year-old manager of the Philadelphia orchestra.

The work, completed late in 1938, was given its first performance by Serge Koussevitsky and the Boston Symphony orchestra. Geographical suggestion for the music came from the quasi-medieval town of Capistrano in southern California, scene of the mysterious "flight of the swallows" each year.

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help ourselves, for that is one thing no one can, or should, do for us, and when a nervous sufferer actually decides that this is true, he gathers his energies together instead of dissipating them in worry, resentment and fear and goes ahead to some sort of decision and improvement in health. But action is imperative, for no amount of wishing or theorizing will help. Do try to make a change, either in your environment or in your attitude toward it. Not in big ways, but in the little things within your power to do and which will give you a sense of true progress.

Garden Ways.

columns.

A goodly supply of sweet-smelling toiletries for, if you'll notice, it's the smoothest girl who always seems surrounded by a charming and captivating fragrance. Men like nice scents, too. You'll always be sure of rating high on this score if you take with you one of the new colognes recently put out, colognes whose fragrances match exactly four extremely popular perfumes, one of which is the college girl's delight. These colognes are dramatic and distinctively gracious. They come in cool, streamlined bottles you'll be proud to place on your dresser. Each comes with its own

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CAMBRIDGE, MASS
TRIBUNE
5/31/40

Nadia Boulanger On Longy Faculty

After a year's absence in France, Nadia Boulanger, distinguished French organist, conductor, lecturer and teacher, will return to the United States in September to become a full-time member of the faculty of the Longy School of Music for a period of three years. Last year she gave a series of lectures at Radcliffe and conducted the Lili Boulanger Memorial Fund Concert at Symphony Hall, Boston, with members of the Boston Symphony Orchestra and Harvard and Radcliffe Choral Societies.

Mlle. Boulanger's teaching will be restricted to advanced students from all over the country, many of whom have been prevented from studying abroad this year owing to war conditions. A seminar in composition and courses in counterpoint, fugue and advanced harmony will be given for men and women of exceptional ability.

Each course, limited to twelve students, will consist of class lessons once a week and one individual lesson in addition to a discussion period weekly under the direction of Mlle. Boulanger. An opportunity to enroll in a lecture course on the Bach aCntatas will be given mature but less advanced students, while a series of lectures on the Beethoven Quartets will be available to the public for a nominal fee. Mlle. Boulanger will be at the Longy School daily, Mondays through Fridays, during the school year.

Widely known throughout Europe and America, Mlle. Boulanger is the only woman ever to conduct the Boston Symphony Orchestra. She has served on the advisory committee of the Longy School, which is the only American music school affiliated with the Ecole Normale de Paris, and the only music school in this country at which she has been teaching. As head of the composition department of te Ecole Normale, Mlle. Boulanger has conducted classes with Igor Strawinsky and has taught at the Fontainebleau School of Music since 1921. Among her many distinguished pupils are Igor Markevitch and Jean Francaix, Walser Piston, Aaron Copland, Roy Harris, Theodore Chanler and Herbert Elwell.

In 1937, shortly after receiving the Cross of the Legion d'Honneur, Mlle. Boulanger was sent to the United States by the French Government to observe educational methods in American schools and

David L. Darling, of Sparks St., Cambridge, with mother, Mrs. D. H. Darling, is a guest at the New Weston in New York City.

It is the very essence of Love, of nobleness, of greatness, to be willing to suffer for the good of others.—Spencer.

THIS CLIPPING FROM
WHITE PLAINS, N. Y.
EVENING DISPATCH

MAY 31 1940

Joyce Barthelson, the accompanist for the Treble Clef Chorus of the Contemporary Club, who has just completed her first symphony and is anxious to hear it performed, also will appear in the role of conductor during the Summer months. On June 15, she will conduct a program at Forest Park in Brooklyn; on the 17th she will appear at Prospect Park, and on the 19th her baton will be raised at a concert at the World's Fair.

Many White Plains musicians will take their vacations during the first three weeks of August in order to attend the Berkshire Symphonic Festival which will be held at Tanglewood, Mass., Aug 1 to 18. One of the more important events will be a performance of Bach's B Minor Mass by the Berkshire Festival Chorus, which, including several Westchester members, will make its first official appearance on Aug. 15. Soloists will include Elisabeth Schumann, Viola Silva, William Hain, and Alexander Kipnis. The chorus will also be composed of students at the music center being established by the Boston Symphony Orchestra at Tanglewood this Summer.

Three programs devoted to the works of Tschaikowsky will also be included in the festival series, to celebrate the 100th anniversary of the composer's birth. Serge Koussevitsky will conduct at the opening event. Soloists who will appear with the orchestra are Gregor Piatigorsky, cellist; Jean Lefranc, viola; Jesus Maria Sanroma, pianist; Albert Spalding, violinist; and Dorothy Maynor, soprano.

THIS CLIPPING FROM
LA CROSSE, WIS.
TRIBUNE

MAY 30 1940

Q. Please give the date of the Berkshire Symphonic Festival at Stockbridge, Mass. J. E.

A. The Festival will open on August 1 and will close August 18. The concerts will be presented by the Boston Symphony Orchestra, Sergei Koussevitzky conducting. Among the distinguished artists who will appear are Gregor Piatigorsky, cellist, Albert Spalding, violinist, and Dorothy Maynor, the talented Negro soprano.

THIS CLIPPING FROM
CHARLESTON, S. C.
POST

THIS CLIPPING FROM
SUPERIOR, WIS.
TELEGRAM

THIS CLIPPING FROM
IDAHO FALLS, IDAHO
IDAHO POST

THIS CLIPPING FROM
WATERVILLE, ME.
SENTINEL

THIS CLIPPING FROM
EAU CLAIRE, WIS.
TELEGRAM

THIS CLIPPING FROM
BILLINGS, MONT.
MORNING GAZETTE

THIS CLIPPING FROM
BILLINGS, MONT.
MORNING GAZETTE

THIS CLIPPING FROM
WICHITA FALLS, TEXAS
RECORD NEWS

79

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

JUN 1 - 1940

THE WORLD OF BOOKS

Criticism and Creation

By EDWARD N. JENCKES

Irving Kolodin states and then tactfully evades a persistent question in the foreword to his book, "The Critical Composer," a selection of the writings of Berlioz, Wagner, Schumann and others on music and the works of other composers. Has the composer, or any creative artist, an advantage over the critic who lacks ability to create original works in the medium discussed?

Mr Kolodin says: "The conviction that accomplishments in one field automatically confer upon its possessor sagacity and wit in all others is a belief generally respected in the modern world, especially in America. Merchants give benedictions to cultural projects, admirals comment learnedly on politics, movie actors are heeded when they give opinions on foreign affairs." It is not quite so bad as that; but it would be surprising and deplorable if merchants, admirals and even actors did not speak sometimes as citizens of their own country or of the world. However, the question is not as to what persons of creative talent say when they talk about general affairs but as to what they say when they talk about their specialty.

A simple—and correct—answer is that they talk significantly when they have a broad and sensitive understanding, an analytical power and a gift of expression; that, in short, they may have the critical or expository faculty and they may not. This dictum does not dispose of the issue, however. And Mr Kolodin does not dispose of it, though he states an indisputable truth, when he says: "A man who wrote as much music as Wagner did had an understanding of the procedures and the effort by which a score is created which is not accessible to one whose approach to the art was essentially external. I am not contending that it is therefore a better, or more valid, attitude —merely that it is an individual one, and worthy of attention."

Writings of Composers

It happens that the writings here assembled—by Berlioz, Wagner, Schumann, Tchaikovsky, Liszt, Hugo Wolf, Gounod and two or three other composers—are valuable chapters of musical interpretation. Those who are familiar with the Boston Symphony program books of Philip Hale are aware of the frequency with which he quoted Berlioz—"the great Berlioz" Hale sometimes called him, meaning that he was "great" as a writer about other musicians, and especially about Beethoven. A few of Mr Kolodin's incidental comments in the foreword may be open to dispute, but the essays that he has assembled in convenient form will assist any amateur's musical education.

Criticism of literature and art by novelists, poets, painters, sculptors and architects often reveals the limitations of what may be called the creative mind (using "creative" in the sense of "producing original works of art"; there are obviously other kinds of creation, and a creative element may appear in criticism). The question was discussed some months ago by Clive Bell with regard to artists criticism of their contemporaries. Writing in the New Statesman and Nation (London), Mr Bell said: "Painters' criticism of their contemporaries is always untrustworthy. Inevitably so; a sincere and ardent painter is so thoroughly obsessed by his peculiar vision, so deeply convinced of the rightness of his own way of seeing, feeling and expressing, that only by an effort can he avoid regarding a contemporary who sees and feels otherwise as a traitor."

There is, perhaps, some overemphasis here for rhetorical effect; but the underlying truth is apparent. It is applicable to many classes of original workers in literature and the arts. When the creative and critical faculties exist together in the same mind, they may tend to strengthen each other and may alike reveal intuitive insight. Yet the separation of functions is apparent to the reader. Virginia Woolf, for instance, writes novels of merit and vitality in the stream-of-consciousness mode (among the best examples of the type), but when she writes criticism she detaches herself from contemporary fashions and expresses judgments calmly considered in the light of broad knowledge of the enduring art of fiction. T. S. Eliot retains a more personal attitude in his criticism, but his critical writings and his poems spring from different "layers" of mind.

Artists' Self-Absorption

The limitations of artists' criticism are believed to proceed from the egoistic self-absorption of the creative worker. In an essay, "The Prisoners of Self," included in the book "Frames of Mind," published in 1899, A. B. Walkley, English dramatic critic, offered an explanation similar to that suggested by Mr Bell in the article quoted. "The creative mind," Mr Walkley said, "shrinks instinctively from the thought of creations not its own. It seems to be on that condition that it is a creative mind. . . . Disbelief in others, tending to a positive dislike of them, seems to be complementary to that self-confidence, not to say self-admiration, without which you cannot have triumphant self-expression."

"You know who the critics are?—the men who have failed in literature and art." This sneering remark, a paraphrase of something written by Coleridge, is from a novel of Disraeli's. It is very familiar, and apparently denotes a train of thought by which authors have sometimes consoled themselves when their works have been treated unfavorably by critics. One might have supposed that it was an outmoded notion, but it reappeared only a few weeks ago in some remarks of Phyllis Bottome's printed in the Boston Transcript. Critics are more often today accused of other faults—of praising too freely or of judging literature according to alien standards derived from sociology or the Marxist gospel. But evidently Miss Bottome believes that her novels have been adversely reviewed by writers who themselves have tried—and failed—to write popular novels.

If the defects of artists' opinions have been correctly explained, the critic has a defense against the sneers of an offended author. He can reply: "It is we who, whatever our failings, have to write criticism, because you are temperamentally disqualified for the task."

Summer Festival Time

AMERICA'S summer music season is on. Though by the calendar it is still late Spring, there is no mistaking the summer feeling of the outdoor and semi-outdoor events now in progress, with many others of a kindred nature soon to follow. The first fortnight of June brought the openings of the Municipal Opera season in St. Louis, Mo., and the Essex County Stadium Concerts at Newark, N. J., along with the Bach Festival at Berea, Ohio, and the Montreal Festival in Canada's largest city. To the third week of the month belong the openings of the Robin Hood Dell Concerts at Philadelphia, June 18, the Lewisohn Stadium concerts in New York, June 20, and the Zoo Opera in Cincinnati, June 20. Before the month closes Chicago will have both the Grant Park concerts (already begun) and those at Ravinia, beginning June 27. Baltimore, too will swing into line with its Stadium concerts, June 28. Another June opening will be that of the Lost Colony Festival at Manten, N. C., June 29.

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MUSICAL AMERICA *for June*, 1940

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BRIDGEPORT, CONN.
POST

JUN 5 - 1940

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Of particular interest to lovers of music is the announcement that the admission fee will be only 25 cents, which will entitle the ticket-holder to his choice of any seat in the ballroom.

Last year, it will be remembered, the orchestra played to thousands of symphony-lovers, and so great was the attendance that, despite the huge ballroom capacity of 3500, it was necessary to curtail the sale of tickets on several occasions.

With the ballroom cooled by Long Island Sound breezes, and with the inauguration of pop concerts at the low admission fee, it is believed that audiences will be even larger than at last summer's series.

Arrangements are also being completed for the appearance of nationally-known and local soloists to appear on these programs with the symphony orchestra. No advance sale of tickets will be made for the concerts, and patrons are urged to be present early in order to be assured of good seats. The box-office will be opened at 7:30 each Monday night in order to accommodate early arrivals who wish to avail themselves of the choice selections of these seats.

Symphony Hall—Com. 1492
TONIGHT AT 8.30
POPS
ARTHUR FIEDLER—Conductor
SUNDAY, JUNE 9
REQUEST PROGRAM
All Tickets On Sale 2 Wks. in Advance
All Nights Open to the Public

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
JUN 4 - 1940

U. R. to Confer Honorary Degrees Upon Six

Finnish Minister to U. S. Included in Group Chosen

Hjalmar J. Procope, Finnish minister to the United States, will be one of six persons to receive honorary degrees at the university of Rochester's 90th commencement, June 17, in Eastman Theater.

HJALMAR J. PROCOPE

The handsome, 51-year-old Finnish diplomat, whose name became familiar to most Americans during the Russo-Finnish war, will get a doctor of laws degree.

Others to be honored:

Dr. Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, who has led his musicians in concert here on several occasions. He will receive a doctor of music degree.

Stephen Vincent Benet, poet and 1928 Pulitzer prize winner. The degree of doctor of letters will be conferred upon him.

Mrs. Mary Breckenridge, director of the Frontier Nursing Service, Leslie County, Ky. Hers will be a doctor of laws degree.

Dr. Herbert Spencer Gassner, director of the Rockefeller Institute for Medical Research. He will be given the degree of doctor of science.

Gisela M. A. Richter, English-born curator of the Metropolitan Museum of Art and author of numerous books on the arts. She will get a doctor of fine arts degree.

Two New Scholarships Established at U. of R.

Establishment of two new University of Rochester scholarships was announced yesterday by Dr. Allan V. Heely, headmaster of the Lawrenceville School, Lawrenceville, N. J.

They are made possible through the generosity of Martin F. Tiernan, Essex Fells, N. J., president of Wallace & Tiernan Co., Newark, N. J., a member of the class of 1906, trustee of the University of Rochester and former president of the Lawrenceville School Fathers' Association.

Through arrangement with the University of Rochester, the scholarships have been created with a value up to $500, the annual stipend, up to the maximum, to depend on financial needs of the applicant. They will be continued through the sophomore and junior years, providing the holder maintains the standard required, while in the senior year the scholarship award may be in the form of a loan rather than a gift.

Preference will be given applicants from the Lawrenceville School, but if applicants from that school fail to meet requirements set, or if there is no application in any one year, the scholarships will be made available to candidates from other institutions.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

JUN 6 - 1940

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Wednesday of next week, the High School band will play at the commencement exercises of Tabor Academy, Marion. The following Saturday, the Academy will entertain the band and the program includes a sailing trip in the Tabor Boy, the academy ship. A special rehearsal is called for Monday to prepare for the Marion engagement.

UNITED STATES
BAPTIST
CHICAGO, ILL
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Piano · June 4

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Whether there was also the sensitivity and fantasy which Tchaikovsky demands is a question hard to answer, not only because of the many conversations which are the inevitable though often pleasant accompaniment of a Pop Concert, but also because the orchestra and soloist did not always seem to be of one mind about tempi or phrasing.

An unusually boisterous Ride of the Valkyries in the first third of the program was compensated for by the nostalgic, suaver strains of the Johann Strauss Waltzes, "Wine, Woman and Song" in the third.

The Alazounov arrangeemnt of Chopin's Polonaise Militaire, the Overture to Weber's "Euryanthe," a "Suite Classique" for strings by Frederic Kempf, of the Malkin Conservatory faculty, the Rachmaninoff Prelude in C sharp minor arranged for orchestra, and a Torch Dance from "Henry VIII" completed the printed list to which encores were added.

The Malkin Conservatory, the Palestine Chapter of Eastern Star, the Marot College Club of Boston and the Uxbridge High School had groups of tables.

E. D.

79

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SPRINGFIELD, MASS.
REPUBLICAN

JUN 1 - 1940

THE WORLD OF BOOKS

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SUNDAY, JUNE 9
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DEMOCRAT-CHRONICLE
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An unusually boisterous Ride of the Valkyries in the first third of the program was compensated for by the nostalgic, suaver strains of the Johann Strauss Waltz [illegible] and

The Alazounov arrangeemnt of Chopin's Polonaise Militaire, the Overture to Weber's "Euryanthe," a "Suite Classique" for strings by Frederic Kempf, of the Malkin Conservatory faculty, the Rachmaninoff Prelude in C sharp minor arranged for orchestra, and a Torch Dance from "Henry VIII" completed the printed list to which encores were added.

The Malkin Conservatory, the Palestine Chapter of Eastern Star, the Marot College Club of Boston and the Uxbridge High School had groups of [illegible]

80

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

JUN 3 - 1940

University Selects Six Men, Women for Honorary Degrees

Finnish Envoy Heads List

Six men and women who loom large among contemporary leaders in international affairs, human betterment, medical research, art and letters have been singled out for honors at the University of Rochester's 90th annual commencement, June 17.

Honorary degrees will be conferred at the Eastman Theater on:

Finnish Minister Chosen

Hjalmar J. Procope, handsome, 51-year-old minister of Finland to the United States, who will receive the doctor of laws degree.

Serge Koussevitzky, Russian-born 76-year-old conductor of the famed Boston Symphony Orchestra, doctor of music.

Stephen Vincent Benet, author of the epic poem, "John Brown's Body," and other poems, and 1928 Pulitzer winner; doctor of letters.

Mrs. Mary Breckenridge, director of the Frontier Nursing Service, Leslie County, Kentucky, whose "saddle bag" fight for the Kentucky mountaineers against death and disease is a thrilling page in American pioneering history. She will receive the doctor of laws degree.

Dr. Herbert Spencer Gassner, director, Rockefeller Institute for Medical Research, New York City, doctor of science.

For Fine Arts Work

Gisela M. A. Richter, English-born curator of the Metropolitan Museum of Art, associate editor of the American Journal of Archeology and author of numerous books and articles on classic art and sculpture. He will be given a doctorate of fine arts.

Koussevitsky is kell-known to Rochester concert goers, having appeared at the Eastman Theater for several years with the Boston Symphony. Mrs. Breckenridge has spoken before Rochester audiences on her work in caring for isolated mountain folk, serving a 1,000-mile area through eight nursing centers

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Fiedler Is Applauded In 27th Pop Concert

Transcript June 5

That a Pop Concert program can be both lively and absorbing even though it introduces no soloist in a famous concerto, was proved by the concert which Arthur Fiedler conducted last night in Symphony Hall. None of the numbers offered could be said to be new either to Pops audiences or to the players, yet in spite of the thrice familiar ring of each number and of the encores, there was no atmosphere of triteness about them. There was a gaiety and freshness about the evening's proceedings to which, of course, the high spirits of the audience contributed to no small degree.

Popular the program was, but with the possible exception of Elgar's "Pomp and Circumstance March" it included not a single piece of second class music. There was the Prelude to Humperdinck's too rarely heard opera, "Haensel und Gretel," redolent of the woods and the fresh romanticism of Grimm's tales; the Scherzo from Mendelssohn's Octet, from another epoch of German romanticism and the Ravel Bolero which is still one of the most exciting orchestral tours de force which in its highly sophisticated manner, plays upon our most primitive instincts.

If our friend Waldteufel's waltzing "Skaters" have become a classic of the ballroom and the light concert hall, Cole Porter's "Night and Day" is every bit as vital and interesting a piece of music well on its way toward becoming a classic itself. Curiously enough, the juxtaposition of Brahms's Fifth Hungarian Dance and "Night and Day" did not sound nearly as sacrilegious as it will look on paper to some purists.

The day of the old-fashioned operatic potpourri or fantasia is fast dwindling, and so it was amusing to hear one on Verdi's "Aida" last night. A "Lagro" from Handel's "Xerxes" somewhat ponderous in both tempo and in volume of sound, was offset by a light and skittish performance of the overture to Smetana's "Battered Bride."

The audience was enthusiastic and Mr. Fiedler and his orchestra were generous with encores.

E. D.

This Clipping From
PITTSBURGH, PA.
PRESS

JUN 2 - 1940

Survey of Symphony Orchestra Problems Gives 'Inside' Picture

Interesting Investigation Backed by Carnegie Foundation Presents Results for Laymen

By **RALPH LEWANDO**
Press Music Editor

For the first time, a broad study of America's symphony orchestras—large and small—with special attention to their economic problems is informingly and convincingly recorded in a volume titled "America's Symphony Orchestras and How They Are Supported," by Margaret Grant and Herman S. Hettinger, published by W. W. Norton and Company.

This significant investigation was made possible by a grant from the Carnegie Foundation of New York. In recent years the public has seen the rapidly increasing activity of our symphonic groups; yet the vast majority are unaware of how these organizations come into existence and by what means they are maintained. These questions and many other problems associated with orchestral life and deeds are answered in precise manner in this important book. a thorough reading of which will supply definite explanations and provide an interesting experience.

Mr. Lewando

Of the approximately 400 orchestras operating in the United States it is interesting to note that 16 are of major importance; and these have an aggregate budget of about five million dollars, give 1300 concerts during the regular season and attract a total annual audience of about 2,750,000 persons. Further, it is revealed that there are almost 300 lesser symphonic groups in various communities and, according to estimate, some 30,000 amateur orchestras in schools, colleges and conservatories throughout the country.

The front-line orchestras listed are the N. Y. Philharmonic-Symphony, founded in 1842; the St. Louis Orchestra (1880); the Boston Symphony Orchestra (1881); the Chicago Symphony Orchestra (1891); the Cincinnati Symphony Orchestra (1895); the Philadelphia Orchestra (1900); the Minneapolis Orchestra (1903); the San Francisco Symphony Orchestra (1909); Cleveland Orchestra (1918); Detroit Symphony Orchestra (1919); the new Pittsburgh Symphony Society (1926); Rochester Civic-Symphony Orchestra (1929); Indianapolis Symphony Orchestra (1930); National Symphony Orchestra of Washington, D. C. (1931); Kansas City Philharmonic Orchestra (1931); and the NBC Symphony Orchestra which was founded in 1937.

* * *

Yet, of all these excellent organisations and despite the high esteem in which they are held, none is free from deficits, and each year every one of them is faced with financial problems of increasing seriousness. Only the three most successful orchestras earn an average of 85% of their budgets, with other orchestras reaching only the 50% mark. Ticket sales alone have never balanced the costs. It has been thus not only in America but also in European countries.

But over there the principal orchestras—most of them—have been aided by the government. This arrangement does not obtain over here, although the Baltimore Orchestra is municipally operated and a small fraction of real esate taxes has been allocated to the orchestra in San Francisco.

Personnel costs represent the principal outlay for an orchestra; the players' and conductors' salaries contribute to two-thirds to three-quarters of expenses. Concerning conductors' fees, the average is about 10% of the personnel cost. This amounts to about $60,000 each for the Boston, New York and Philadelphia groups; and about $30,000 for the secondary groupings. Add soloists' fees, and the personnel expense mounts to four-fifths of the budget. Is it any wonder that those persons who band together in good faith and with good intentions to provide their cities with an orchestra are frequently sufferers from headaches?

However, do not suppose that this volume on orchestras is intent upon presenting adversities. There are many phases dealt with that should be known. There are chapters on orchestra budgets and sources of income and orchestra management and operation that should prove fruitful reading. Another deals with government support of symphony orchestras such as the Federal Music Project and similar groups participating is partial sponsorship of states, counties and cities. Discussed also are ways and means to increase operating income, meeting operating deficit through endowment and maintenance funds. An appendix treats of the future of our orchestra. Other appendices deal with an orchestral survey and a proposed plan for establishing a Federal Fine Arts bureau.

THIS CLIPPING FROM
GARDNER, MASS.
NEWS

JUN 6 - 1940

Boston Symphony Honors Old 6th Night of June 17

The old 6th Veterans Association (MNG) have been honored by the management of the "Pops" in having a night designated in their honor on Bunker Hill Day, Monday, June 17, at Symphony hall in Boston. The Boston Symphony Orchestra, under the direction of Conductor Arthur Fiedler, will present a colorful program of martial and patriotic music. This is the first time in the history of the Pops that a veteran organization has been so honored.

Col. Warren E. Sweetser, chairman of the Pops committee, extends a cordial invitation to all veterans organizations who may care to join their comrades of the Old 6th on this evening of rare entertainment. Incidentally, this will be a ladies night. The popularity of the Boston Symphony, who are enjoying their 54th season, has become so well established among music lovers that the attraction needs no introduction.

Veterans desiring to participate should notify Francis W. Marshall, 73 Tremont street, Boston, to secure reservations, or those in Central Massachusetts may communicate with Major W. L. Beaman of this city, if they find it more convenient. Popular prices will prevail.

MUSIC
SYMPHONY HALL
Pops Concert

Jan Smeterlin, the eminent Polish pianist, was soloist at the Pops last night, which concert was to benefit the Palestine Orchestra Fund. Arthur Fiedler conducted, while Mr. Smeterlin's contribution was the solo part of Chopin's Piano Concerto No. 2 in F minor, Op. 21.

The remainder of the program included: Meyerbeer's Coronation March from "The Prophet," Goldmark's Overture to "Sakuntala," the Scherzo from Mendelssohn's Octet, Enesco's Rumanian Rhapsody No. 1, a fantasy on Gershwin melodies, Morton Gould's "Pavane" and Sousa's spirited march, "Stars and Stripes Forever."

Mr. Smeterlin received what amounted to an ovation for his masterly rendition of the Chopin Concerto. A more authoritative and inspired reading of Chopin could not be heard. If the reports concerning the composer's playing of his own works are accurate then Mr. Smeterlin played last night as Chopin might have. There was the oft-written-of rubato, the delicate arpeggios, the nearly rigid treatment of the left hand against the almost freely moving right hand. These do not make for distortion of the music, but rather its interpretation in the spirit in which it was intended.

Mr. Fiedler and the orchestra gave adequate support, performing better here than in the rest of the program. However, the exciting, moody Rumanian Rhapsody came off well.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

JUN 8 - 1940

Boston Pops Dedicated by 6th Regiment

Symphony Hall Decked in Summer Garb for Summer Season—Veterans' Night June 17.

With the coming of June, Symphony hall in Boston, the home of the Boston Symphony orchestra, is decked in summer garb as the Pops take full possession. The auditorium is decorated in cool green and gold, the customary rows of seats in black leather give way to festive tables where refreshments are served as patrons of the Pops listen to the delightful strains of the Boston Symphony orchestra of 85 pieces under the able direction of Arthur Fiedler.

Monday evening, June 17, has been designated as the Old Sixth Veterans Association night. This is the fisrt time the Pops have honored a veterans organization. Col. Warren E. Sweetser is the chairman of the Pops committee and extends a cordial invitation to all veterans to join their comrades of the Sixth in making this a gala event.

The response to the call has been most generous, but there is still ample time to make reservations. The Pops this season has been playing to SRO nightly—the greatest season in the history of the 54th year of success. Director Fiedler has arranged an exceptionally fine program of martial and patriotic music, ranging from the light classic to numbers of a more momentary and popular sort. Cole Porter, Gershwin or Kern rub shoulders familiarly with Wagner, Tchaikovsky or Johann Strauss, and the public is well pleased if attendance can be taken as a criterion. This is a ladies night, June 17, and veterans desiring to participate should notify Francis W. Marshall, 73 Tremont street, Boston, to secure reservations as soon as possible as the time is fast getting short.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

JUN 7 - 1940

Old 6th Night at Symphony

June 17th Set Aside for Old Organization

With the coming of June, Symphony hall in Boston, the home of the Boston Symphony orchestra, is decked in summer garb as the Pops take full possession. The auditorium is decorated in cool green and gold, the customary rows of seats in black leather give way to festive tables where refreshments are served as patrons of the Pops listen to the delightful strains of the Boston Symphony orchestra of 85 pieces under the able direction of Arthur Fiedler.

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This Clipping From
LOS ANGELES, CALIF.
EXAMINER

JUN 6 - 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
Journal American

JUN 6 - 1940

What's the Answer?

(Distributed by King Features Syndicate, Inc.)

1. Match orchestras of the past orchestral season: (1) Boston Symphony, (2) Cincinnati ~~Symphony~~, (3) Philharmonic Symphony Orchestra of New York, (4) Chicago Symphony, with Conductors: John Barbirolli, Frederick Stock, Eugene Goossens and Serge Koussevitzky.

2. What is a familiar name for the fever known as psittacosis?

3. Name the two notable Americans of the '60s around whom John Drinkwater wrote dramas.

4. The British have changed the color of their pound notes from green to blue (different shades). Why this?

ANSWERS

1. (1) Boston Symphony, Serge Koussevitzky; (2) Cincinnati, Eugene Goossens; (3) New York Philharmonic Symphony, John Barbirolli; (4) Chicago Symphony, Frederick Stock. Digression A: To what did "lock, stock and barrel" originally refer—now used to mean the whole of anything?

2. Parrot fever or disease. Digression B: What is the showy large blue and yellow, long-tailed, bird of the parrot family called?

3. Abraham Lincoln and Robert E. Lee. Digression C: In nautical usage, give the opposite of lee, as in lee side.

4. As a safeguard against "inflation by forgery"—said by the British to have happened after the World War.

Answers to Digressions

A. The whole gun.
B. Macaw.
C. Weather.

This Clipping From
SAN FRANCISCO, CALIF.
EXAMINER

JUN 6 - 1940

This Clipping From
CHARLOTTE, N. C.
OBSERVER

JUN 6 - 1940

THIS CLIPPING FROM
SUFFOLK, VA.
NEWS-HERALD

JUN 9 - 1940

CO-OP CONCERT ASSOCIATION PLANS SEASON

Three Outstanding Artists Appear Here Next Winter

The Suffolk Co-operative Concert Association announced today that three outstanding artists had been secured for the annual concert season in Suffolk this coming winter.

Anna Kaskas, contralto; the Kreuter Trio; and Daniel Ericourt, pianist, have been signed for local appearance.

Anna Kaskas, blonde and bewitching young contralto of the Metropolitan Opera Association, was born in Bridgeport, Connecticut, in 1910. Shortly afterwards her family moved to Hartford where, at the age of fifteen, she started the study of music in the local conservatory. Her ability caught the interest of a prominent music lover who financed a trip to Lithuania — the birthplace of her parents. There she remained in Kovno for a year, after which the Lithuanian Government sent her to Milan for two year's study. Then the young singer returned to the United States and for four years sang in the Catholic Cathedral of Hartford.

Four years ago Miss Kaskas went to Enrico Rosati, the teacher of Gigli, Lauri-Volpi and Rosa Tentoni, for concentrated study. She had had operatic performances at the New York Stadium Concerts and also in Newark, New Jersey. She entered the Metropolitan Opera Contest in the spring of 1936 and was awarded first place over all contestants. In her capable hands were placed the roles of Maddalena in "Rigoletto' and Lola in "Cavalleria Rusticana" as well as the title part in the long-heralded revival of Gluck's "Orpheus and Euridice." Her excellence in these parts brought her the choicest plum of all — a contract to appear in leading roles in the Metropolitan's regular winter season.

During the summer of 1938 she was soloist with the Boston Symphony under Serge Koussevitzky at the Berkshire Festival, with the New York Philharmonic - Symphony under Eugene Ormandy at the Silvermine Festival, and with the Toronto Promenade Symphony under Reginald Stewart. Last season she sang again under Koussevitzky at Symphony Hall, with the Cleveland Orchestra under Rodzinski. and was soloist at the Preview Concert of the New York World's Fair.

The brilliant pianist, Daniel Ericourt, is known as one of the most accomplished of younger contemporary French musicians. Born near Paris, he has lived surrounded by music from an early age. He began to play the piano when he was six, and at nine had been admitted to the Paris Conservatoire. There he studied with Santiago Riera, Roger Ducasse and Nadia Boulanger. When Ericourt was sixteen, he was graduated from the Conservatoire with the First Grand Prize. Five years later, while still serving in the French army, he won the Diemer Award, one of the highest distinctions that can come to a pianist of any nationality.

Ericourt made many enriching contacts with famous musicians while he was still very young, contacts such as many musicians wait years to acquire. At thirteen he played with Debussy himself in a two-piano recital in Paris Ravel, Stravinsky, Prokofieff, Roussel and Honegger are among the other composers whom Ericourt has known personally.

Shortly after graduating from the Conservatoire, the young artist commenced a tour of Europe that brought him renown and insistent demands for return engagements. Concert engagements have taken him many times to Paris, London, Berlin, Brussels, Monte Carlo, Vienna, Budapest, The Hague, and other important musical centers. He has played also under the batons of such famous conductors as Pierne, Wolff, Monteux, Kolar, Barlow and Goossens.

Ericourt has appeared recently with the Detroit, Cleveland, Cincinnati, San Francisco, Portland, National (Washington, D. C.), and New York Philharmonic-Symphony Orchestras, and has given two New York piano recitals. both eminently successful. In the spring of 1939 he was featured with Lily Pons at the opening of the French Pavilion of the New York World's Fair. The pianist now makes his home in the United States where he is in growing demand on the country concert courses.

THIS CLIPPING FROM
PLAINSFIELD, N. J.
COURIER-NEWS

JUN 8 - 1940

Rutgers Concert Series Will Feature Notables Next Fall and Winter

Dr. Howard D. McKinney, director of music at Rutgers University, has named the artists engaged for the college's 25th series of five annual concerts given in the gymnasium which seats 3,000. Many Plainfielders renew their subscriptions year after year.

On Oct. 9 Paul Robeson will be the soloist. This famous Negro basso, born in Princeton, was one of Rutger's football heroes and a Phi Beta Kappa student, graduating in the class of 1919. Vladimir Horowitz, virtuoso pianist, who returned to the concert stage this season, will be featured on Thursday, Oct. 31.

The Rochester Philharmonic Orchestra will come to New Brunswick on Tuesday, Dec. 10. Lotte Lehman, soprano, and Lauritz Melchior, of the Metropolitan Opera Company will give a joint recital in this series on Feb. 14. The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, will close the season ~~as usual~~, the date being Apr. 2.

THIS CLIPPING FROM
SAN DIEGO, CALIF.
UNION

JUN 9 - 1940

NATIVE WORK STRESSED BY DR. HANSON

American composers are much indebted to Dr. Howard Hanson for his consistent stressing of American music. Dr. Hanson heads the Eastman School of Music, Rochester, N. Y., which recently concluded its 10th annual festival of American music. The five concerts in the series included 25 American compositions.

Walter Piston's "The Incredible Flutist," story by Hans Wiener, was considered the outstanding number.

Many news scores were given first performance, among them Roy Harris' "Folksong Symphony," dedicated to Dr. Hanson. The new symphony by the former Los Angeles resident, is in seven movements for chorus and archestra and is built on entire folk melodies rather than fragments.

It is said to be a live work with a fine blend of orchestral colors and a real American flavor. It would be great to hear it this summer in the bowl series, Dr. Nikolai Sokoloff, conducting.

An innovation in the festival was an evening devoted to American songs. Radiana Pasmore, who has been heard here on several different occasions was the contralto soloist.

Frederick Fennell, who will be remembered as the somewhat spectacular drummer during a bowl season by the San Diego Symphony orchestra, now a full-fledged conductor at Eastman, directed the school symphony orchestra in a pregram of novelties, opening with a first performance of Edmund Haines' "Symphony in Miniature."

Featuring one program, Dr. Hanson's Third Symphony first publicly performed last November by the Boston ~~symphony~~ orchestra, received an enthusiastic ovation.—S.B.M.

THIS CLIPPING FROM
NORWOOD, MASS.
MESSENGER

JUN 11 1940

Local Youths Are Graduated From Boston University

BOSTON— W hile war cannons break Europe apart, the 1940 crop of approximately 1404 Boston University graduates who are members of this year's graduating class, participated yesterday in the Boston Arena in the 67th formal commencement program of the historic university. Senior festivities were in order all last week, climaxing Saturday in the annual grand alumni reunion on the new campus by the Charles river.

Hundreds of alumni had their first opportunity to study the 20-foot model of the proposed university campus on display during the day in the Charles Hayden Memorial building, first unit of the campus development.

With President Daniel L. Marsh of Boston University delivering the sermon, the traditional Baccalaureate services were held for the first time in the Boston Arena in order to accommodate the large numbers of relatives and friends who have taxed the Symphony Hall capacity every June.

Yesterday Dr. William Preston Few, noted president of Duke University, Durham, N. C. advised the 1400 graduates on "Public Duties of Educated Men," a timely subject in the light of current conditions not only abroad but in the U. S. A. Last night's gala "Boston University Pops Concert" with Arthur Fiedler conducting the musicians of the Boston ~~Symphony Orchestra~~ lent its ~~usual~~ brilliant climax to the festivities of the University's commencement week-end. Today or certainly later this month, the earnest work of life will begin for the majority of the 1400 academic-robed men and women who received their degrees, confirmation of studies completed satisfactory.

Local graduates include:

Barbara Gould Nichols, 3 Douglass ave., diploma in secretarial studies at the College of Practical Arts and Letters.

William Robert Pothier, 161 Bond st., certificate of Bachelor of Science in Business Administration with commission as second lieutenant, infantry reserve. Special field: Management. Activities: House of Representatives; Junior Week committee; Scabbard and Blade; Skull; Head Cheer Leader.

Willard Joseph Stanewick, A. B., 30 St. Paul ave., the degree of Master of Arts at the Graduate school. Special field: History.

Alfred Lowell Pederson, 22 South st., Medfield, received the degree of Bachelor of Science at the College of Liberal Arts.

MUSIC

Pops Concert

The Boston Pops orchestra, Arthur Fiedler conducting, gave its 34th program in Symphony Hall last night before a capacity audience. Hazel Hallett, pianist, was the soloist. The program listed the following works:

Marche Militaire	Schubert
Minuet of the Will-O'-the-Wisps	Berlioz
Children's Suite	Naginski
Finale from the 7th Symphony	Beethoven
Overture to "Tannhaeuser"	Wagner
Concerto No. 1 in E flat	Liszt
Tales from the Vienna Woods	Strauss
Begin the Beguine	Porter
Semper Fidelis	Sousa

Last night's Pops concert...and by the way they're still selling out to the eaves every night...was distinguished mostly for a first Boston performance and for a good interpretation of the Liszt E flat concerto by Hazel Hallett. The first performance in this case was Naginski's "Children Suite," a witty, impressionistic suite in four brief movements depicting with childlike (but not by any means childish) naivete some of the drolleries of childhood. Of the four sections by the 30-year-old American composer, "Waltz for a Sad Doll" and "Hobby-Horse" were particularly clever, but the literalness of "Travel" brought sufficient response to indicate that it will remain on the Pops' repertoire as an encore.

It might be mentioned in passing that the encore to Naginski's suite, the Polka from Shostakovich's ballet "Golden Age," was written expressly to poke fun at non-Soviets who enjoy lush, capitalistic Strauss waltzes and polkas. Needless to say, it is very funny. Miss Hallet, a talented pianist, gave a good accounting of herself in the concerto. She had a neat sense of balance against the orchestra, and although she was to some extent wanting the bravura domination this work requires, her performance was clean and telling, especially in the lyric solo passage of the slow section. She was given a warm reception by the audience. The rest of the program went off likewise to every one's apparent satisfaction.

R. F. E., Jr.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

JUN 10 1940

This Clipping From
CHATTANOOGA, TENN.
TIMES

JUN 10 1940

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EVENING PUBLIC LEDGER

JUN 10 1940

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

JUN 11 1940

THIS CLIPPING FROM
PHOENIX, ARIZ.
ARIZONA REPUBLIC

JUN 11 1940

DR. F. S. CONVERSE, COMPOSER, IS DEAD

Westwood, Mass., June 9.—(AP)—Dr. Frederick S. Converse, 69, one of the first native American composers of grand opera and former dean of the New England Conservatory of Music, died last night at his home.

His opera, "The Pipe of Desire," in 1909, was the first American opera to be produced by the Metropolitan Opera Company of New York, and won for him in 1926 the David Bispham Medal of the American Opera Company.

He was the composer of more than 100 works, including the grand opera, "The Sacrifice," based on a Mexican-American romance during the war with Mexico, and a symphony, "Flivver 10,000,000," which was designed to give all the sounds associated with a "flivver" automobile.

The latter composition was played by the Boston symphony in 1927. Dr. Converse ~~recently~~ completed his sixth symphony.

A native of Newton, he was graduated with highest honors in music from Harvard in 1893 when his sonata for violin and piano was played at commencement.

He studied in Munich, and later taught at the New England Conservatory and at Harvard. Subsequently, he became dean of the Conservatory, serving from 1930 to 1938, when he resigned to devote himself to composition.

During the World War, Dr. Converse was a member of the national committee in charge of music in training camps, and he was one of the organizers and first vice president of the Boston Opera Company.

He leaves his widow and five daughters: Louise, wife of Junius S. Morgan, eldest son of J. P. Morgan; Mrs. Samuel Peabody, of Groton; Mrs. George McCook, of Pasadena, Cal.; Mrs. Paul Cabot, of Needham, and Mrs. Sumner Roberts, of Newton.

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MERIDEN, CONN.
RECORD

JUN 1 1932

Boston Symphony Pop Concerts Begin Tonight

Modern and classical compositions share importance in the first program of a June radio series of Boston Pop Concerts, beginning this evening from Symphony Hall. The opening broadcast, under the direction of Arthur Fiedler, will be heard at 10 to 10:45 p. m. over an WEAF coast-to-coast network.

Mr. Fiedler, most popular of Pops conductors, will have under his baton for each of the fire Wednesday evening broadcasts an orchestra of 85 musicians drawn from the ranks of the Boston Symphony. His inaugural Pops broadcast will include the following numbers:

Arthur Fiedler

Overture to "Oberon" .... Weber
"Masquerade," An American Rhapsody .... McKinley
"By the Beautiful Blue Danube" .... Strauss
"The Ride of the Valkyries" .... Wagner

The orchestra of 85 Symphony players is considered one of the finest to be heard in the country at this season of the year.

Arthur Fiedler, in his third season as Pops conductor, has raised these concerts to a new height of popularity. Mr. Fiedler is a "son" of the Boston Symphony orchestra, having been born in Boston, son of Emanuel Fiedler, the German musician who came here to play in Boston's orchestra many years ago, and who was one of the original members of the Kneisel Quartet.

MISSING
PAGE(S)

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

JUN 18 1940

UR Gives Diplomas to 477 Students, Confers Honorary Degrees on Six

Recipients of honorary degrees at the University of Rochester's commencement were, from left: Gisela M. A. Richter of the Metropolitan Museum; Stephen Vincent Benet, author; Mrs. Mary Breckinridge, Frontier Nursing Service head; Herbert S. Gasser of Rockefeller Institute; Serge Koussevitzky, orchestra director, and Hjalmar Procope, Finnish minister to this country. A record class of 477 received diplomas.

Finnish Minister Hears Tribute To Homeland

BISHOP TUCKER

Tribute to the "valorous integrity of Finland" was offered by the University of Rochester yesterday as, in ceremonies shadowed by developments abroad, it honored Finland's envoy to this country and conferred the largest number of earned degrees in its history.

News that France had asked peace terms reached recipients of six honorary degrees and the 477 academic degree candidates as they lined up in Eastman Theater's foyer for the start of the 90th commencement procession.

Reaction was swift — ranging from an intensification of the applause given Hjalmar J. Procope, Finnish minister, as he was given the degree, doctor of laws, to an interpolation by the commencement speaker, Episcopal Bishop Beverley D. Tucker of Ohio, in his prepared address.

Departing from manuscript, Bishop Tucker told of the "vale of sorrow" into which all were plunged by "events which appall us," and later added another phrase: "I fear that the real value we have lost is the dignity and sacredness of human personality."

Before the colorful academic procession moved from the foyer Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, summarized the feeling of many faculty members and distinguished guests by saying: "France will live again. Ten Hitlers cannot quench the flame of her culture, the greatest we have."

Tribute to Finns' Valor

From several other recipients of honorary degrees came a call that Americans avoid defeatism. In the commencement exercises President Alan Valentine and faculty members sponsoring the distinguished guests emphasized citations which stressed their peaceful contribution to civilization at a time when the philosophy of force seems dominant.

Dr. Dexter Perkins, presenting Minister Procope for his degree, expressed admiration for "a people which, menaced by external aggression, has preserved its dignity, its valor, and its way of life." And, as the hood of the new degree went over Dr. Procope, Dr. Valentine recalled Finland as peopled by folks "who might be cousins of those who camped at Valley Forge . . . upright figures, unconquered by the storm."

To Dr. Koussevitzky, sponsored by Director ~~Howard~~ Hanson of the Eastman School of Music, Dr. Valentine offered the degree of doctor of music "in honor of your contribution to the ultimate victory of the spirit over the world of force."

THIS CLIPPING FROM
OSWEGO, N. Y.
PALLADIUM TIMES

JUN 18 1940

LARGEST GRADUATING CLASS AT ROCHESTER

ROCHESTER, N. Y., June 18 (AP)—The largest graduating class in the history of the University of Rochester heard Monday that "in a changing social order, in a world upheaval the sure rock upon which any stable society is founded" is "the simple integrity of individual men and women."

The Rt. Rev. Beverly D. Tucker, Episcopal bishop of Ohio, told the 478 who were graduated that the integrity of the individual is the fundamental principle in the "higher loyalty of an education."

Honorary degrees were given to six persons at the university's 90th commencement exercises, including a doctorate of laws to Hjalmar Procope, minister of Finland to the United States.

Others honored were: Mrs. Mark Breckenridge of Wendover, Kentucky, director of the Frontier Nursing Service, doctor of laws; Stephen Vincent Benet, poet and 1928 Pulitzer prize winner, doctor of letters; Dr. Herbert Spencer Gasser, director of the Rockefeller Institute for Medical Research, doctor of science; Serge Koussevitzky, conductor of the Boston Symphony Orchestra, ~~doctor of~~ music, and Gisela M. A. Richter, curator of the Metropolitan Museum of Art, doctor of fine arts.

THE BOSTON DAILY GLOBE—THURSDAY, JUNE 27, 1940

Music Soothes G. O. P.'s Tinkham

"MUCH MORE HARMONIOUS" THAN CONVENTION

While most other Republican big-wigs were at party's Philadelphia convention last night, Congressman Tinkham was at Pops concert here. To interviewers he said: "The pressure in Washington is so terrific it's hard to relax. This is great and besides, the Pops is in my district." He's shown autographing program for Mary Roach of East Bridgewater.

This Clipping From
BUFFALO, N.Y.
NEWS

JUN 27 1940

Prefers Pops to Politicians

GEORGE H. TINKHAM

BOSTON, June 27 (AP).—Massachusetts' veteran Republican Representative George Holden Tinkham, who has a penchant for going on African hunting trips during election campaigns, gave politics another new wrinkle Wednesday night. He attended a Boston Symphony "pops" concert while the G. O. P. convention was going on in Philadelphia. "Much more harmonious," he said when asked to compare the concert to a political convention.

This Clipping From
WORCESTER, MASS.
TELEGRAM

JUN 27 1940

THIS CLIPPING FROM
BURLINGTON, VT.
NEWS

JUN 27 1940

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

JUN 27 1940

THIS CLIPPING FROM
COLORADO SPRINGS, COLO.
TELEGRAPH

JUN 18 1940

NICOLAS SLONIMSKY, NOTED MUSIC AUTHORITY, LECTURES TONIGHT

Professor Nicholas Slonimsky, prominent musical virtuoso, will lecture tonight at the Temerity ranch in Pine valley on "Latin American Music." Professor Slonimsky was formerly a member of the staff of the Eastman School of Music, former assistant to Serge Koussevitzky, Boston symphony orchestra and ~~was founder~~ of the Chamber orchestra in Boston, Mass. He has been guest conductor in the principal cities of the old world and delegate to the festival of Latin American music held in Bogata, Columbia, in 1938. With this broad background in the field of music, Professor Slonimsky's lecture will prove an occasion of much interest.

"As a conductor Mr. Slonimsky has power, authority and inspiration. As a pianist he plays with skillful measure of tone, musical perception practical and imaginative sympathy," says the Boston Evening Transcript.

Mr. Slonimsky is the composer of many musical gems, the best known being "My Little Pool."

The concert is one in a series of lectures and concerts held at Temerity ranch and at the Half-Way house, during the Latin-American session of Bahais at the ranch. Mr. Slonimsky's lecture will be one of the highlights of the two-week session and he will highlight his lecture with illustrative Master records. Mr. Raphael Pumpelly of New York, will preside.

THIS CLIPPING FROM

RHINEBECK, N.Y
GAZETTE
6/21/40

"Farewell Symphony"

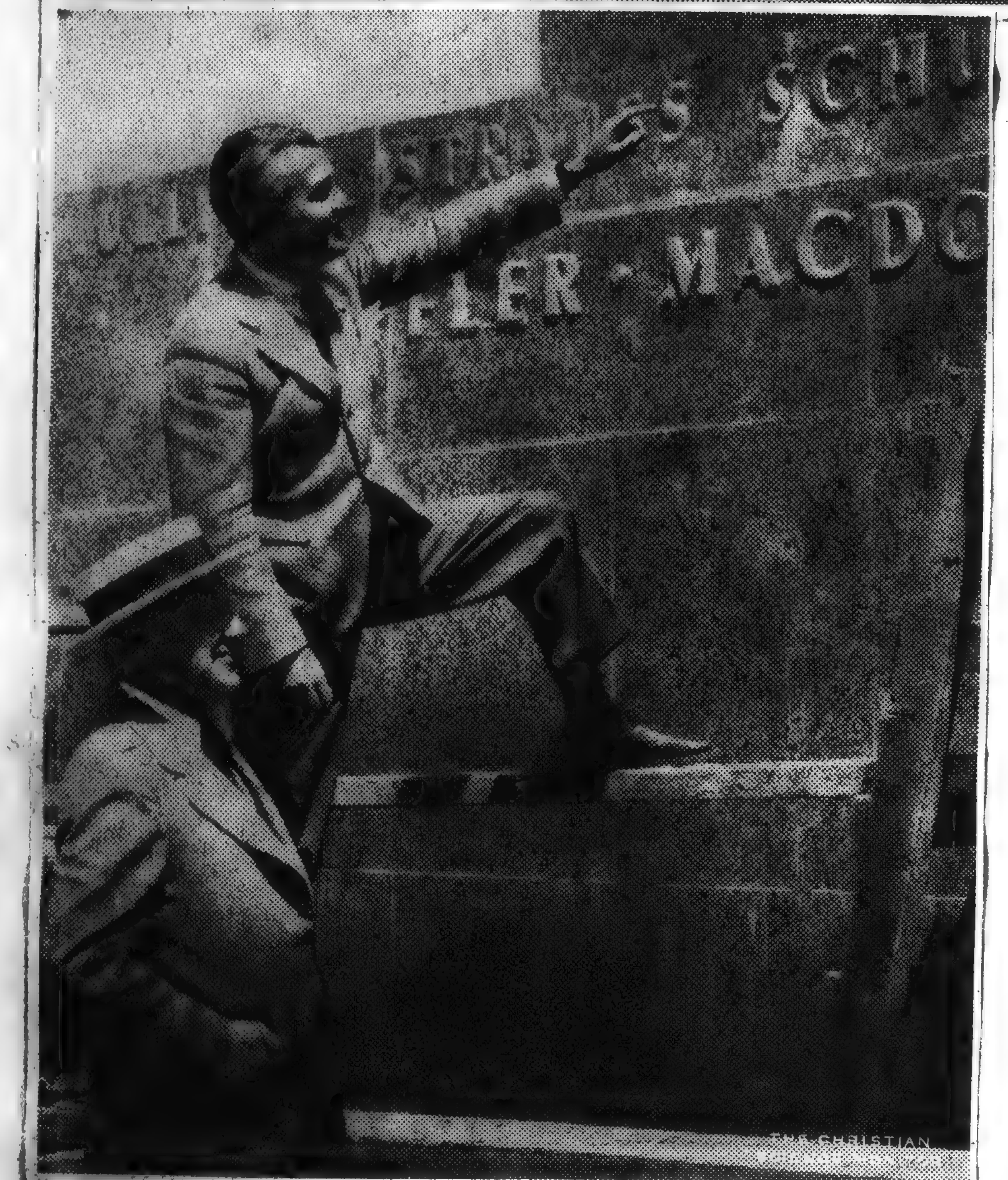
The presentation of Jan Haydn's "Farewell Symphony" at Boston's Symphony Hall by Serge Koussevitzky and his orchestra, dressed in the costumes of Haydn's period, recalls the Austrian musician's motive for its composition.

It was while Haydn was conductor of Prince Esterhazy's orchestra that he composed this beautiful orchestral work. A short time before its preparation Haydn asked for an extended vacation; but the Prince, expecting some important visitors, urged the conductor to cancel his plans temporarily. Haydn, undiscouraged, ingeniously repeated his request in musical form by so arranging the instrumentation of the last movement of the symphony that one by one the musicians in the orchestra would stop, pick up their instruments, blow out the candles on their stands, and walk out of the room, leaving but two musicians to play the last bar of the movement.

Needless to say, the "Farewell Symphony" gained the desired leave of asence for Jan Haydn.

New Esplanade Shell a Marvel in Beauty

THE CHRISTIAN SCIENCE MONITOR



By a Staff Photographer

Structure on the Charles Nearly Completed

Top—Panorama of the week-old landscaping of the 60,000-square-feet "auditorium" in front of the new Edward Hatch Memorial Concert Shell on the Esplanade.

Bottom—Richard Shaw, architect, and Arthur Fiedler, conductor.

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THE BOSTON HERALD,

NETHERLANDS RELIEF night program at the Pops tomorrow will include the sale of photograph shown being autographed by Arthur Fiedler, conductor. Egon Petri, Dutch pianist, will be the soloist. These Bostonians of Dutch extraction are, left to right, Jacqueline Hart, Francine J. Krosschell, Johanna Auer, Thomas Korthals, Anita Langendoen, Mrs. William Ripley and Nora van der Groen.

Usher Honored as Composer at Pop Concert

A Symphony Hall usher had one of his compositions played last night by the Pops Orchestra. He is Carlton S. Beyer, 26-year-old graduate of the New England Conservatory of Music who has been ushering Boston music patrons to their seats for the last 12 years.

Thrilled and beaming, Beyer saw the big white card bearing his title, "The Bugler's Holiday," announcing his piece as an encore. He heard it played by his chum and fellow student at the Martin School, Roger Voisin. He went to the stage when Conductor Arthur Fiedler beckoned, the enthusiastic applause of the audience drumming in his ears. He made his bow as a composer whose work had just been played by members of the Boston Symphony Orchestra.

Beyer wrote "The Bugler's Holiday" for Voisin this Spring. Last night was its first performance. A trumpeter himself, he says he can't play this particular work—"Not without a lot of practice."

Usher Takes Bow as Composer

CARLTON S. BEYER ON PLATFORM

Left to Right—Beyer, Conductor Arthur Fiedler and trumpeter Roger Voisin, who played Beyer's composition, "The Bugler's Holiday," at Pop concert in Symphony Hall last night.

Symphony Hall Usher Honored as Composer

Continued from the First Page

Beyer, who besides ushering, has been a taxi driver and a member of several local dance orchestras, is writing a symphony.

"It's in one movement, he pointed out, "It's sort of modern, with some dissonances and all that but I don't think it is too much on the very modern style."

A Roxbury boy from 'way back—he is married and now lives at 745 Huntington av.—Beyer says that when he's ushering he "picks his own concerts."

"When the orchestra is playing something that's too mch of an old story to me," he explained, "I stay in the corridor. But when it's something I'm interested in, I'm right inside with the audience."

Herald June 27

Esplanade Concerts

This is an excellent time to put an end to the hand-to-mouth maintenance fund which enables Arthur Fiedler and his sixty Boston Symphony musicians give us our Esplanade concerts. On Tuesday evening they will begin their twelfth season. They will move into a new shell which cost $270,000, exclusive of $30,000 for landscaping.

Despite this generous gift to the citizens by the late Edward Hatch and his sister, Maria, who lived for many years on Commonwealth avenue, sponsors of the free concerts are encountering great difficulty in raising about $16,000 for the pay of the musicians. Somehow there is an impression that the Hatch trust provided for maintenance. The result is that the number of contributions received to date is about one-half of what was anticipated. Not a cent of the Hatch bequest can be diverted to maintenance.

About sixty of the world's most proficient musicians play under Conductor Fiedler in the best shell in the United States, and the only one of permanent masonry construction. Support for these performances comes from the people. The donations received from the first have been meagre and disappointing. Many thousands who enjoy the music have neglected to do what little they reasonably could. Music-lovers are not niggardly, and the people at the Esplanade audiences are not parsimonious, but the fact is that more nickels, dimes, quarters and bills ought to be dropped into the receptacles provided, and more gifts sent to Mr. Fiedler. The address of the Esplanade Concert Fund is Merchants National Bank, Boston.

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MUSIC

14th June

Pops Concert

The 50th—and penultimate—program of the Boston Pops orchestra was given before a capacity audience last night in Symphony Hall to benefit the Holland Relief Fund. Arthur Fiedler conducted and Egon Petri, pianist, was soloist. The program:

Wedding March from "Le Coq d'Or" ... Rimsky-Korsakov
Overture to "The Marriage of Figaro" ... Mozart
Finale from the Symphony in D minor ... Cesar Franck
Variations on a Dutch Theme, for String Orchestra ... Langendoen
(Conducted by the composer)
Concerto for Pianoforte, No. 5, in E-flat major, Op. 73, "Emperor" ... Beethoven
Voices of Spring, Waltzes ... Strauss
Knightsbridge (March) from London Suite ... Eric Coates
Prayer of Thanksgiving, Old Dutch Hymn ... Valerius-Kremser

The Pops audience was last night privileged to hear one of the world's foremost pianists in a prodigious interpretation of the formidable "Emperor" concerto. It seems a trife late in the day to point out that the "Emperor," from its majestic introduction to its triumphant conclusion requires the utmost technical and intellectual equipment from both soloist and orchestra. That Mr. Petri possesses these qualifications in abundance is too well known to require confirmation here. That the Boston Pops orchestra is likewise equipped is equally self-evident. Yet considering the time of year, the ennui which must grip both conductor and musicians whose last 50 more or less consecutive nights have been devoted to producing music, a casual approach was almost to be expected. It is definitely to Mr. Fiedler's credit that such was not the case.

Soloist and orchestra projected the entire work in a manner approaching if not actually transcending a mid-February concert. Mr. Petri's powerful yet fully controlled technique, his significant conception of the architectural dimensions and his exhaustive treatment of every musical shading brought him a tremendous ovation. To this the pianist responded with a vivacious Beethoven bagatelle, one of the very few times a soloist has encored at a Pops concert.

Of note also, was a performance of Jacobus Langendoen's "Variations on a Dutch Theme" (from Valerius). Mr. Langendoen has long since distinguished himself as the first desk 'cellist of the orchestra. He assumed the role of conductor for his piece last night, and was warmly received. His variations indicated a deep knowledge of the possibilities of the strings, and while they were hardly of great imaginative sweep, they were sound and scholarly, the final fugue being decidely effective. The program as a whole was of greater interest than most Pops programs and it consequently received a more distinguished reading at the hands of the conductor. In fine, the Pops and its soloist went to town, the emphasis being on the soloist. In the absence of the Dutch ambassador, Prof J. A. C. Fagginger Auer gave a brief talk concerning the Netherlands.

R. F. E., Jr.

AT THE POPS TONIGHT

Arthur Fiedler will bring to a close tonight the 55th season of the Pop concerts in Symphony Hall. The program follows:

Slavonic Dance No. 15 ... Dvorak
Overture to "Mignon" ... Thomas
Largo from "Xerxes" ... Handel
Bacchanale, "Samson and Delilah" ... Saint-Saens
Austrian Peasant Dances ... Schonherr
Molly on the Shore ... Grainger
Prelude to "The Mastersingers of Nuremberg" ... Wagner
Rhapsody in Blue ... Gershwin
Soloist: Leo Litwin
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This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

JUN 30 1940

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUN 30 1940

This Clipping From
WORCESTER, MASS.
TELEGRAM

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The esplanade shell, built as a memorial to the late Edward Hatch, of Boston, according to provisions in the will of his sister, Maria E. Hatch, is made of reinforced concrete faced with granite. An arched ceiling over the stage is of Burmese teakwood.

The stage will accommodate 150 persons, and the interior of the structure contains a rehearsal room, fitted with air-conditioned cabinets to provide appropriate temperatures for violins, strings and other equipment. There also is a corridor, or "ambulatory" where musicians may warm up their instruments, and a room where players may take shower baths.

The Hatch will also provided $30,000 for landscaping the environs where an audience of 20,000 persons can be accommodated. The lawn is being trimmed with an asphalt walk which orchestral representatives said would "eliminate the crunch of feet on gravel walks which has disturbed listeners in the past."

OK
AF

Appreciative Audience!...

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SUNDAY UNION & REPUBLICAN

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Two members of the Longy school faculty have appeared: Yves Chardon conducted a program as guest, and E. Power Biggs performed the solo portion of a Handel organ concerto.

Quincy Porter, dean of the New England Consevatory, was represented both as composer and conductor when he directed his own incidental music to the play "Antony and Cleopatra."

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Mercury 8

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ONE HUNDRED AND MORE

THINGS TO SEE *in* Boston

AND SURROUNDING CITIES AND TOWNS

Globe Sept 21

No. 114—The Hatch Memorial Shell on the Charles River Esplanade.

(Associated Press photo.)

For sheer beauty probably Monday evening's programme of the American Legion Convention will be "tops," however spectacular and spirited the parade on Tuesday. Boston's Charles River Basin is at its loveliest when lights glow above the dark silhouettes of its bridges creating a backdrop within view of the audience facing the scene pictured above, of the subtly illuminated new Hatch Memorial Shell. After the concert, at 10 o'clock, fireworks over the Basin, will, it is promised, create a spectacle of unrivalled splendor.

The picture shows a fraction of the immense audience, 28,000, of July 3, when the new Shell was dedicated, and its marvelous acoustics tested. The results then at the ensuing open-air concerts gave assurance that the music could be heard with the closest approach to the fidelity of indoor production yet achieved by modern acoustic science. The use of teakwood carpentered with precision in concentric rings and treated with a specially prepared paint to preserve it against weather and yet not interfere with its resonance, was decided upon by Professor William Barss, formerly of M. I. T., after experiments with glass blocks for the interior of the sound shell.

The Shell is based upon New Hampshire granite. In the structure beneath it there is space for a small concert hall, dressing rooms, lockers, and a music library. Through it, too, the players enter and leave the Shell stage.

This splendid memorial to Edward Hatch was built from the $300,000 bequest of his sister. Through the efforts of Attorney-General Dever, the memorial fund was revealed, and subsequent discussion determined upon this use for it. Two hundred and seventy thousand dollars were apportioned to the construction and the remaining $30,000 to making the grounds more suitable. The conductor of the Esplanade concerts, Arthur Fiedler, was one of the happiest of those present at the dedication. Twelve years ago he had begun to dream of the lovely possibilities of the place for open-air concerts, but this perfect arrangement had not occurred as within the range of realization. The concerts have been incredibly popular drawing crowds from communities miles away from Boston's heart.

The use of this setting, large enough for a vast concourse for such events as the Legion's concert, suggests endless possibilities for it beyond the popular symphony orchestra performances each July.

The Basin has been the theatre of some of Boston's most fruitful developments during the past decade. Another gift to the city for its improvement—$1,000,000, from Mrs. James J. Storrow—was increased by an appropriation to $2,280,000 to be used to bring the Embankment roads underpass and other developments into being. The steady growth of use of the Basin, and indeed of the Charles River banks far beyond its limits, has been one of the most valuable recreational movements in Boston's history. Fine beaches for bathing, bath-houses, boat-houses, facilities for races of sailboats, outboard motor boats and racing shells—both private and public, have drawn people of all groups to it for sports and refreshment. The restaurants on Memorial Drive are not only popular but provide excellent food and in some, luxurious lounge equipment, as well as a charming outlook.

Skating rinks, dance halls and other Coney-Islandish-on-a-small-scale entertainment are available at one section of the Drive on the Cambridge banks.

One of the more conservatively attracting parts is on the Beacon street bank—the Lagoon—delightful in summer and in winter, where people sail their small boats or skate on a lighted rink. The Lagoon beside the West Boston bridge has been the scene of a fine experiment by School Committeeman Joseph Lee. He devised inexpensive sailboats, slim and graceful, for the children of the poorer districts and personally taught them to handle them by an ingenious teaching device. At one time, he had 200 children sailing. He also encouraged building gondolas and adding the touch of soft Italian singing by the lad who was the gondolier. Later the use of the Basin in this fashion was the subject of some controversy.

However, in general, the Storrow Fund and enterprise by the authorities have been the cause of happy developments about the Charles River Basin.

Tomorrow's Picture—Old Fireplace in the Old Union Oyster House.

for manuscripts that are lost or go astray. Do not send manuscript unless you are willing to agree to this rule. Unavailable manuscripts are returned, provided return postage accompanies the stories.

All stories printed in the Post become the exclusive property of the Post Publishing Co. and are covered by this paper's copyright of its contents.

THE WEEK'S AWARDS

The first prize of $10 is paid for the story entitled, "Grandmother's Choice," by Miss Florence I. Demaris, 24 Buswell street, Boston, Mass.

Second prize of $5 is paid for the story entitled, "End of Summer," by Miss Bertha Leah Cross, 163 Bow street, Franklin, N. H.

Awards of $2 each are made for the stories entitled as follows: "Love vs. Love," by Mrs. Sadie Goulston, 53 Charlotte street, Dorchester, Mass.; "Broken Appointment," by Miss Vera Holland," 99 First street, Medford, Mass.; "Situation Wanted," by Miss Dorothy W. Hallen, Parker avenue, Holden, Mass.; "Big Shot," by Mrs. Winona Nichols, 56 Water street, South Glastonbury, Conn.

Sewing Circle Letter Award

An award of $5 is made for the most interesting letter of the week to the Sewing Circle to Mrs. M. J. Peppe, 12 Aldrich street, Bridgewater, Mass.

The Oldest Inhabitant Says:

"Boston's warmest day for the 22nd day of September within my recollection was by official figures 94 in 1895.

"Our coldest for this date was 35 in 1902.

"We've had no rain at Boston on this date during the past 20 years except in the years 1921, 1924, 1931 and 1934.

"The weather record for 100 years ago today was 'Frost—killed vines'."

This Clipping From
YONKERS, N.Y.
RECORD

APR 27 1941

WORDS and MUSIC

By H. T. BARON

Beethoven's last years were spent in writing some of his greatest works: the Ninth Symphony, the last four quartets, the "Hammerklavier" Sonata, the "Missa Solemnis." It is the latter, a massive work which consumes an hour and a half in its playing, that is given its first modern recording by Victor this month, in a performance by the Boston Symphony Orchestra under Serge Koussevitzky, the Harvard Glee Club, and the Radcliffe Choral Society (Albums 758-759). Soloists include Jeanette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor; Norman Cordon, bass, with E. Power Biggs at the organ.

Because of the comparatively limited appeal of such a work even to most collectors of recorded classics, it would hardly have been practicable for the Victor Company to make this gigantic recording in a special studio. It had to be transcribed, therefore, during an actual concert performance. Considering the difficulties involved in making records this way, the two-volume set of 24 sides is remarkably free from unfortunate breaks between record sides, and from extraneous noise; particularly so in comparison with the Bach "St. Matthew Passion" which was performed by the same orchestra and choral groups, and recorded under similar circumstances.

The "Missa Solemnis" (Op. 123) maintains a curious position among Beethoven's creations. Acknowledged as an indubitable masterwork, it is nonetheless unfamiliar to many music-lovers who are acquainted with virtually every other important composition by Beethoven. It is, of course, a work that is performed only on rare occasions, and further, there were until now no domestic recordings by which collectors of Beethoveniana could familiarize themselves with it, save by consulting a score. Too, the size of the "Missa" is enough to keep all but the musical brave at a distance; only the opera 'Fidelio," of all Beethoven's output, matches it in size. Indeed, this Mass is more characteristic of Johann Sebastian Bach, Beethoven's musical predecessor, than it is of Beethoven himself.

* * *

Regarding Beethoven's choral writing, some musical scholars have maintained that his ability in this field is not consistent with his supreme artistry in the symphonic realm. The requirements of the Mass, too, imposed rigid, unwelcome restrictions upon the composer who was accustomed to expressing himself freely. But admitting that there are technicalities about Beethoven's choral writing that performers find it difficult to surmount, the fact remains that the sum impression of the Mass, as after the chorale of the Ninth Symphony, is of a glimpse into the sublime. Beethoven indeed communed with the gods in much of his music, but nowhere else more surely than here.

Work on the "Missa Solemnis" was begun in 1818, and was designed for the ceremony of the enthronement of the Archduke Rudolph, Beethoven's patron, as Archbishop of Olmutz. But though the enthronement took place in 1820, Beethoven would not be hurried into completing the Mass; it was not until two years later that the titanic work was finally finished. The composer himself heard it performed but once, shortly before his death—and then only three of the five portions into which the Mass is divided.

The present reading contains the original Latin text, and a booklet that accompanies the recording supplies a helpful translation. To undertake the performance of such a work in its entirety requires both patience and fortitude to an extraordinary degree, but the current group of atists, it is evident at every turn, demonstrate that painstaking attention to the many intricate details of this lengthy work that make for a first-class reading of the Mass. The set has been clearly recorded and overlooking the minor annoyances that are inevitably found in transcribing music from an actual concert, can well be considered a definitive performance of the work on discs.

This Clipping From
CHARLESTON, W. VA.
GAZETTE

APR 27 1941

'Missa Solemnis' Called Admirable

Vividly Dramatic Bethoven Work Is Recorded By Victor

Topping Victor's list this month is an admirable recording of Beethoven's vividly dramatic and impassioned "Missa Solemnis," one of the greatest examples of music set to a liturgical text.

It is performed by the Harvard Glee club, Radcliffe Choral society and the Boston Symphony orchestra under the direction of Serge Koussevitzky. Soloists are Jeanette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass.

The difficult balance between soloists, chorus and orchestra is well maintained by the conductor as well as by acoustical engineers, while Koussevitzky's interpretation combines sureness of detail and regard for the heroic sweep of Beethoven's melodic line. Of the soloists Cordon shows up the best.

Of the Victor releases by Kirsten Flagstad, soprano, and Lauritz Melchior, tenor, the most recent, the duet of Kundry and Parsifal from the second act of Wagner's "Parsifal," is by all odds the best. Both vocalists sing in opulent fashion some of the most poignant of the composer's music.

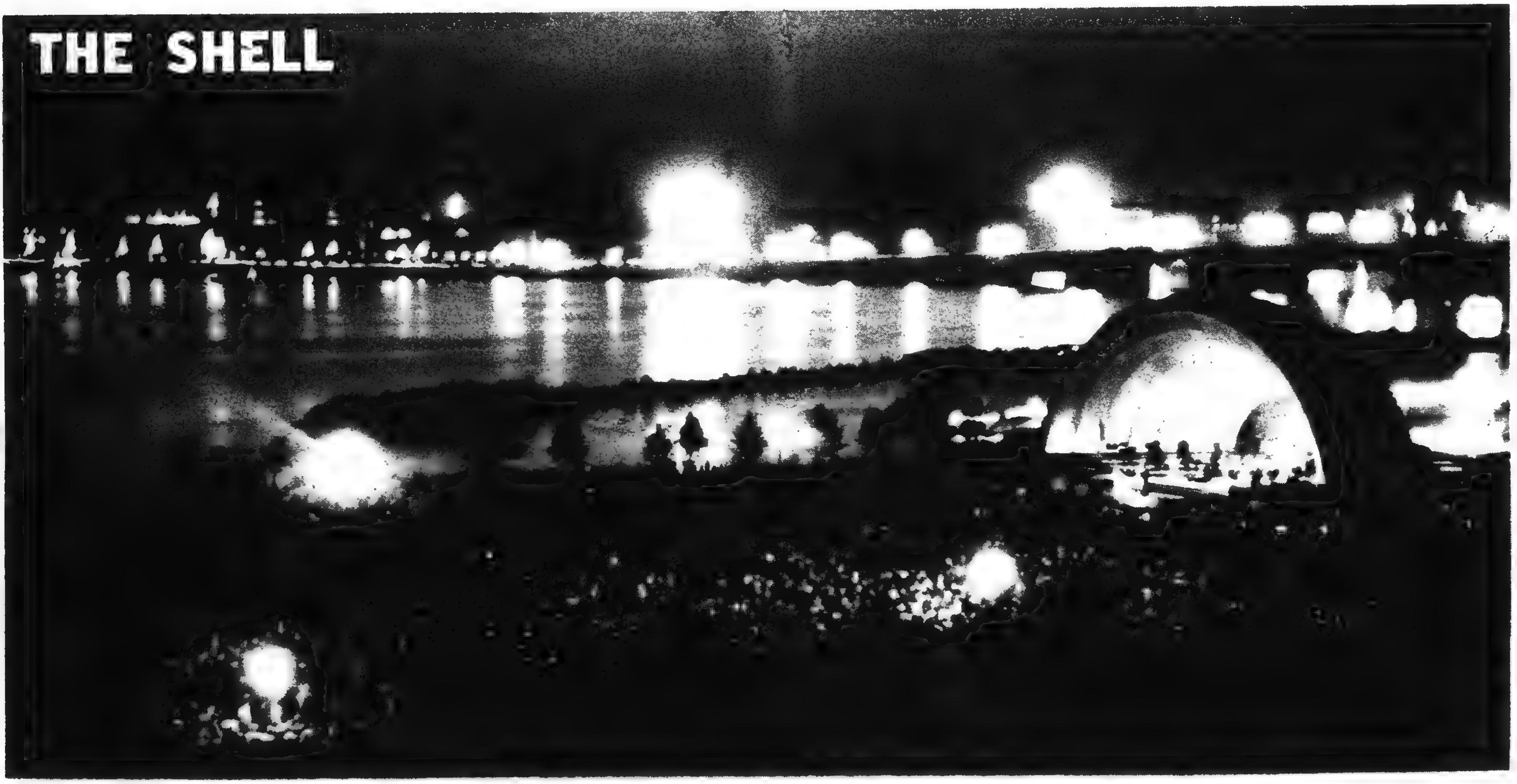
The Victor orchestra directed by Edwin McArthur sounds somewhat feeble at times, partly due to having been placed too far away from the microphone.

"Scenes from Shakespeare Plays," featuring Otis and Cornelia Skinner, is an interesting novelty in recorded literature and one well worth possessing.

Singly and together, father and daughter present the murder scene from "Macbeth," the wooing scene from "The Taming of the Shrew," Marc Anthony's oration from "Julius Caesar," the potion speech from "Romeo and Juliet," Portia's Mercy speech from "Merchant of Venice," and "The Seven Ages of Man" from "As You Like It."—B.F.E.

BOSTON SUNDAY GLOBE FOR SEPTEMBER 22, 1940

THE SHELL



Concertorium on Charles River Esplanade, where tonight's concert will be held. This shows the opening concert of the new $300,000 Hatch Memorial Shell on its completion this Summer. The audience numbered 20,000 for this open air concert, one of the Summer series of concerts on the Charles River Basin given by the Boston Symphony Orchestra. This distinguished orchestra, first organized in 1881 by Henry L. Higginson, is housed in beautiful Symphony Hall, where the Legion delegates will hold their business session.

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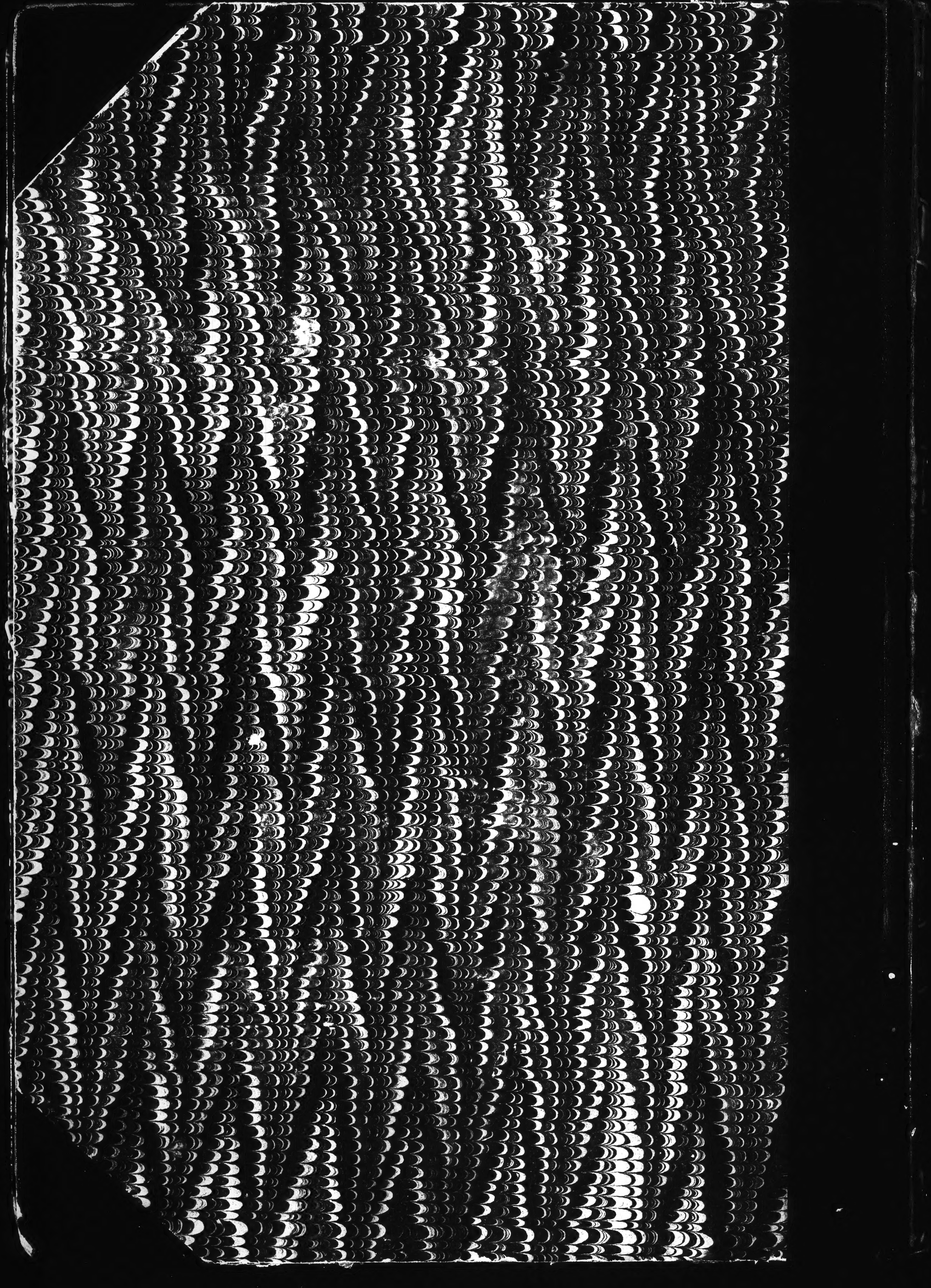

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